Lean on me, when you’re not strong
And I’ll be your friend
I’ll help you carry on
For it won’t be long ‘Til I’m gonna need Somebody to lean on

—Bill Withers, songwriter and musician
LOOKING AHEAD

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

UNIT 3 WARM-UP • Connecting to the Big Question

GENRE FOCUS: Short Story
Broken Chain ................................................................. 255
by Gary Soto

READING WORKSHOP 1  Skill Lesson: Drawing Conclusions
Friendships and Peer Pressure ................................................ 270
from Glencoe Teen Health
Amigo Brothers ............................................................... 278
by Piri Thomas

WRITING WORKSHOP PART 1  Short Fictional Story ............ 292

READING WORKSHOP 2  Skill Lesson: Responding
Framed ................................................................................. 302
by Don Wulffson
After Twenty Years ............................................................... 312
by O. Henry

READING WORKSHOP 3  Skill Lesson: Synthesizing
Loser ................................................................................. 324
by Aimee Bender
Friends Forever ........................................................................ 334
by Sari Locker, updated from Teen People

WRITING WORKSHOP PART 2  Short Fictional Story ............ 340

READING WORKSHOP 4  Skill Lesson: Determining the Main Idea
The Good Samaritan ............................................................. 350
by René Saldaña, Jr.
The Brink’s Robbery .............................................................. 362
by Henry and Melissa Billings

COMPARING LITERATURE WORKSHOP
Lob’s Girl ............................................................................. 371
by Joan Aiken
The Highwayman ................................................................. 386
by Alfred Noyes

UNIT 3 WRAP-UP • Answering the Big Question
UNIT 3 WARM-UP

Connecting to

There are people in the world you can count on. They may be your parents, your brother, or your sister. Or maybe you count on your grandparents. They could be your teacher or a best friend. They will help you in good times and in bad times. In this unit, you’ll read about different people who counted on family, friends, and others when they needed help and support.

KESHA asked her best friend to go to the mall with her to get new clothes for a party they’re going to on Saturday night. Her friend said she would meet her at the mall on Saturday morning. Kesha knows that her friend is often late and sometimes doesn’t show up when she says she will. But this time she promised she would be there. Do you think Kesha can count on her friend? What advice would you give Kesha?

TIFFANY can’t seem to pass a science test this year. Her science grades are so low she might have to go to summer school. Her older brother knows that Tiffany is having trouble with science and offered to help her. Tiffany has asked her brother not to tell their mother how poorly she is doing. Do you think Tiffany’s brother should tell their mother? Or should Tiffany count on him not to tell? What advice would you give Tiffany?

Warm-Up Activity

With a partner, talk about Kesha’s and Tiffany’s problems. Then decide together on the advice you’d give each of them.
You and the Big Question

There are people you count on that you don’t even realize you count on. Farmers produce your food. You count on postal workers for your mail. Thinking about all the people you count on as you read the selections in this unit will help you to answer the Big Question.

Plan for the Unit Challenge

At the end of the unit, you’ll use notes from your reading to complete the Unit Challenge, which will explore your answer to the Big Question.

You will choose one of the following activities:

A. Write a Handbook  With a group of students, you’ll write a handbook for kids telling them who they might be able to count on.

B. Create a Chart  You’ll create a chart of problems you may face and their solutions. The chart will include people you can count on to help you.

- Decide which activity you’d like to do so that you can focus your thinking as you go through the unit.
- In your Learner’s Notebook, make a list of the kinds of problems kids your age face. Make another list of problems that you face.
- Remember to take notes about the Big Question, because these ideas will help you with the Unit Challenge activity you choose.

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 page R9 for help with making Foldable 3. This diagram shows how it should look.

1. List all the selections on the Foldable’s front. (See page 251 for the titles.) Then open the Foldable. You’ll write answers on note cards and sort the cards into these three pockets.

2. Write these labels on the pockets:
   - My Purpose for Reading
   - The Big Question
   - My Thoughts (This is for additional ideas you have about the Big Question.)
A short story is a brief piece of fictional or made-up writing about people and events. Even though the stories are not true, you can still connect to the people and events in them. Short stories usually contain
• a series of related events in which a problem is explored and then solved.
• a struggle between people, ideas, or other forces.

**Why Read Short Stories?**

Reading short stories can be exciting and can teach you a lot about yourself. When you read short stories, you’ll
• meet new characters and learn about them and their lives.
• imagine what you would do or how you would feel if you were the people in the story.

**How to Read a Short Story**

**Key Reading Skills**

These reading skills are especially useful tools for reading and understanding short stories. The skills are modeled in the Active Reading Model on pages 255–265; you’ll learn more about them later.

- **Drawing conclusions** Use the information from your reading to make a general statement about people, places, events, or ideas. (See Reading Workshop 1.)
- **Responding** Explore how you feel about people and events in a selection. (See Reading Workshop 2.)
- **Synthesizing** As you read, bring together the information and ideas from the text to make new ideas of your own. (See Reading Workshop 3.)
- **Determining the main idea** Find the most important idea in a paragraph or in a selection. Also find the details that help you to know it’s the most important idea. (See Reading Workshop 4.)

**Key Literary Elements**

Recognizing and thinking about the following literary elements will help you understand more fully what the author is telling you.

- **Conflict:** the biggest struggle in a story (See “Amigo Brothers.”)
- **Dialogue:** conversation between characters in a story (See “Framed.”)
- **Character:** a person in a story (See “Loser.”)
- **Plot:** a series of related events in which a problem is explored and then solved (See “The Good Samaritan.”)
Alfonso sat on the porch trying to push his crooked teeth to where he thought they belonged. He hated the way he looked. Last week he did fifty sit-ups a day, thinking that he would burn those already apparent ripples on his stomach to even deeper ripples, dark ones, so when he went swimming at the canal next summer, girls in cut-offs would notice. And the guys would think he was tough, someone who could take a punch and give it back. He wanted “cuts”¹ like those he had seen on a calendar of an Aztec warrior standing on a pyramid with a woman in his arms. (Even she had cuts he could see beneath her thin dress.) The calendar hung above the cash register at La Plaza. Orsua, the owner, said Alfonso could have the calendar at the end of the year if the waitress, Yolanda, didn’t take it first.¹

Alfonso studied the magazine pictures of rock stars for a hairstyle. He liked the way Prince looked—and the bass player from Los Lobos.² Alfonso thought he would look cool with his hair razored into a V in the back and streaked purple. But he knew his mother wouldn’t go for it. And his father, who was puro Mexicano,³ would sit in his chair after work, sullen as a toad, and call him “sissy.”

1. *Cuts* is slang for “good, solid abdominal muscles.”
3. *Puro Mexicano* (POO roh \ meh hee KAW noh) means “pure Mexican.”
Alfonso didn’t dare color his hair. But one day he had had it butchered on the top, like in the magazines. His father had come home that evening from a softball game, happy that his team had drilled four homers in a thirteen-to-five bashing of Color Tile. He’d swaggered into the living room, but had stopped cold when he saw Alfonso and asked, not joking but with real concern, “Did you hurt your head at school? Qué pasó?”

Alfonso had pretended not to hear his father and had gone to his room, where he studied his hair from all angles in the mirror. He liked what he saw until he smiled and realized for the first time that his teeth were crooked, like a pile of wrecked cars. He grew depressed and turned away from the mirror. He sat on his bed and leafed through the rock magazine until he came to the rock star with the butchered top. His mouth was closed, but Alfonso was sure his teeth weren’t crooked.

Alfonso didn’t want to be the handsomest kid at school, but he was determined to be better-looking than average. The next day he spent his lawn-mowing money on a new shirt, and, with a pocketknife, scooped the moons of dirt from under his fingernails.

He spent hours in front of the mirror trying to herd his teeth into place with his thumb. He asked his mother if he could have braces, like Frankie Molina, her godson, but he asked at the wrong time. She was at the kitchen table licking the envelope to the house payment. She glared up at him. “Do you think money grows on trees?”

His mother clipped coupons from magazines and newspapers, kept a vegetable garden in the summer, and shopped at Penney’s and K-Mart. Their family ate a lot of frijoles, which was OK because nothing else tasted so good, though one time Alfonso had had Chinese pot stickers and thought they were the next best food in the world.

He didn’t ask his mother for braces again, even when she was in a better mood. He decided to fix his teeth by

---

4. “Qué pasó?” (kay pah SOH) is Spanish for “What happened?”
5. Frijoles (free HOH les) are beans that are cooked until very tender, mashed, and fried. A pot sticker is a kind of Chinese dumpling.
pushing on them with his thumbs. After breakfast that Saturday he went to his room, closed the door quietly, turned the radio on, and pushed for three hours straight.

He pushed for ten minutes, rested for five, and every half hour, during a radio commercial, checked to see if his smile had improved. It hadn’t.

Eventually he grew bored and went outside with an old gym sock to wipe down his bike, a ten-speed from Montgomery Ward. His thumbs were tired and wrinkled and pink, the way they got when he stayed in the bathtub too long.

Alfonso’s older brother, Ernie, rode up on his Montgomery Ward bicycle looking depressed. He parked his bike against the peach tree and sat on the back steps, keeping his head down and stepping on ants that came too close.

Alfonso knew better than to say anything when Ernie looked mad. He turned his bike over, balancing it on the handlebars and seat, and flossed the spokes with the sock. When he was finished, he pressed a knuckle to his teeth until they tingled.

Ernie groaned and said, “Ah, man.”

Alfonso waited a few minutes before asking, “What’s the matter?” He pretended not to be too interested. He picked up a wad of steel wool and continued cleaning the spokes.

Ernie hesitated, not sure if Alfonso would laugh. But it came out. “Those girls didn’t show up. And you better not laugh.”

“What girls?”

Then Alfonso remembered his brother bragging about how he and Frostie met two girls from Kings Canyon Junior High last week on Halloween night. They were dressed as gypsies, the costume for all poor Chicanas—they just had to borrow scarves and gaudy red lipstick from their abuelitas.

Alfonso walked over to his brother. He compared their two bikes: his gleamed like a handful of dimes, while Ernie’s looked dirty.

---

6. Young Mexican American women are called Chicanas (chih KAW nus); abuelitas (ah bweh LEE tus) means “grandmothers.”
“They said we were supposed to wait at the corner. But they didn’t show up. Me and Frostie waited and waited like fools. They were playing games with us.”

Alfonso thought that was a pretty dirty trick but sort of funny too. He would have to try that some day.

“Were they cute?” Alfonso asked.

“I guess so.”

“Do you think you could recognize them?”

“If they were wearing red lipstick, maybe.”

Alfonso sat with his brother in silence, both of them smearing ants with their floppy high tops. Girls could sure act weird, especially the ones you meet on Halloween.

Later that day, Alfonso sat on the porch pressing on his teeth. Press, relax; press, relax. His portable radio was on, but not loud enough to make Mr. Rojas come down the steps and wave his cane at him.

Alfonso’s father drove up. Alfonso could tell by the way he sat in his truck, a Datsun with a different-colored front fender, that his team had lost their softball game. Alfonso got off the porch in a hurry because he knew his father would be in a bad mood. He went to the backyard, where he unlocked his bike, sat on it with the kickstand down, and pressed on his teeth. He punched himself in the stomach, and growled, “Cuts.” Then he patted his butch and whispered, “Fresh.”

After a while Alfonso pedaled up the street, hands in his pockets, toward Foster’s Freeze, where he was chased by a ratlike Chihuahua. At his old school, John Burroughs Elementary, he found a kid hanging upside down on the top of a barbed-wire fence with a girl looking up at him. Alfonso skidded to a stop and helped the kid untangle his pants from the barbed wire. The kid was grateful. He had been afraid he would have to stay up there all night. His sister, who was Alfonso’s age, was also grateful. If she had to

**Visual Vocabulary**

The *chihuahua*, the world’s smallest breed of dog, grows to about five inches tall. It was originally from Mexico and is named for a city there.

---

**Key Literary Element**

**Dialogue** The dialogue between Alfonso and Ernie shows me that they really care about each other. And Ernie can tell Alfonso his problems without being laughed at.
go home and tell her mother that Frankie was stuck on a fence and couldn’t get down, she would get scolded.

“Thanks,” she said. “What’s your name?”

Alfonso remembered her from his school and noticed that she was kind of cute, with ponytails and straight teeth. “Alfonso. You go to my school, huh?”

“Yeah. I’ve seen you around. You live nearby?”

“Over on Madison.”

“My uncle used to live on that street, but he moved to Stockton.”

“Stockton’s near Sacramento, isn’t it?”

“You been there?”

“No.” Alfonso looked down at his shoes. He wanted to say something clever the way people do on TV. But the only thing he could think to say was that the governor lived in Sacramento. As soon as he shared this observation, he winced inside.

Alfonso walked with the girl and the boy as they started for home. They didn’t talk much. Every few steps, the girl, whose name was Sandra, would look at him out of the corner of her eye, and Alfonso would look away. He learned that she was in seventh grade, just like him, and that she had a pet terrier named Queenie. Her father was a mechanic at Rudy’s Speedy Repair, and her mother was a teacher’s aide at Jefferson Elementary.

When they came to the street, Alfonso and Sandra stopped at her corner, but her brother ran home. Alfonso watched him stop in the front yard to talk to a lady he guessed was their mother. She was raking leaves into a pile.

“I live over there,” she said, pointing.

Alfonso looked over her shoulder for a long time, trying to muster enough nerve to ask her if she’d like to go bike riding tomorrow.

Shyly, he asked, “You wanna go bike riding?”

“Maybe.” She played with a ponytail and crossed one leg in front of the other. “But my bike has a flat.”

“I can get my brother’s bike. He won’t mind.”

She thought for a moment before she said, “OK. But not tomorrow. I have to go to my aunt’s.”
“How about after school on Monday?”
“I have to take care of my brother until my mom comes home from work. How ‘bout four-thirty?”
“OK,” he said. “Four-thirty.” Instead of parting immediately, they talked for a while, asking questions like, “Who’s your favorite group?” “Have you ever been on the Big Dipper at Santa Cruz?” and “Have you ever tasted potstickers?” But the question-and-answer period ended when Sandra’s mother called her home.

Alfonso took off as fast as he could on his bike, jumped the curb, and, cool as he could be, raced away with his hands stuffed in his pockets. But when he looked back over his shoulder, the wind raking through his butch, Sandra wasn’t even looking. She was already on her lawn, heading for the porch.

That night he took a bath, pampered his hair into place, and did more than his usual set of exercises. In bed, in between the push-and-rest on his teeth, he pestered his brother to let him borrow his bike.

“Come on, Ernie,” he whined. “Just for an hour.”
“Chale, I might want to use it.”

“Come on, man, I’ll let you have my trick-or-treat candy.”
“What you got?”
“Three baby Milky Ways and some Skittles.”
“Who’s going to use it?”

Alfonso hesitated, then risked the truth. “I met this girl. She doesn’t live too far.”

Ernie rolled over on his stomach and stared at the outline of his brother, whose head was resting on his elbow. “You got a girlfriend?”
“She ain’t my girlfriend, just a girl.”
“What does she look like?”
“Like a girl.”

“Come on, what does she look like?”
“She’s got ponytails and a little brother.”

“Ponytails! Those girls who messed with Frostie and me had ponytails. Is she cool?”

---

7. If you want someone to “cool it” or “knock it off,” say “Chale” (CHAW lay).
“I think so.”
Ernie sat up in bed. “I bet you that’s her.”
Alfonso felt his stomach knot up. “She’s going to be my girlfriend, not yours!”
“I’m going to get even with her!”
“You better not touch her,” Alfonso snarled, throwing a wadded Kleenex at him. “I’ll run you over with my bike.”
For the next hour, until their mother threatened them from the living room to be quiet or else, they argued
whether it was the same girl who had stood Ernie up. Alfonso said over and over that she was too nice to pull a stunt like that. But Ernie argued that she lived only two blocks from where those girls had told them to wait, that she was in the same grade, and, the clincher, that she had ponytails. Secretly, however, Ernie was jealous that his brother, two years younger than himself, might have found a girlfriend.

Sunday morning, Ernie and Alfonso stayed away from each other, though over breakfast they fought over the last tortilla. Their mother, sewing at the kitchen table, warned them to knock it off. At church they made faces at one another when the priest, Father Jerry, wasn’t looking. Ernie punched Alfonso in the arm, and Alfonso, his eyes wide with anger, punched back.

Monday morning they hurried to school on their bikes, neither saying a word, though they rode side by side. In first period, Alfonso worried himself sick. How would he borrow a bike for her? He considered asking his best friend, Raul, for his bike. But Alfonso knew Raul, a paper boy with dollar signs in his eyes, would charge him, and he had less than sixty cents, counting the soda bottles he could cash.

Between history and math, Alfonso saw Sandra and her girlfriend huddling at their lockers. He hurried by without being seen.

During lunch Alfonso hid in metal shop so he wouldn’t run into Sandra. What would he say to her? If he weren’t mad at his brother, he could ask Ernie what girls and guys talk about. But he was mad, and anyway, Ernie was pitching nickels with his friends.

Alfonso hurried home after school. He did the morning dishes as his mother had asked and raked the leaves. After finishing his chores, he did a hundred sit-ups, pushed on his teeth until they hurt, showered, and combed his hair into a perfect butch. He then stepped out to the patio to clean his bike. On an impulse, he removed the chain to wipe off the gritty oil. But while he was

---

8. The metal shop is a room in schools where students learn the skills of working with metals. Many schools have these shops.
unhooking it from the back sprocket, it snapped. The chain lay in his hand like a dead snake.

Alfonso couldn’t believe his luck. Now, not only did he not have an extra bike for Sandra, he had no bike for himself. Frustrated, and on the verge of tears, he flung the chain as far as he could. It landed with a hard slap against the back fence and spooked his sleeping cat, Benny. Benny looked around, blinking his soft gray eyes, and went back to sleep.

Alfonso retrieved the chain, which was hopelessly broken. He cursed himself for being stupid, yelled at his bike for being cheap, and slammed the chain onto the cement. The chain snapped in another place and hit him when it popped up, slicing his hand like a snake’s fang.

“Ow!” he cried, his mouth immediately going to his hand to suck on the wound.

After a dab of iodine, which only made his cut hurt more, and a lot of thought, he went to the bedroom to plead with Ernie, who was changing to his after-school clothes.

“Come on, man, let me use it,” Alfonso pleaded. “Please, Ernie, I’ll do anything.”

Although Ernie could see Alfonso’s desperation, he had plans with his friend Raymundo. They were going to catch frogs at the Mayfair canal. He felt sorry for his brother, and gave him a stick of gum to make him feel better, but there was nothing he could do. The canal was three miles away, and the frogs were waiting.

Alfonso took the stick of gum, placed it in his shirt pocket, and left the bedroom with his head down. He went outside, slamming the screen door behind him, and sat in the alley behind his house. A sparrow landed in the weeds, and when it tried to come close, Alfonso screamed for it to scram. The sparrow responded with a squeaky chirp and flew away.
At four he decided to get it over with and started walking to Sandra’s house, trudging slowly, as if he were waist-deep in water. Shame colored his face. How could he disappoint his first date? She would probably laugh. She might even call him menso.\(^9\)

He stopped at the corner where they were supposed to meet and watched her house. But there was no one outside, only a rake leaning against the steps.

Why did he have to take the chain off? he scolded himself. He always messed things up when he tried to take them apart, like the time he tried to repad his baseball mitt. He had unlaced the mitt and filled the pocket with cotton balls. But when he tried to put it back together, he had forgotten how it laced up. Everything became tangled like kite string. When he showed the mess to his mother, who was at the stove cooking dinner, she scolded him but put it back together and didn’t tell his father what a dumb thing he had done.

Now he had to face Sandra and say, “I broke my bike, and my stingy brother took off on his.”

He waited at the corner for a few minutes, hiding behind a hedge for what seemed like forever. Just as he was starting to think about going home, he heard footsteps and knew it was too late. His hands, moist from worry, hung at his sides, and a thread of sweat raced down his armpit.

He peeked through the hedge. She was wearing a sweater with a checkerboard pattern. A red purse was slung over her shoulder. He could see her looking for him, standing on tiptoe to see if he was coming around the corner.

What have I done? Alfonso thought. He bit his lip, called himself menso, and pounded his palm against his forehead. Someone slapped the back of his head. He turned around and saw Ernie.

“We got the frogs, Alfonso,” he said, holding up a wiggling plastic bag. “I’ll show you later.”

---

9. Menso (MEN soh) means “ignorant or foolish.”
Ernie looked through the hedge, with one eye closed, at the girl. “She’s not the one who messed with Frostie and me,” he said finally. “You still wanna borrow my bike?”

Alfonso couldn’t believe his luck. What a brother! What a pal! He promised to take Ernie’s turn next time it was his turn to do the dishes. Ernie hopped on Raymundo’s handlebars and said he would remember that promise. Then he was gone as they took off without looking back.

Free of worry now that his brother had come through, Alfonso emerged from behind the hedge with Ernie’s bike, which was mud-splashed but better than nothing. Sandra waved.

“Hi,” she said.

“Hi,” he said back.

She looked cheerful. Alfonso told her his bike was broken and asked if she wanted to ride with him.

“Sounds good,” she said, and jumped on the crossbar.

It took all of Alfonso’s strength to steady the bike. He started off slowly, gritting his teeth, because she was heavier than he thought. But once he got going, it got easier. He pedaled smoothly, sometimes with only one hand on the handlebars, as they sped up one street and down another. Whenever he ran over a pothole, which was often, she screamed with delight, and once, when it looked like they were going to crash, she placed her hand over his, and it felt like love.

**Partner Talk** With a partner, talk about Alfonso’s experiences and those that each of you might have had. Are his thoughts, feelings, words, actions, and experiences like those of people your age?
**Skills Focus**
You will practice using these skills when you read the following selections:
- “Friendships and Peer Pressure,” p. 270
- “Amigo Brothers,” p. 278

**Reading**
- Drawing conclusions

**Informational Text**
- Using text features to understand text

**Literature**
- Analyzing conflict in a story

**Vocabulary**
- Understanding synonyms to expand vocabulary
- Academic Vocabulary: conclusions

**Writing/Grammar**
- Understanding use of modifiers

---

**Skill Lesson**
**Drawing Conclusions**

**Learn It!**

**What Is It?** In stories, detectives draw conclusions all the time. A detective sees a man with his coat buttoned wrong and thinks, “People often button their coats wrong when they’re in a hurry.” Bingo! “You were in a hurry when you left your house, weren’t you?” the detective says, and everyone is amazed. That’s drawing a conclusion.

Good readers draw conclusions, too, every time they figure out more than what an author says.

**Analyzing Cartoons**
Jeremy’s friend comments that Jeremy doesn’t “get away with much.” What clues does he use to draw this conclusion?

---

**Academic Vocabulary**

- **conclusions** (kun KLOO zhunz) n. opinions or judgments arrived at through careful analysis
Why Is It Important? Even if you’re not a detective, drawing conclusions is still very important. If you read carefully, you’ll see clues that the writer has placed for you. When you draw conclusions from those facts and descriptions and events, you are working with the author. You get all the information you can. That makes your reading more interesting and more rewarding.

How Do I Do It? First, read carefully. Anyone can see an important detail. Not everyone will notice it. Then think about whether the details you notice mean more than the author is telling you directly. Here’s how one student thought about the details of “Broken Chain” and drew an important conclusion.

Alfonso took the stick of gum, placed it in his shirt pocket, and left the bedroom with his head down. He went outside, slamming the screen door behind him, and sat in the alley behind his house. A sparrow landed in the weeds, and when it tried to come close, Alfonso screamed for it to scram.

Practice It!

Read this short description of a fictional girl named Zera. Then write in your Learner’s Notebook all the conclusions you can draw about her.

Zera makes people laugh a lot. Sometimes she makes fun of people’s clothes or the way they talk, but she is funny. Of course, she does that behind people’s back. Zera offers to do things for people and then she forgets. She doesn’t like to let people borrow her stuff. Once she got really mad when Rosie borrowed a pencil. But then Jorge was mean to Rosie, and Zera really told him off.

Use It!

As you read “Friendships and Peer Pressure,” look at your conclusions about Zera. Then use the information from the article to help you draw some new conclusions about whether she would be a good friend.
Meet the Authors
This selection comes from a book called *Glencoe Teen Health*. Four authors worked together to write the book. Dr. Mary H. Bronson and Dr. Betty M. Hubbard are health education teachers. Dr. Michael J. Cleary is a professor at Slippery Rock University of Pennsylvania. The last author, Dinah Zike, is also the creator of the Foldables that you use with this book.

**Vocabulary Preview**

sacrifices (SAK ruh fy siz) *n.* important things that a person gives up to help others *(p. 271)* Sometimes you have to make sacrifices to help a friend in trouble.

empathize (EM puh thyz) *v.* to understand another person’s feelings *(p. 271)* You should empathize with a good friend when she feels sad.

persuasive (pur SWAY siv) *adj.* able to convince someone to do something *(p. 272)* Friends can be very persuasive when they want you to do something.

Write to Learn For each vocabulary word, write a sentence that uses the word correctly in your Learner’s Notebook.

**English Language Coach**

Synonyms Sometimes it’s hard to find just the right word for what you want to say. For example, if you’re describing yesterday’s weather, you could say, “It rained yesterday.” But that’s pretty dull. To give your reader a clearer picture of the weather, you need another word for rained, like poured or drizzled. Those words are synonyms for rained.

Words that mean about the same thing are called synonyms. Sometimes there’s a small difference in meaning between synonyms that can make a big difference in your writing or reading. When you’re writing, think about the important words you use and try to find synonyms that do a better job of telling what you really mean.

Partner Talk Copy the sentences below into your Learner’s Notebook. With a partner, discuss the synonyms in the boxes, and choose one that will make the sentence interesting.

Melissa ____ down the street.

- ran
- jogged
- raced

The sand ____ his feet until he could hardly stand.

- heated
- burned
- scorched

**Objectives** *(pp. 268–273)*

Reading Draw conclusions from text and experience

Informational Text Use text features: bullets, italics, bold type

Vocabulary Use synonyms
Skills Preview

Key Reading Skill: Drawing Conclusions
As you read, use these tips to help you draw conclusions:
• Look for specific details about people, places, ideas, and events.
• Put some of the details together in your mind to come up with bigger ideas or statements.
For example, a character’s actions may lead you to believe that he secretly wants to be a musician.

Write to Learn  Think about your experiences with friends. Write down one conclusion you’ve drawn about how a good friend should act. Give at least two details that led you to that conclusion.

Key Text Element: Text Features
Newspaper, magazine, and textbook articles often use bullets, italics, and bold type. These things draw your attention to important words and ideas. They can help you organize information.
• A bullet is a bold dot at the beginning of a line of text. This paragraph starts with a bullet.
• Italics and bold type are type variations. Italics look like this. Bold type looks like this.

As you read, use these tips to help you find and organize important information:
• Look at the bulleted lines to see how the information is organized. Bullets usually list key ideas.
• Look at the bold and italic text. What’s important about these words?

Partner Talk  Look at the first page of “Friendships and Peer Pressure.” What text features do you see? With a partner, discuss how the bullets, italics, and bold type organize and draw attention to information.

Get Ready to Read

Connect to the Reading
In “Friendships and Peer Pressure,” the authors talk about how friends can persuade each other to do things. Think about a time when you gave advice to a friend. How did he or she feel about your advice?

Partner Talk  With a partner, talk about how each of you felt when friends tried to change your minds. Discuss whether the friend wanted you to do the right thing.

Build Background
Many teenagers feel their friends are the most important part of their life. Do you feel that way? Here are some reasons why teen friendships are so important.
• Teens spend more time at school and at school activities than at any other place.
• Friendships help teens learn who they really are.
• The teen years can be stressful. Friendships let you share your problems with other people who are going through the same things.

Set Purposes for Reading
Read the selection “Friendships and Peer Pressure” to help you think about your own friendships and who you can count on.

Set Your Own Purpose  What would you like to learn from the article to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

Keep Moving
Use these skills as you read the following selection.
The Importance of Friends

Your relationships with friends become especially important during the teen years. **Friendships** are relationships between people who like each other and who have similar interests and values.¹ Good friendships generally begin when people realize that they have common experiences, goals, and values. Each person must also show a willingness to reach out, to listen, and to care about the needs of the other person.¹

Forming strong friendships is an important part of social health.² To make new friends, get involved in activities at school or in the community. For example, join a school club or volunteer at a local youth group. When you participate in activities that you enjoy, you’re likely to meet others who share your interests.

---

¹. **Values** are beliefs or ideas about what is important.
². Being healthy means taking care of your mind and your body. **Social health** is the part of your life that involves relationships with other people.

---

Key Reading Skill

**Drawing Conclusions** Before you can draw a conclusion, you have to gather facts and information. This article will give you several ideas about what a good friend is and what a good friend does. Make a list of these qualities. Later, you’ll draw a conclusion based on these ideas.
How Can You Be a Good Friend?

A friend is much more than an acquaintance, someone you see occasionally or know casually. Your relationship with a friend is deeper and means more to you. Although there is no accepted test for friendship, most people whom you call friends will have the following qualities:

- **Trustworthiness.** Good friends are there for you when you need support. They are honest with you, they keep their promises, and they don’t reveal your secrets. Good friends live up to your realistic expectations. If necessary, these friends would be willing to make sacrifices for you.

- **Caring.** Good friends listen carefully when you want to talk. They try to understand how you feel. In fact, they empathize with you when you have strong feelings such as joy, sadness, or disappointment. Friends don’t just recognize your strengths and talents—they tell you about them and help you develop them. Caring friends might try to help you overcome your weaknesses, but they accept you as you are. They don’t hold grudges and can forgive you if you make a mistake.

---

**Vocabulary**

- **sacrifices** (SAK ruh fy siz) *n.* important things that a person gives up to help others
- **empathize** (EM uh thahyz) *v.* to understand another person’s feelings

---

**Practice the Skills**

**BIG Question**

In this paragraph, the authors describe trustworthiness. If someone is trustworthy, can you always count on him or her? Would you describe your friends as trustworthy? Put your answer, in the form of a sentence, on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.

**English Language Coach**

**Synonyms** Look at the word trustworthiness. Honesty and dependability are synonyms for trustworthiness. How is saying that someone is honest or dependable different from saying that he or she is trustworthy?

Volunteering is one way to make new friends. These kids helped clean up a river in Los Angeles, California.
• **Respect.** Good friends will not ask you to do anything that is wrong or dangerous or pressure you if you refuse. They respect your beliefs because they respect you. They also understand that your opinions may be different from theirs, and they realize that this is healthy. Because you and your good friends usually share similar values, they will not expect you to betray those values. If friends disagree, they are willing to **compromise,** which means to **give up** something in order to reach a solution that satisfies everyone.

**Peer Pressure**

Most of your friends are probably your **peers**—people close to your age who are similar to you in many ways. You may be concerned about what your peers think of you, how they react to you, and whether they accept you. Their opinions can affect your ideas of how you should think and act. This is called **peer pressure**—the influence that people your age have on you to think and act like them.

**Resisting Negative Peer Pressure** There may be times when your peers want you to do something that you know is not right. You want to stand your ground, but it’s difficult, especially if they are **persuasive.** You may worry that you will be unpopular or that people will make fun of you if you don’t go along. It takes courage to stand up for yourself when others want you to take risks.

As a teen you are developing the ability to think for yourself and make more of your own decisions. Even when you’re sure of yourself, however, it can be difficult to stand up to your peers.

**Respect from Your Peers** People of all ages want to be well liked by their peers. You, too, probably would like to be popular. Remember, however, that just being popular isn’t enough. You also want your peers to respect you— to hold you in high regard because of your responsible behavior.

---

**Vocabulary**

**persuasive** (pur SWAY siv) adj. able to convince someone to do something
Popularity can be based on your possessions or on how you look. What makes a person popular can vary depending on styles and the changing makeup of different groups. Respect, on the other hand, is based on who you are as a complete person. Although it’s natural to want to be popular, you may face situations in which you discover that preserving your character is worth more than popularity. If other teens pressure you to take drugs, for example, and you give in, you may become part of a popular crowd. However, you will probably also lose some people’s respect. Character traits such as trustworthiness, fairness, and responsibility earn the lasting respect of peers and adults.

**Practice the Skills**

**Key Reading Skill**

**Drawing Conclusions** Look at the list you made of things that a good friend is and things that a good friend does. Now think about Zera. Based on your list and your own experiences, draw a conclusion about whether she is a good friend.

---

4. As a verb, to face something is to meet it or deal bravely with it.
After You Read

**Friendships and Peer Pressure**

**Answering the BIG Question**

1. Think about the Big Question. After reading this selection, do you think you can always count on your friends to give you good advice? Explain your answer.

2. **Recall** Explain what the word *peers* means.

   **TIP** Right There

3. **Recall** The selection lists the important qualities of a good friend. What are two of those qualities?

   **TIP** Right There

**Critical Thinking**

4. **Respond** List one important characteristic of friendship that you learned and describe how it applies to your life.

   **TIP** Author and Me

5. **Connect** How would you reply to a friend who wants you to steal sunglasses from a department store?

   **TIP** Author and Me

6. **Question** Write one question you would like to ask the authors of the text about friendships and peer pressure.

   **TIP** On My Own

**Write About Your Reading**

**An Ideal Friend** Write three paragraphs describing a friend you can count on. The friend can be an imaginary person.

- Your first paragraph should explain what the person is like. Include details that will make the reader interested in the person.
- In your second paragraph, explain why you can count on him or her. Be sure to give examples. Tell what he or she has done to gain your trust.
- Your third paragraph should describe what you like to do together and how you feel about this person.
- Remember to begin each paragraph with a topic sentence.

While you’re writing, review the most important points of “Friendships and Peer Pressure.” You may want to include some of those points in your description.
Skills Review

Key Reading Skill: Drawing Conclusions

7. List at least three details from the selection that helped you draw a conclusion about friendship in general. What conclusion did you draw from these details? Explain your answer.

8. What conclusions can you draw about your own friends based on what you’ve read and your own experiences?

Key Text Element: Text Features

9. Did the bold and italic text help you follow and understand the text? Explain.

10. Review the bulleted items in the selection. For what purpose might you use bulleted items in your own writing? Explain.

Vocabulary Check

Choose the vocabulary word that fits best with each of the following short paragraphs.

empathize sacrifices persuasive

11. Mrs. Ditka works extra jobs to pay for college for her daughter. She rarely buys anything for herself. She drives an old car.

12. Ed always has lots of reasons you should do what he says. He’s good at getting people to agree with him and go along with his ideas.

13. Shar pays close attention to what her friends are feeling. She seems to look into her own heart to understand other people.

14. Academic Vocabulary If you saw people entering a building with damp umbrellas and wet shoes, what conclusion would you draw?

15. English Language Coach On a sheet of paper, copy these two lists of words that describe good friends. Draw a line between each word on the left and its synonym on the right.

<table>
<thead>
<tr>
<th>honest</th>
<th>encouraging</th>
</tr>
</thead>
<tbody>
<tr>
<td>kind</td>
<td>responsible</td>
</tr>
<tr>
<td>supportive</td>
<td>caring</td>
</tr>
<tr>
<td>dependable</td>
<td>truthful</td>
</tr>
</tbody>
</table>

Grammar Link: Modifiers

A modifier is a describing word. Modifiers may describe people, places, and things.

- a tall man
- this fast car
- the big city
- three white mice

Modifiers may also describe actions.

- speak softly
- clap loudly
- study hard
- laugh often

Such negative words as no and not are modifiers.

- I have no idea what you mean.
- They were no closer to their goal.
- That is not what I meant!
- She is not happy about the result.

The use of two negative words in the same sentence is called a “double negative.” This should be avoided! Double negatives often sneak into speech or writing when contractions are used.

Incorrect: There wasn’t no point in doing that.
Correct: There was no point in doing that.
Correct: There wasn’t any point in doing that.

Grammar Practice

Use your knowledge of antonyms and modifiers. Rewrite each phrase below. Replace the underlined word with a modifier that means the opposite.

- a messy room; walk quickly; pretty shoes

Writing Application Reread the Write About Your Reading assignment you completed. Underline three of the modifiers you used in the assignment.
Before You Read

Amigo Brothers

Vocabulary Preview

devastating (DEV uh stay ting) adj. causing a lot of pain or damage (p. 279) Antonio’s devastating punches knocked out the other boxer.

wary (WAIR ee) adj. cautious; careful; alert (p. 282) Martin was wary of the other boxer’s punches.

nimble (NIM bul) adj. light and quick in movement (p. 285) The boxer’s strong point was his nimble footwork.

flailed (flayld) v. swung wildly; form of the verb flail (p. 288) Felix’s arms flailed as he grew weaker.

evading (ih VAY ding) v. keeping away or avoiding; form of the verb evade (p. 288) Antonio was evading most of Felix’s swings.

Write to Learn In your Learner’s Notebook, write one paragraph that uses at least three of these vocabulary words.

English Language Coach

Synonyms It’s boring to use the same words over and over. Instead of “I was tired yesterday,” you want a word that’s stronger but means about the same thing as tired. You could use synonyms such as exhausted, worn-out, bushed, and beat. To find better, more descriptive words, use these tips:

• Identify the adjectives and adverbs you’ve used.
• Think about synonyms for those words.
• Select the synonym that best fits the context and your audience.

Individual Activity In your Learner’s Notebook, make a chart like the one below. For each word, write at least one synonym that is stronger or more descriptive. Add as many rows as you need.

<table>
<thead>
<tr>
<th>word</th>
<th>happy</th>
<th>scary</th>
<th>wet</th>
<th>attractive</th>
</tr>
</thead>
<tbody>
<tr>
<td>synonym</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>synonym</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>synonym</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Skills Preview

Key Reading Skill: Drawing Conclusions
Writers don’t always directly state what they want you to understand in a selection. Instead, they provide clues and details to suggest certain information. When you combine those clues with your own knowledge, you’re drawing a conclusion.

Sometimes, you must draw many small conclusions as you go along. Usually, you do this without even thinking about it very much. At other times, a story will force you to stop and think and then come to an important conclusion. As you read “Amigo Brothers,” be prepared to draw both big and little conclusions.

Key Literary Element: Conflict

Conflict is an important part of a story. Conflict is the struggle between two opposing forces.

When characters have external conflicts, they have problems with something outside of themselves. They could be struggling against another person, a machine, or even nature.

When characters struggle against something inside of themselves, they have internal conflicts. Characters can have internal conflicts about how they act or feel. In “Broken Chain,” Alfonso has an internal conflict about how he looks.

As you read, use these tips to understand the conflicts in “Amigo Brothers.”
- Look for external conflicts between characters. What causes the conflict between them?
- Look for each character’s internal conflicts. What is Antonio’s conflict? What is Felix’s?
- Think about how you want the conflict to end. Do you want Antonio and Felix to remain friends? Why?

Get Ready to Read

Connect to the Reading
How would you feel if you had to compete against a good friend? How would it affect your friendship? Do you think you would try your hardest? Explain your answers.

Write to Learn In your Learner’s Notebook, explain what you think friends should do when they’re competing for the same goal. Then share what you’ve written with a partner and discuss your opinions. Support your ideas with real-life examples.

Build Background
Antonio and Felix are boxers. Here are some facts about boxing.
- Boxers compete in divisions, or groups, based on their weight. Antonio and Felix are in the lightweight division. Boxers in that division weigh between 131 and 135 pounds.
- Amateur boxing matches are broken into three rounds, separated by short breaks. Each round is one to two minutes long. The ringing of a bell tells when a round is beginning or ending.
- The Golden Gloves Championship is the most famous tournament in amateur boxing.

Set Purposes for Reading
BIG Question Read “Amigo Brothers” to see how two friends can and can’t count on each other.

Set Your Own Purpose What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

Keep Moving
Use these skills as you read the following selection.
Amigo BROTHERS
by Piri Thomas

Antonio Cruz and Felix Varga were both seventeen years old. They were so together in friendship that they felt themselves to be brothers. They had known each other since childhood, growing up on the lower east side of Manhattan in the same tenement building on Fifth Street between Avenue A and Avenue B.

Antonio was fair, lean, and lanky, while Felix was dark, short, and husky. Antonio’s hair was always falling over his eyes, while Felix wore his black hair in a natural Afro style.

Each youngster had a dream of someday becoming lightweight champion of the world. Every chance they had the boys worked out, sometimes at the Boys Club on 10th Street and Avenue A and sometimes at the pro’s gym on 14th Street. Early morning sunrises would find them running along the East River Drive, wrapped in sweat shirts, short towels around their necks, and handkerchiefs Apache style around their foreheads.

1. A tenement (TEN uh munt) is a kind of apartment building.

English Language Coach

Synonyms The author refers to Antonio and Felix as youngsters. He could have used other synonyms for this word, including kids, boys, youths, adolescents, or young men. Do you feel he chose the best word? Why or why not?
While some youngsters were into street negatives, Antonio and Felix slept, ate, rapped, and dreamt positive. Between them, they had a collection of *Fight* magazines second to none, plus a scrapbook filled with torn tickets to every boxing match they had ever attended, and some clippings of their own. If asked a question about any given fighter, they would immediately zip out from their memory banks divisions, weights, records of fights, knock-outs, technical knock-outs, and draws[^2] or losses[^2].

Each had fought many bouts representing their community and had won two gold-plated medals plus a silver and bronze medallion. The difference was in their style. Antonio’s lean form and long reach made him the better boxer, while Felix’s short and muscular frame made him the better slugger. Whenever they had met in the ring for sparring sessions, it had always been hot and heavy.

Now, after a series of elimination bouts, they had been informed that they were to meet each other in the division finals that were scheduled for the seventh of August, two weeks away—the winner to represent the Boys Club in the Golden Gloves Championship Tournament[^3].

The two boys continued to run together along the East River Drive. But even when joking with each other, they both sensed a wall rising between them.

One morning less than a week before their bout, they met as usual for their daily work-out. They fooled around with a few jabs at the air, slapped skin, and then took off, running lightly along the dirty East River’s edge.

Antonio glanced at Felix who kept his eyes purposely straight ahead, pausing from time to time to do some fancy leg work while throwing one-twos followed by upper cuts to an imaginary jaw. Antonio then beat the air with a barrage of body blows and short devastating lefts with an overhand jaw-breaking right.

---

[^2]: A *knock-out* is when a boxer falls to the ground and does not stand up within a certain amount of time. A *technical knock-out* is when a boxer is injured or confused and unable to continue the fight. A *draw* is when a fight is so close that neither boxer can be called the winner.

[^3]: Key Reading Skill

**Drawing Conclusions** At this point in the story, one reader concluded that both boys wanted to be in top physical condition for boxing, so they probably didn’t use tobacco, drugs, or alcohol. List the details in the story so far that support this conclusion.

[^3]: Key Literary Element

**Conflict** So far, there is one main conflict in the story: Antonio and Felix must fight for the division championship. Is this an internal conflict or external conflict? Explain.

---

**Vocabulary**

- **devastating** (DEV uh stay ting) adj. causing a lot of pain or damage
After a mile or so, Felix puffed and said, “Let’s stop a while, bro. I think we both got something to say to each other.”

Antonio nodded. It was not natural to be acting as though nothing unusual was happening when two ace-boon buddies were going to be blasting each other within a few short days.

They rested their elbows on the railing separating them from the river. Antonio wiped his face with his short towel. The sunrise was now creating day.

Felix leaned heavily on the river’s railing and stared across to the shores of Brooklyn. Finally, he broke the silence.

“Man, I don’t know how to come out with it.”

Antonio helped. “It’s about our fight, right?”

“Yeah, right.” Felix’s eyes squinted at the rising orange sun. “I’ve been thinking about it too, panin. In fact, since we found out it was going to be me and you, I’ve been awake at night, pulling punches on you, trying not to hurt you.”

“Same here. It ain’t natural not to think about the fight. I mean, we both are cheverote fighters and we both want to win. But only one of us can win. There ain’t no draws in the eliminations.”

Felix tapped Antonio gently on the shoulder. “I don’t mean to sound like I’m bragging, bro. But I wanna win, fair and square.”

Antonio nodded quietly. “Yeah. We both know that in the ring the better man wins. Friend or no friend, brother or no . . .”

Felix finished it for him. “Brother. Tony, let’s promise something right here. Okay?”

“If it’s fair, hermano, I’m for it.” Antonio admired the courage of a tug boat pulling a barge five times its welterweight size.

“It’s fair, Tony. When we get into the ring, it’s gotta be like we never met. We gotta be like two heavy strangers that want the same thing and only one can have it. You understand, don’tcha?”

---

**Key Literary Element**

**Conflict**

What conflict has been keeping Antonio up at night? Is it an internal or external conflict? Why has Antonio been thinking about “pulling punches” (softening his punches) on Felix?

---

3. **Panin** (PAW neen) is American Spanish slang for “pal or buddy.”
4. **Pulling punches** means holding back on the strength of a punch.
5. **Cheverote** (cheh veh ROH tay) is American Spanish slang for “really cool.”
6. **Hermano** (air MAW noh) is Spanish for “brother.”
“Si, I know.” Tony smiled. “No pulling punches. We go all the way.”

“Yeah, that’s right. Listen, Tony. Don’t you think it’s a good idea if we don’t see each other until the day of the fight? I’m going to stay with my Aunt Lucy in the Bronx. I can use Gleason’s Gym for working out. My manager says he got some sparring partners with more or less your style.”

Tony scratched his nose pensively. "Yeah, it would be better for our heads.” He held out his hand, palm upward. “Deal?”

“Deal.” Felix lightly slapped open skin.

“Ready for some more running?” Tony asked lamely.

“Naw, bro. Let’s cut it here. You go on. I kinda like to get things together in my head.”

“You ain’t worried, are you?” Tony asked.

“No way, man.” Felix laughed out loud. “I got too much smarts for that. I just think it’s cooler if we split right here. After the fight, we can get it together again like nothing ever happened.”

The amigo brothers were not ashamed to hug each other tightly.

“Guess you’re right. Watch yourself, Felix. I hear there’s some pretty heavy dudes up in the Bronx. Sauvecito, okay?”

“Okay. You watch yourself too, sabe?”

Tony jogged away. Felix watched his friend disappear from view, throwing rights and lefts. Both fighters had a lot of psyching up to do before the big fight.

The days in training passed much too slowly. Although they kept out of each other’s way, they were aware of each other’s progress via the ghetto grapevine.

The evening before the big fight, Tony made his way to the roof of his tenement. In the quiet early dark, he peered over the ledge. Six stories below the lights of the city blinked and the sounds of cars mingled with the curses and the laughter of children in the street. He tried not to think of Felix, feeling he had succeeded in psyching his mind. But only in the ring.
would he really know. To spare Felix hurt, he would have to knock him out, early and quick.

Up in the South Bronx, Felix decided to take in a movie in an effort to keep Antonio’s face away from his fists. The flick was *The Champion* with Kirk Douglas, the third time Felix was seeing it.

The champion was getting the daylights beat out of him. He was saved only by the sound of the bell.

Felix became the champ and Tony the challenger.

The movie audience was going out of its head. The champ hunched his shoulders grunting and sniffing red blood back into his broken nose. The challenger, confident that he had the championship in the bag, threw a left. The champ countered with a dynamite right.

Felix’s right arm felt the shock. Antonio’s face, superimposed on the screen, was hit by the awesome force of the blow. Felix saw himself in the ring, *blasting* Antonio against the ropes. The champ had to be forcibly restrained. The challenger fell slowly to the canvas.

When Felix finally left the theatre, he had figured out how to psyche himself for tomorrow’s fight. It was Felix the Champion vs. Antonio the Challenger.

He walked up some dark streets, deserted except for small pockets of *wary*-looking kids wearing gang colors. Despite the fact that he was Puerto Rican like them, they eyed him as a stranger to their turf. Felix did a fast shuffle, bobbing and weaving, while letting loose a torrent of blows that would demolish whatever got in its way. It seemed to impress the brothers, who went about their own business.

Finding no takers, Felix decided to split to his aunt’s. Walking the streets had not relaxed him, neither had the fight flick. All it had done was to stir him up. He let himself quietly into his Aunt Lucy’s apartment and went straight to bed, falling into a fitful sleep with sounds of the gong for Round One.

Antonio was passing some heavy time on his rooftop. How would the fight tomorrow affect his relationship with Felix? After all, fighting was like any other profession. Friendship

**Vocabulary**

*wary* (WAIR ee) adj. cautious; careful; alert

Practice the Skills

**Synonyms** The author uses the word *blasting*. He could have used a synonym such as *pushing*. Why is *blasting* a better word here? What does it make you visualize, or see in your mind?
had nothing to do with it. A gnawing doubt crept in. He cut negative thinking real quick by doing some speedy fancy dance steps, bobbing and weaving like mercury. The night air was blurred with perpetual motions of left hooks and right crosses. Felix, his amigo brother, was not going to be Felix at all in the ring. Just an opponent with another face. Antonio went to sleep, hearing the opening bell for the first round. Like his friend in the South Bronx, he prayed for victory, via a quick clean knock-out in the first round.

Large posters plastered all over the walls of local shops announced the fight between Antonio Cruz and Felix Vargas as the main bout.

The fight had created great interest in the neighborhood. Antonio and Felix were well liked and respected. Each had his own loyal following.

Antonio’s fans had unbridled faith in his boxing skills. On the other side, Felix’s admirers trusted in his dynamite-packed fists.

Felix had returned to his apartment early in the morning of August 7th and stayed there, hoping to avoid seeing Antonio. He turned the radio on to salsa music sounds and then tried to read while waiting for word from his manager.

The fight was scheduled to take place in Tompkins Square Park. It had been decided that the gymnasium of the Boys Club was not large enough to hold all the people who were sure to attend. In Tompkins Square Park, everyone who wanted could view the fight, whether from ringside or window fire escapes or tenement rooftops.

11. **Gnawing** (NAW ing) **doubt** means not having confidence in something. It’s a kind of negative thinking.
The morning of the fight Tompkins Square was a beehive of activity with numerous workers setting up the ring, the seats, and the guest speakers' stand. The scheduled bouts began shortly after noon and the park had begun filling up even earlier.

The local junior high school across from Tompkins Square Park served as the dressing room for all the fighters. Each was given a separate classroom with desk tops, covered with mats, serving as resting tables. Antonio thought he caught a glimpse of Felix waving to him from a room at the far end of the corridor. He waved back just in case it had been him.

The fighters changed from their street clothes into fighting gear. Antonio wore white trunks, black socks, and black shoes. Felix wore sky blue trunks, red socks, and white boxing shoes. Each had dressing gowns to match their fighting trunks with their names neatly stitched on the back.

The loudspeakers blared into the open windows of the school. There were speeches by dignitaries, community leaders, and great boxers of yesteryear. Some were well prepared, some improvised on the spot. They all carried the same message of great pleasure and honor at being part of such a historic event. This great day was in the tradition of champions emerging from the streets of the lower east side.

Interwoven with the speeches were the sounds of the other boxing events. After the sixth bout, Felix was much relieved when his trainer Charlie said, "Time change. Quick knockout. This is it. We're on."

Waiting time was over. Felix was escorted from the classroom by a dozen fans in white T-shirts with the word FELIX across their fronts.

Antonio was escorted down a different stairwell and guided through a roped-off path.

As the two climbed into the ring, the crowd exploded with a roar. Antonio and Felix both bowed gracefully and then raised their arms in acknowledgment.

Antonio tried to be cool, but even as the roar was in its first birth, he turned slowly to meet Felix's eyes looking directly into his. Felix nodded his head and Antonio responded. And both as one, just as quickly, turned away to face his own corner.

Reviewing Skills

Connecting  If you had to face a good friend in a competition, would you look him or her in the eyes or look away? Why?
Bong—bong—bong. The roar turned to stillness. “Ladies and Gentlemen, Señores y Señoras.” The announcer spoke slowly, pleased at his bilingual efforts.

“Now the moment we have all been waiting for—the main event between two fine young Puerto Rican fighters, products of our lower east side.

“In this corner, weighing 134 pounds, Felix Vargas. And in this corner, weighing 133 pounds, Antonio Cruz. The winner will represent the Boys Club in the tournament of champions, the Golden Gloves. There will be no draw. May the best man win.”

The cheering of the crowd shook the window panes of the old buildings surrounding Tompkins Square Park. At the center of the ring, the referee was giving instructions to the youngsters.

“Keep your punches up. No low blows. No punching on the back of the head. Keep your heads up. Understand. Let’s have a clean fight. Now shake hands and come out fighting.”

Both youngsters touched gloves and nodded. They turned and danced quickly to their corners. Their head towels and dressing gowns were lifted neatly from their shoulders by their trainers’ nimble fingers. Antonio crossed himself. Felix did the same.

BONG! BONG! ROUND ONE. Felix and Antonio turned and faced each other squarely in a fighting pose. Felix wasted no time. He came in fast, head low, half hunched toward his right shoulder, and lashed out with a straight left. He missed a right cross as Antonio slipped the punch and countered with one-two-three lefts that snapped Felix’s head back, sending a mild shock coursing through him. If Felix had any small doubt about their friendship affecting their fight, it was being neatly dispelled.

Antonio danced, a joy to behold. His left hand was like a piston pumping jabs one right after another with seeming

---

12. **Señores** (sen YOR ays) y **Señoras** (sen YOR us) is Spanish for “Ladies and Gentlemen.”

13. **Dispelled** is another way of saying “driven away.”

---

**Vocabulary**

- **nimble** (NIM bul) adj. light and quick in movement

**Reviewing Skills**

**Inferring** Felix was worried about being able to fight Antonio, but he has no problem fighting him now. Why? How are things different in the boxing ring?
ease. Felix bobbed and weaved and never stopped boring in. He knew that at long range he was at a disadvantage. Antonio had too much reach on him. Only by coming in close could Felix hope to achieve the dreamed-of knockout.

Antonio knew the dynamite that was stored in his amigo brother’s fist. He ducked a short right and missed a left hook. Felix trapped him against the ropes just long enough to pour some punishing rights and lefts to Antonio’s hard midsection. Antonio slipped away from Felix, crashing two lefts to his head, which set Felix’s right ear to ringing.

Bong! Both amigos froze a punch well on its way, sending up a roar of approval for good sportsmanship.

Felix walked briskly back to his corner. His right ear had not stopped ringing. Antonio gracefully danced his way toward his stool none the worse, except for glowing glove burns, showing angry red against the whiteness of his midribs.

“Watch that right, Tony.” His trainer talked into his ear. “Remember Felix always goes to the body. He’ll want you to drop your hands for his overhand left or right. Got it?”

14. In this sentence, boring means drilling, making a hole. Boring in with punches is to punch hard and fast.

10. Drawing Conclusions What do you think is the reason Antonio and Felix stopped their punches? The audience draws the conclusion that the reason is good sportsmanship. Do you draw the same conclusion?
Antonio nodded, spraying water out between his teeth. He felt better as his sore midsection was being firmly rubbed.

Felix’s corner was also busy.

“You gotta get in there, fella.” Felix’s trainer poured water over his curly Afro locks. “Get in there or he’s gonna chop you up from way back.”

*Bong! Bong!* Round two. Felix was off his stool and rushed Antonio like a bull, sending a hard right to his head. Beads of water exploded from Antonio’s long hair.

Antonio, hurt, sent back a blurring barrage of lefts and rights that only meant pain to Felix, who returned with a short left to the head followed by a looping right to the body. Antonio countered with his own flurry, forcing Felix to give ground. But not for long.

Felix bobbed and weaved, bobbed and weaved, occasionally punching his two gloves together.

Antonio waited for the rush that was sure to come. Felix closed in and feinted with his left shoulder and threw his right instead. Lights suddenly exploded inside Felix’s head as Antonio slipped the blow and hit him with a pistonlike left, catching him flush on the point of his chin.

Bedlam broke loose as Felix’s legs momentarily buckled. He fought off a series of rights and lefts and came back with a strong right that taught Antonio respect.

Antonio danced in carefully. He knew Felix had the habit of playing possum when hurt, to sucker an *opponent* within reach of the powerful bombs he carried in each fist.

A right to the head slowed Antonio’s pretty dancing. He answered with his own left at Felix’s right eye that began puffing up within three seconds.

Antonio, a bit too eager, moved in too close and Felix had him entangled into a rip-roaring, punching toe-to-toe slugfest that brought the whole Tompkins Square Park screaming to its feet.

Rights to the body. Lefts to the head. Neither fighter was giving an inch. Suddenly a short right caught Antonio squarely on the chin. His long legs turned to jelly and his

---

15. *Feinted* (FAYN tud) means moved in a way to fake out the other person.

16. A loud roar and crazy cheering is *bedlam.*
arms **flailed** out desperately. Felix, grunting like a bull, threw wild punches from every direction. Antonio, groggy, bobbed and weaved, **evading** most of the blows. Suddenly his head cleared. His left flashed out hard and straight catching Felix on the bridge of his nose.

Felix lashed back with a haymaker, right off the ghetto streets. At the same instant, his eye caught another left hook from Antonio. Felix swung out trying to clear the pain. Only the frenzied screaming of those along ringside let him know that he had dropped Antonio. Fighting off the growing haze, Antonio struggled to his feet, got up, ducked, and threw a smashing right that dropped Felix flat on his back.

Felix got up as fast as he could in his own corner, **groggy** but still game. He didn’t even hear the count. In a fog, he heard the roaring of the crowd, who seemed to have gone insane. His head cleared to hear the bell sound at the end of the round. He was very glad. His trainer sat him down on the stool. **12**

In his corner, Antonio was doing what all fighters do when they are hurt. They sit and smile at everyone.

The referee signaled the ring doctor to check the fighters out. He did so and then gave his okay. The cold water sponges brought clarity to both **amigo** brothers. They were rubbed until their circulation ran free.

**Bong!** Round three—the final round. Up to now it had been tic-tac-toe, pretty much even. But everyone knew there could be no draw and that this round would decide the winner.

This time, to Felix’s surprise, it was Antonio who came out fast, charging across the ring. Felix braced himself but couldn’t

---

**Vocabulary**

- **flailed** (flayld) v. swung wildly
- **evading** (ih VAY ding) v. keeping away or avoiding

**Practice the Skills**

**Synonyms** In the first sentence, why is **groggy** a better word to use than its synonym **tired**?
ward off the barrage of punches. Antonio drove Felix hard against the ropes.

The crowd ate it up. Thus far the two had fought with beaucoup corazón. Felix tapped his gloves and commenced his attack anew. Antonio, throwing boxer’s caution to the winds, jumped in to meet him.

Both pounded away. Neither gave an inch and neither fell to the canvas. Felix’s left eye was tightly closed. Claret red blood poured from Antonio’s nose. They fought toe-to-toe. The sounds of their blows were loud in contrast to the silence of a crowd gone completely mute.

Bong! Bong! Bong! The bell sounded over and over again. Felix and Antonio were past hearing. Their blows continued to pound on each other like hailstones.

Finally the referee and the two trainers pried Felix and Antonio apart. Cold water was poured over them to bring them back to their senses.

They looked around and then rushed toward each other. A cry of alarm surged through Tompkins Square Park. Was this a fight to the death instead of a boxing match?

The fear soon gave way to wave upon wave of cheering as the two amigos embraced.

No matter what the decision, they knew they would always be champions to each other.

BONG! BONG! BONG! “Ladies and Gentlemen. Señores and Señoras. The winner and representative to the Golden Gloves Tournament of Champions is . . .”

The announcer turned to point to the winner and found himself alone. Arm in arm the champions had already left the ring.

17. Mucho (MOO choh) corazón (kor uh ZOHN) is Spanish for “a lot of heart.”

18. Toe-to-toe means standing closely together and facing each other so that the toes almost meet.
After You Read  

Amigo Brothers

**Answering the BIG Question**

1. Antonio and Felix each fight hard to beat the other in the championship. Does this mean that they can’t count on each other? What are your thoughts about who you can count on after reading this story?

2. **Recall** List some of the ways that Antonio and Felix are different from each other.

   **TIP** Right There

**Critical Thinking**

3. **Interpret** How do you think boxing makes Antonio and Felix different from other guys in their neighborhood?

   **TIP** Author and Me

4. **Analyze** You read the description of the fight in the story. Do you think anyone lost? Use details from the story to explain your answer.

   **TIP** Author and Me

**Talk About Your Reading**

**Literature Groups** Antonio and Felix came to realize that their upcoming fight was causing a problem in their friendship. They decided to train separately and be friends again. With your group, discuss other solutions they could have chosen and present them to the class.

**Write to Learn** Have one group member write your group’s list on the board. After each solution on the list, write one or two sentences explaining why you think it might have worked. Present your list to the entire class.

<table>
<thead>
<tr>
<th>Solution</th>
<th>Why It Might Work</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Skills Review**

**Key Reading Skill: Drawing Conclusions**

5. Antonio and Felix both fight very hard to win. But they leave the boxing ring together before they know who won the match. What conclusion can you draw from this about their friendship?

6. Do you think the friendship between Antonio and Felix is strong enough to survive other problems? How do you come to this conclusion?

**Key Literary Element: Conflict**

7. What does this story tell you about conflict? Is internal conflict as difficult to deal with as external conflict?

**Reviewing Skills: Connecting**

8. Antonio and Felix both love boxing. Write for ten minutes about something you really care about. Explain why it interests you. Tell what you do that shows your interest in it.

**Vocabulary Check**

9. Rewrite the story below. Replace each underlined word or phrase with one of these words:

   devastating wary nimble flailed evading

   When the rain stopped at noon, Greg walked toward the park. In his new white jeans, he was careful of mud puddles and wet bushes. Suddenly, a car came rushing down the street. Greg jumped back from the curb, getting out of the way of a spray of muddy water. But he was not quick and skillful at moving enough. His feet slipped. His arms waved wildly in the air, and he fell into the gutter. The result was very damaging to his new pants.

10. **English Language Coach** Read each sentence below. Then choose the best synonym to put in the blank. Rewrite each sentence with the best synonym in place.

   - In the mild breeze, the leaf ____ to the ground.
     - dropped fluttered dove
   - The small candle ____ in the darkness.
     - glowed blazed glared
   - The fighter ____ his anger.
     - spoke yelled roared

**Grammar Link: Modifiers**

Modifiers describe people, places, things, and actions. By adding specific details to general ideas, modifiers make the ideas clearer and easier to understand. Compare the sentences below.

- A car skidded into other cars.
- A **rusty** black car suddenly skidded into **two** other cars.

The modifiers *rusty*, *black*, *suddenly*, and *two* make the second sentence clearer than the first.

**Grammar Practice**

Copy each word below. Then add a modifier that answers the question in parentheses ()

11. friend (What kind?)
12. dogs (How many?)
13. flower (What color?)
14. walked (Walked how?)
15. car (How would you describe it?)
16. building (What size?)
17. disappeared (Disappeared how?)
18. school (What kind?)
19. video game (What word would describe it?)

**Writing Application** Look back at the problems and solutions your group wrote for the Talk About Your Reading exercise. Add at least three modifiers to words on the list.
ASSIGNMENT Write a short fictional story about a character who is faced with a problem

Purpose: To tell a story about a character who could really count on someone

Audience: You, your teacher, and your classmates

Writing Rubric
As you write your story, you should
• develop a plot around a conflict
• organize the events in your story
• use specific details to describe characters and setting
• write dialogue

Objectives (pp. 292–297)
Writing Use the writing process: draft • Write to entertain • Use story elements: plot, setting, character, dialogue
Grammar Use modifiers: adjectives and adverbs

Get Ready to Write
Your short story should be about a person who has a problem and receives help from someone. Before you start writing, you’ll need to think about and plan the main elements of your story. The directions below will guide you through one way to plan a short story.

Gather Ideas
A good way to start gathering ideas is to list some possible ideas in your Learner’s Notebook.

1. Make a list of possible problems, or conflicts, that your main character could face. Your story must be fictional, but that doesn’t mean you can’t use your own experiences. Think of problems you, your friends, and your family have faced. Also, think of problems you’ve heard about or read about.

2. Then make a list of possible characters. You may want to go down your list of problems one at a time and list one or two characters that could possibly have that problem.
Develop Your Ideas

• From your lists, choose a conflict and a character that interest you. Then freewrite for five minutes. Let your writing flow. Don’t worry about paragraphs, spelling, or punctuation right now.

• When five minutes is up, think about what you wrote. Do you think the problem and topic you chose could be shaped into a good story? If your answer is no, explore different ideas from your lists.

• When you have a good feeling about the problem and idea you chose, read what you wrote. Circle any ideas you think you might want to explore further and possibly use in your story.

Make a Plan

You have a good start on your story. You have chosen a conflict and a main character, and you probably have some ideas about other parts of the story. Take some time to think more about those other elements before you begin writing.

• **Characters:** What is the main character like? What might readers need to know about the main character? Who will help the main character face the problem? What might readers need to know about that person?

• **Plot:** What are the causes of the conflict? What does the character do to face the problem? What is the outcome of the story?

• **Setting:** Where does the story take place? What are some details that will help readers picture the setting?

Write down some ideas about the characters, plot, and setting in your Learner’s Notebook. You don’t have to answer every question—just use them to guide your thinking. You might find that you already answered some of the questions in your freewrite.

Characters: Maya is a teenager who has cerebral palsy. It’s hard for her to do some things with her hands.

Plot: Maya wants to sleep over at a friend’s house, but she doesn’t want her friend to know that she can’t do her own hair. Maya’s mom will help her learn how to fix her hair.

Setting: Maya’s bedroom
Applying Good Writing Traits

Organization

Good short stories are organized, but they’re not organized the same way your CDs or your dresser drawers are organized. The plots of short stories—no matter how different the stories may be—are developed in the same five stages.

What Is Organization?

Organization is the arrangement of ideas within a piece of writing. Writing with strong organization has the following traits:

• an introduction that captures your readers’ attention
• sequencing, or an order of ideas, that makes sense
• thoughtful transitions that link key points and ideas
• a conclusion that wraps it all up

Why Is Organization Important?

Without organization, your ideas can get lost. A solid plan of organization gives your writing direction and guides readers through your story—from start to finish.

How Do I Organize My Writing?

Different types of writing are often organized in different ways. For example, you wouldn’t organize a report about hot air balloons the same way you’d organize a friendly email to your Aunt Millie.

Short stories are organized by plot—a series of related events in which a problem is explored and usually solved. The conflict, or struggle between people, ideas, or forces, is what drives the plot. Most plots develop in five stages.

• Exposition introduces characters, setting, and conflict.
• Rising action adds complications to the conflict.
• Climax is the point of greatest interest or suspense.
• Falling action is the logical result of the climax.
• Resolution presents the final outcome.

Write an inviting introduction that draws readers into your story. A good way to grab readers’ attention is to start right in with action or dialogue.

“I can’t wait to go to the basketball game Friday night,” Maya told her friend Rita on the phone.

Write a conclusion that clearly signals the story is coming to an end. Avoid boring, overused endings such as “I woke up and realized it was all a dream.”

Mom replied, “As soon as I call Rita’s mother and make sure it’s okay with her, you can start packing your bag.”

Guide the reader from one event to the next by using transition words and connecting your ideas. Transitions such as next, then, before, and yesterday show time order. Include sentences that guide the reader from the last event to the next event.

Just then Mom came into Maya’s room to put away Maya’s laundry.

Write to Learn Write down everything that is going to happen in your story. Then look at your list of events. Cross out any events that don’t really matter and don’t add to the story in some way. Arrange the events in the order you plan for them to happen. Then fill in any spaces to connect the events in a logical sequence. Use these notes to help you draft your short story.

© King Features Syndicate, Inc.

Analyzing Cartoons

Your first draft may seem like a big mess. That’s okay. With a little organization, it’ll make sense. (But you still have to clean your room!)
Drafting

Start Writing!

You’ve thought about your characters and you’ve planned what will happen in your story. Now it’s time to start writing.

Get It on Paper

• Read over all the ideas you wrote in your Learner’s Notebook.
• Start writing! Start with any part of the story you want. You may find it easiest to start in the middle of the story and then write the beginning and the end. It’s up to you.
• If you get stuck, reread the notes you made about the events in your story.
• Clearly describe the characters and the setting of your story. Readers like to feel that they “know” the characters and “see” the setting.
• Write for ten minutes without stopping. Don’t worry about paragraphs, spelling, or punctuation. Just write the story as you imagine it in your mind. You can always go back and make changes later.
• Some of the decisions you made about the plot or characters may change as you go. That’s okay! Just keep writing.

Develop Your Draft

After you get your ideas down on paper, read through your draft. Continue drafting. Fill in parts of the story that you think need to be explained more fully. Add events, descriptions, details—whatever comes to mind. You should also include some dialogue in your story, if you haven’t already. Below are some tips for using dialogue effectively.

Use dialogue to develop characters. Dialogue is really important in fictional stories. Readers need to hear the characters speak to get to know them. Read the sample dialogues below. What each character says will tell you a lot about their personalities.

| “Stand back everyone! I can take care of that dragon!” |
| “Party? There was a party? Where? When? Why wasn’t I invited?” |
| “Martin broke my watch, but that’s all right, it’s cool.” |
| “I will not walk or take the bus. I want you to drive me and I want to go now.” |

After reading these pieces of dialogue, how would you describe the characters? What can you tell about the characters by the way they speak?

Writing Tip

Point of View Decide whether you’re going to use first-person or third-person point of view in your story. You can always change the point of view later if you’re unhappy with your choice.

Writing Tip

Writer’s Craft Use concrete details to describe the setting and characters. You may want to tell how people and objects look or how they sound. Describing where things are in relation to each other can help readers picture the setting.
Write dialogue just like it would sound if the characters were real people talking to each other.

Dialogue is punctuated in a certain way so that readers can clearly tell what a character says. Also, sometimes dialogue requires you to start a new paragraph. When you use dialogue, follow the rules below.

• Use quotation marks before and after a direct quotation.
  "I-I’ll have to ask," she stammered.

• Use quotation marks with both parts of a divided quotation.
  "Let’s go to the store," Mom said, "and find some barrettes that are easier for you to close."

• Use a comma or commas to separate a phrase such as he said from the quotation itself. When a comma and quotation marks appear together, place the comma inside closing quotation marks.
  "You need to use your hand," Mom explained, "to smooth your hair down after you brush it."

• Place a period inside closing quotation marks. Place a question mark or an exclamation point inside the quotation marks when it is part of the quotation.
  Maya said, "I want to go."
  Maya asked, "Can I go?"
  "Can I go?" Maya asked.
  Did you hear Maya say "I want to go"?

• When one character speaks right after another character, start a new paragraph. Starting a new paragraph allows you to write dialogue without always telling the reader who is talking. The indentation lets the reader know that the speaker has changed.

  Mom watched Maya brush her hair for a minute. "You need to use your hand to smooth your hair down," Mom told her.
  "Oh, I see. That helps a lot."
  "And let's go to the store and find some barrettes that are easier for you to close," Mom gently suggested.
  "That would be great," Maya said, smiling.
Adjectives and Adverbs

There are two kinds of modifiers, or describing words. They are adjectives and adverbs.

What Are They?

Adjectives are words that modify nouns and pronouns by answering these questions: Which one? What kind? How many?

- I saw that cat. Which one? that cat
- I like big cats. What kind? big cats
- I own two cats. How many? two cats

Adverbs are words that modify action verbs, adjectives, and other adverbs. Adverbs answer these questions: How? When? How often? Where? How much?

- He left quickly. How? quickly
- I ran today. When? today
- He runs daily. How often? daily
- He runs here. Where? here
- I am too tired. How much? too

Why Are Adjectives and Adverbs Important in My Writing?

Adjectives and adverbs can help you make your writing clearer and livelier. With well-chosen adjectives and adverbs, you can

- make the setting of your story easy to picture
- let readers know what your characters look like
- vividly describe how your characters act

How Do I Use Them?

After you finish writing, read what you wrote.

- Look for sentences that are dull, vague, or unclear.
- See if adding adjectives or adverbs would improve the sentences.

Writing Application

Carefully reread the first draft of your short fictional story. Then, try to improve the draft by adding adjectives and adverbs where appropriate. Be sure to use the example sentence above as a model.

Writing Workshop Part 1

Looking Ahead

Keep all of the writing you’ve done so far. You will finish your story later in Writing Workshop Part 2.
**Skills Focus**

You will practice using these skills when you read the following selections:
- “Framed,” p. 302
- “After Twenty Years,” p. 312

**Reading**
- Responding to text.

**Literature**
- Identifying dialogue as different from narration
- Using dialogue as a way to understand more about characters

**Vocabulary**
- Understanding and using antonyms
- Academic Vocabulary: respond

**Writing/Grammar**
- Understanding articles
- Recognizing demonstrative adjectives

---

**Skill Lesson**

**Responding**

**Learn It!**

**What Is It?** When you respond to what you read, you think about what you like or dislike. You also think about what you find surprising or interesting. For example, in “Amigo Brothers,” you might not have liked the description of the fight. Maybe you don’t like to read about two friends hitting each other. That could have been your response to the reading.

- Responding is personal. People have different responses to a reading selection.
- Responses need to be about the reading. When you talk about or write your responses, use details from the text to support them. You can also use your own ideas and experience to add to the details from the text.

---

**Analyzing Cartoons**

Calvin becomes interested in the book only when Hobbes responds to what he’s reading. How did you respond to selections in Units 1 and 2?

**Academic Vocabulary**

respond (rih SPOND) v. to react
**Why Is It Important?** Responding to the reading will help you enjoy what you read more. It will help you feel more connected to the texts you read, and it will help you remember them more clearly. Responding helps you learn about yourself as a reader, because your personal opinions and ideas about a text show a lot about who you are and what you think.

**How Do I Do It?** As you read, pay attention to what you think and feel about a text. Ask yourself questions about what you like and dislike and why. Focus on different parts of the story—people, places, events, and ideas.

Here’s an example of how one student responded to Felix in “Amigo Brothers.”

He walked up some dark streets, deserted except for small pockets of wary-looking kids wearing gang colors. Despite the fact that he was Puerto Rican like them, they eyed him as a stranger to their turf. Felix did a fast shuffle, bobbing and weaving, while letting loose a torrent of blows that would demolish whatever got in its way.

*I like this guy, Felix. I respect him. When he walks down that street, he isn’t afraid. He doesn’t box to be tough, either. He boxes because it’s what he loves to do. I could hang out with someone like Felix.*

**Practice It!**

Write these questions in your Learner’s Notebook and use them to help you respond to “Framed” and “After Twenty Years.”

- What do I like about the story? Why?
- What do I not like about the story? Why?
- What surprises me in this story? Why?
- When does the story really grab my attention? Why?

**Use It!**

As you read “Framed” and “After Twenty Years,” look at the questions you just wrote in your Learner’s Notebook. Write notes about what you like and dislike in each story. Also write about what surprises you and interests you.
Meet the Author

Don Wulffson says that he writes to make life more interesting. He was born in California in 1943. He’s been a writer and teacher for most of his life. He’s best known for the adventure books he writes for young adults, including *The Upside Down Ship* and the *Incredible True Adventure Series*.

**Vocabulary Preview**

- **stifling** (STY fling) v. holding back or stopping; form of the verb *stifle* (p. 302) Jeannette, stifling a laugh, continued her speech about funny TV commercials.

- **dominated** (DAH muh nay tid) adj. heavily influenced or controlled (p. 303) Movie star posters dominated Chenille’s room.

- **sternly** (STURN lee) adv. in a strict or firm way (p. 304) Marcus listened quietly while the teacher spoke sternly.

- **evidence** (EV ih dens) n. information, facts, or objects that help prove something (p. 306) The evidence all pointed to the woman’s guilt.

- **recovered** (rih KUV urd) v. found something that was lost or stolen; form of the verb *recover* (p. 307) The police recovered the stolen car.

**Partner Talk** Talk with a partner about the definition of each vocabulary word. On a separate sheet of paper, write sentences together that use each word correctly.

**English Language Coach**

**Antonyms** Antonyms are pairs of words that have opposite, or nearly opposite, meanings. *Up—down, hot—cold,* and *tall—short* are examples. Antonyms are less common than synonyms.

A common way to form antonyms is to add a prefix that means *not* to the beginning of the word. A prefix is a group of letters added to the beginning of a word to change its meaning. Prefixes can reverse the meaning of a word to form an antonym:

- **in-** complete — incomplete
- **non-** returnable — non-returnable
- **dis-** agree — disagree
- **un-** able — unable

**Individual Activity** Make an antonym out of each of these words by removing one of the prefixes listed above. Write the words and their antonyms in your Learner’s Notebook.

- disadvantage
- Untie
- nonsense
- inactive
**Skills Preview**

**Key Reading Skill: Responding**

As you read the selection, answer these questions:

- What surprises me?
- Which characters do I like and dislike and why?
- What parts of this story remind me of things I already know?
- What feelings do the characters experience? Do I feel any of the same things?
- Did I enjoy reading this selection? Why or why not?

**Write to Learn** In your Learner’s Notebook, write a short paragraph about something you’ve seen—such as a movie or something in real life—that made you respond strongly. How did you respond?

**Key Literary Element: Dialogue**

**Dialogue** is conversation, or talking, between characters in a story. To recognize dialogue, remember these tips:

- The spoken words will be inside quotation marks.
- Tag lines, or the part of the sentence that is not in quotation marks, tell you who is speaking.

Here is a sample of dialogue from “Framed.”

“And to think I trusted you so completely,” wailed Beatrice Delacourte.

“Hard to believe,” said Nick, shaking his head.

**Partner Talk** As you read “Framed,” talk about which characters you like and dislike. Then imagine the story without dialogue. Would you like and dislike the same characters? Why or why not?

**Get Ready to Read**

**Connect to the Reading**

What if you got blamed for something you didn’t do? How would you feel? What would you do to clear your name?

**Partner Talk** Have you ever stood up for someone who needed your help? Has someone ever stood up for you? Talk with a partner about the people you’ve counted on and the people who’ve counted on you. Tell your partner one story about standing up for someone else. The story can be about you, about another person, or it can be made up.

**Build Background**

The story you are about to read is a mystery.

- In a mystery, a crime happens and is usually solved by someone in the story.
- This story comes from a book called *Six-Minute Mysteries*.
- When you *frame* someone, you make up a false story or false evidence to make that person seem guilty of a crime.

**Set Purposes for Reading**

Read the selection “Framed” to learn how a mother can count on her daughter.

**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 a note card and put the card in the left pocket of Foldable 3.

**Interactive Literary Elements Handbook**

To review or learn more about the literary elements, go to [www.glencoe.com](http://www.glencoe.com).
Andrea Meadows was nervous as she and her mother drove along River Front Drive. It would be her first day of work at the Milwaukee Gallery of Fine Arts. Her mother, a security guard at the gallery, had gotten her a part-time job as a file clerk during summer vacation.

“A few butterflies?” her mother said, stifling a yawn.
“T’ll be okay,” said Andrea, smiling.

Her mother returned the smile and rubbed her red eyes. Andrea could see how tired she was. Her mother had worked from 10:00 A.M. to 7:00 P.M. yesterday and now would do another full shift to get overtime pay. It was hard for a single parent to make ends meet, especially on a security guard’s salary.

“I wonder what’s going on,” her mother said as they pulled into the parking lot behind the gallery and saw that most of the cars were police cars. Her mother quickly parked, and they hurried inside, into the staff lounge.

Vocabulary
stifling (STY fling) v. holding back or stopping

Practice the Skills

Key Literary Element
Dialogue The quotation marks tell you that there is dialogue. Who is speaking? What do the tag lines, or words not in the quotation marks, tell you about the characters?
“What’s with the police brigade?!” her mother asked Nick Crowley, the caretaker, who looked like he was about a hundred years old.

“There’s been a robbery,” said Nick. “Someone made off with the Magritte last night.”

“The Magritte!” exclaimed Andrea’s mother. “Oh no!”

Rene Magritte’s *The Healer*, Andrea knew, was the prize of the gallery’s collection—and worth upward of six million. Her mind raced as she followed her mother and Nick into the security office of the gallery, dominated by dozens of monitor panels, each fixed on a different room or part of the building. One of the rooms showed where the Magritte had been on display. In its place was an empty frame.

“How could this happen?” cried Beatrice Delacourte, the owner of the gallery, dabbing her eyes as she clattered into the room on spike high heels.2

A rugged-looking man in a sports jacket followed Beatrice. He immediately stepped around her and walked up to Andrea’s mother. “Are you Julia Meadows?” he asked, flashing a badge.

Andrea watched her mother nod and quietly answer yes. “I’m Lieutenant Stone,” the man said, pulling a chair out. “Would you like to sit down? I need to ask you a few questions.” He took out a pad and pencil, then sat down across from Andrea’s mother. “Yesterday you were the only security guard on duty between 10:00 A.M. and 7:00 P.M. Is that correct?”

“Yes,” said Julia Meadows in a flat tone. “That was my shift.”2

“And after closing time, 4:00 P.M., was anyone else in the gallery?” the lieutenant asked.

Andrea listened carefully as her mother explained that Nick Crowley and Ms. Delacourte had been in the gallery until closing. “After that,” her mother stated with certainty in her voice, “the cleaning crew was here from 4:00 to 6:00 P.M.—no one else.”

1. *A brigade* is an organized group of workers.
2. *Spike high heels* are shoes with tall, skinny heels like spikes.

**Vocabulary**

*dominated* (DAH muh nay tid) adj. heavily influenced or controlled
Stone scratched his head and tapped his pencil on the table. “We have a rather puzzling situation,” he said after a moment. “The Magritte painting was in a locked room—a room that was **locked** after the painting vanished. Do you have any explanation?”

“None,” said Julia Meadows. “It was in the room the last time I made my rounds. That was right after the cleaning crew left . . . about five-thirty.”

Beatrice Delacourte shook her head sadly and looked coldly at Andrea’s mother. “I’m trying not to think the worst, Julia,” she said. Then turning to Lieutenant Stone, she added, “I’ve already contacted the papers and posted twenty-five thousand dollars for the painting’s return. As you can see, I’m willing to do just about anything to have my Magritte back.”

Stone nodded and looked **sternly** at Julia Meadows. “I have something I’d like you all to watch,” he said, reaching across the table and turning on a monitor connected to a VCR. “This surveillance video was taken of you, Ms. Meadows, leaving work last night at 7:14 P.M. In it, as you can see, you are carrying a long, rectangular box. Such a box could be used to carry a rolled-up painting, could it not?”

“Yes,” agreed Julia Meadows. “But the fact is, it contained flowers.”

The lieutenant raised an eyebrow. “Flowers?”

“I didn’t understand how I came to be carrying flowers home either,” Andrea’s mother explained. “But a little after five-thirty yesterday afternoon, a delivery boy arrived with a dozen long-stemmed roses. There was no card, but my name and the museum’s address were written on the box. And that is what I was taking home, Lieutenant Stone—a box of flowers.”

Stone made a few notations in his pad, then changed the cassette in the VCR. “I’d like you to watch something else,” he said, pushing the play button. “This video shows the room at

---

3. A **surveillance video** is taken by security cameras that are posted around a building to record activity.

**Vocabulary**

**sternly** (STURN lee) adv. in a strict or firm way
5:29 P.M.,” he said. “As you can see, the Magritte was in its frame. Please watch what happens.”

Andrea carefully studied the monitor along with everyone else. The time, displayed in the lower lefthand corner of the video, ticked off slowly as she saw a door opening, and then, for an instant, her mother’s profile. Seconds later, the painting was gone. The time on the monitor had flipped from 5:29 to 5:48 P.M.

“Oh, obviously,” said Stone, stopping the VCR, “several minutes of the tape have been erased. Isn’t the security guard on duty in charge of the tapes, Ms. Meadows?”

All eyes turned to Andrea’s mother.

**Key Reading Skill**

**Responding** At this point, you’ve met all the main characters. Which character is most interesting to you? Why? Which characters do you like and dislike? Why?
“And to think I trusted you so completely,” wailed Beatrice Delacourte.

“Hard to believe,” said Nick, shaking his head.

“Excuse me, Officer Stone,” Andrea said quietly. “But could I see the tape again?”

Stone shrugged. “I don’t see why not, young lady. But I’m afraid your mother has some evidence against her.” He rewound the tape and replayed it. Once again, Andrea watched with the others as the Magritte appeared on the screen one minute and was gone the next.

But this time when the tape ended, Andrea sat back and smiled. “I think I know how the painting was taken,” she said confidently. “And I also know where it is. Please, Officer Stone, play the tape just once more—but this time, in slow motion.”

Puzzled, Stone rewound the tape and pressed the button for slow motion.

“Watch the carpeting,” said Andrea, as the scene reappeared in front of everyone. “There are no footprints in it when my mom opens the door—probably because the cleaning crew had just vacuumed it.” She paused. “Now comes the big gap in the tape. And after that there are two sets of prints.” Andrea turned to her mother. “Mom, what shoes did you wear yesterday?” she asked.

“The same as today.” Julia Meadows extended her foot. She was wearing walking shoes with a waffle print on the soles. “I wear them every day, because they’re so comfortable.”

Andrea turned to Lieutenant Stone. “Could we just look at the carpeting one more time?” she asked.

Stone nodded and rewound the tape.

“See how my mother’s footprints go straight through the room?” Andrea asked everyone. “But notice that there’s a second set of prints that lead straight to the Magritte . . . then to the painting to the right of it. Now, notice how that painting is slightly tilted.” Andrea grinned proudly. “My guess is that the Magritte is behind the tilted painting, and that the thief planned to return for it later.”

---

4. If you speak confidently, you speak as though you know you are right.

**Vocabulary**

**evidence** (E V ih dens) *n.* information, facts, or objects that help prove something
Stone hurried from the room. Several minutes later he returned with the Magritte in hand. “I’m very impressed, young lady!” he exclaimed. “It was right where you said it would be.”

“But who took the painting—and hid it?” asked Nick. This time Andrea took it upon herself to operate the VCR. She stepped forward and rewound the tape, then punched “stop-hold,” followed by “zoom.” Frozen, close-up, were the prints in the carpet. “See the second set of prints?” she asked. “They were made by someone wearing high heels . . . just like the ones you’re wearing, Ms. Delacourte.”

“This is outrageous,” stammered Beatrice Delacourte, as everyone looked at her feet. “Why would I steal my own painting?”

“Simple,” said Andrea. “You collect the insurance money and resell the Magritte on the black market.”

“And how about the flowers—that long box?” asked Nick. “That was just a setup, wasn’t it?”

“I believe it was, Mr. Crowley,” said Stone. “And I’d bet my badge that if we called the florist who delivered those flowers, we’d find that they were sent by one Beatrice Delacourte.”

After Lieutenant Stone read Beatrice Delacourte her rights, he took her arm and began to lead her out of the room. “Julia,” she began, turning toward Andrea’s mother.

But before Ms. Delacourte finished her sentence, Andrea stepped forward and glared into the woman’s eyes. “You owe my mother an apology, and me twenty-five thousand dollars.”

“What do you mean—twenty-five thousand dollars?!” Beatrice Delacourte blurted out, then chuckled. “But whatever for?”

Andrea grinned from ear to ear. “That’s the reward you posted for finding your painting,” she said. “A painting you stole yourself and I recovered!”

---

5. When Beatrice Delacourte stammered, she did not speak smoothly or confidently.

**Vocabulary**

- **recovered** (rih KUV urd) v. found something that was lost or stolen

---

**Key Reading Skill**

**Responding** How do you feel about Beatrice Delacourte now? Explain. Write your response in your Learner’s Notebook.

**BIG Question** How do you think Julia would answer the Big Question? How do you think Andrea would answer the Big Question? Use details from the story. Put your answer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.
After You Read

**Framed**

### Answering the **BIG Question**

1. **What are your thoughts about what it means to count on someone after reading “Framed”?**

2. **Recall** Why is Andrea Meadows going to the museum with her mother? How do you know?
   - **Tip** Right There

3. **Summarize** Explain how the Magritte was stolen. Support your answer with details from the story.
   - **Tip** Think and Search

### Critical Thinking

4. **Infer** What does the second set of footprints tell you about the thief?
   - **Tip** Author and Me

5. **Infer** Why do you think Beatrice Delacourte chooses to frame Julia?
   - **Tip** Author and Me

6. **Evaluate** What do you think it means to be a good friend to someone? How is Andrea a good friend to Julia in this story?
   - **Tip** Author and Me

7. **Draw Conclusions** Why does Beatrice Delacourte send Julia flowers on the day of the robbery?
   - **Tip** Author and Me

### Write About Your Reading

Write a paragraph describing your responses to Beatrice Delacourte and Andrea.

- Who is more interesting to you?
- Who do you like better? (You might not answer both questions the same way.)
- Think about and write about your own experiences.
- Then think about and write why you responded to the characters the way you did.

---

**Objectives** (pp. 308–309)

- **Reading** Respond to literature • Make connections from text to self
- **Literature** Identify literary elements: dialogue
- **Vocabulary** Use prefixes • Use antonyms
- **Writing** Respond to literature
- **Grammar** Use articles
Skills Review

Key Reading Skill: Responding

8. You practiced responding when you read the story. Did you feel worried when Andrea’s mother was accused of stealing? Did you feel good when Andrea proved her mother was innocent? Did you respond to the story more with your feelings or with your mind? Write for five minutes, explaining your answer.

Key Literary Element: Dialogue

9. Review the dialogue in “Framed.” How would you describe Lieutenant Stone, based on the things he says? Does he seem fair? Support your answer with evidence from the text.

10. How would the story have been different without dialogue? Do you think you would have responded to the characters in the same way if you never heard them speak?

Reviewing Skills: Drawing Conclusions

11. What two clues lead Andrea to draw the conclusion she draws?

Vocabulary Check

Choose the best word from the list to complete each sentence below. Rewrite each sentence with the correct word in place.

stifling dominated sternly evidence recovered

12. There was no ___ to link Julia to the crime.
13. The reward for the ___ painting was $25,000.
14. The police officer ___ the interview by asking a lot of questions.
15. Andrea turned her head, ___ a laugh, when Mrs. Delacourte almost tripped in her spike heels.
16. Lieutenant Stone spoke ___ to Julia because he thought she stole the Magritte.

17. Academic Vocabulary Think about times that you’ve responded to someone or something.
   • Discuss with a partner how responding to the reading is the same as responding to other people or things in your life.
   • How is it also different?

18. English Language Coach Willing and like can be made into antonyms by adding prefixes. Choose a prefix that will make each word into its antonym. Write down each word pair.

Grammar Link: Articles

Use the articles a and an to modify general nouns. Use the article the to modify specific nouns.

• General: I wish I had a dog. (Any dog will do.)
• Specific: The dog I want is at the shelter. (The speaker wants a particular dog.)

Do not confuse a and an. Follow this rule: an + noun beginning with a vowel sound a + noun beginning with a consonant sound

• an apple • a banana
• an hour (silent h) • a day

Grammar Practice

Copy the following words on a separate piece of paper:
tree, honor, elephant, university, school.
Add the correct article—a or an—in front of each.

Writing Application Circle all the articles you used in your Write About Your Reading assignment. Fix any mistakes in the articles.

Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Meet the Author
William Sydney Porter, who used the pen name O. Henry, led a varied but difficult life. He has written that “life is made up of sobs, sniffles, and smiles.” He first worked in his uncle’s drugstore and then as a sheepherder. He was also a bank teller, a prisoner, a magazine editor, and a newspaper writer before he began writing the stories that made him famous. See page R4 of the Author Files for more on O. Henry.

Vocabulary Preview

habitual (huh BICH oo ul) adj. regular; usual; done out of habit
(p. 312) It was habitual for the policeman to check the locks on each storefront door.

vicinity (vuh SIN ih tee) n. the area around a certain place (p. 312) The store was empty, and there were no other shoppers in the vicinity.

destiny (DES tuh nee) n. what the future holds for a person (p. 313) It was destiny that the two friends would choose different paths in life.

corresponded (kor uh SPON did) v. wrote letters to each other; form of the verb correspond (p. 314) Though the two friends did not see each other often, they corresponded regularly.

dismally (DIZ mul ee) adv. in a sad or gloomy way (p. 315) He dismally took the letter and read it.

Write to Learn In your Learner’s Notebook, write a sentence for each vocabulary word. Then rewrite the sentence using a synonym in place of the word. For example: The officer took his habitual route. The officer took his regular route.

English Language Coach

Antonyms Using antonyms can be a good way to get your point across. You can use pairs of antonyms effectively
• to contrast two items:
  The plate was huge, but the cake was tiny.
• to show disagreement or a negative response:
  “No, I don’t love peach ice cream. I hate it.”

Individual Activity Copy this chart into your Learner’s Notebook. Write at least three synonyms and three antonyms for wonderful. Two are done for you.

<table>
<thead>
<tr>
<th>Synonyms</th>
<th>Antonyms</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. terrific</td>
<td>1. horrible</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
<td>3.</td>
</tr>
</tbody>
</table>
Skills Preview

**Key Reading Skill: Responding**

Responses to reading are personal. Different readers have different responses. That’s fine. Your response is not wrong as long as facts from the reading support the response.

- Would you want a job as a policeman? Why?
- Do you think money and clothes show that a person is successful? Why?
- Do you think “honesty is the best policy”? Why or why not?

**Key Literary Element: Dialogue**

One of the best ways to learn about a character is through dialogue—what he or she says in a story. Dialogue can help you hear what characters sound like. This can tell you things like where they live, how old they are, and how they relate to other characters.

As you read, use these tips to help you understand why dialogue is important in a story.

- Dialogue can show the differences between characters. 
  *What do you learn about a character’s personality from the way he or she speaks?*

- Words like **said**, **yelled**, **whispered**, **agreed**, and **asked** help describe what’s going on in a story. 
  *How do the words around the dialogue add to your understanding of the story?*

- Dialogue can help you understand how a character thinks and feels. 
  *How does reading dialogue help you connect to a character?*

Get Ready to Read

**Connect to the Reading**

Loyalty means being faithful. If you are loyal to a friend, you stick by him or her through thick and thin.

- How important do you think loyalty is in friendship?
- Can you think of a situation where it would be okay not to be loyal to a friend?
- In this story, a friend’s loyalty will be tested.

**Write to Learn** In your Learner’s Notebook, write about a time you were loyal to someone. Write about what you did to be loyal. Then tell your story to a small group of classmates. Discuss your stories among one another.

**Build Background**

This story takes place in New York City in 1890. One of the main characters left New York around 1870 to go West and get rich. Here’s what was going on in the United States at that time.

- The first discovery of gold caused a gold rush in California in 1848.
- In 1869, the railroad that joined the East and the West was completed.
- Many people in the United States moved from the East to the West to find new jobs.

**Set Purposes for Reading**

Read “After Twenty Years” to find out if a man can count on an old friend to keep his promise.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

**Keep Moving**

Use these skills as you read the following selection.
The policeman on the beat moved up the avenue impressively. The impressiveness was habitual and not for show, for spectators were few. The time was barely 10 o’clock at night, but chilly gusts of wind with a taste of rain in them had well nigh depeopled the streets.

Trying doors as he went, twirling his club with many intricate and artful movements, turning now and then to cast his watchful eye down the pacific thoroughfare, the officer, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace. The vicinity

---

1. Intricate means “complicated,” and artful means “skillful.” The pacific thoroughfare is the peaceful street, and stalwart is another word for “strong.”

Vocabulary

habitual (huh BICH oo ul) adj. regular; usual; done out of habit

vicinity (vuh SIN ih tee) n. the area around a certain place

Night Shadows, 1921, Edward Hopper. Etching.

Practice the Skills

Antonyms Here, the prefix de- means “removed.” The chilly winds make people stay indoors, leaving the streets depeopled. This unusual word may not appear in your dictionary or thesaurus, but it’s an antonym for populated or crowded.
was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the majority of the doors belonged to business places that had long since been closed.

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with an unlighted cigar in his mouth. As the policeman walked up to him the man spoke up quickly.

“It’s all right, officer,” he said, reassuringly. “I’m just waiting for a friend. It’s an appointment made twenty years ago. Sounds a little funny to you, doesn’t it? Well, I’ll explain if you’d like to make certain it’s all straight. About that long ago there used to be a restaurant where this store stands—‘Big Joe’ Brady’s restaurant.”

“Until five years ago,” said the policeman. “It was torn down then.”

The man in the doorway struck a match and lit his cigar. The light showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set.

“Twenty years ago tonight,” said the man, “I dined here at ‘Big Joe’ Brady’s with Jimmy Wells, my best chum, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn’t have dragged Jimmy out of New York; he thought it was the only place on earth. Well, we agreed that night that we would meet here again exactly twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured that in twenty years each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be.”

2. A chum is a friend, and a chap is a man or boy.

Vocabulary

destiny (DES tuh nee) n. what the future holds for a person
“It sounds pretty interesting,” said the policeman. “Rather a long time between meets, though, it seems to me. Haven’t you heard from your friend since you left?”

“Well, yes, for a time we corresponded,” said the other. “But after a year or two we lost track of each other. You see, the West is a pretty big proposition, and I kept hustling around over it pretty lively. But I know Jimmy will meet me here if he’s alive, for he always was the truest, staunchest old chap in the world. He’ll never forget. I came a thousand miles

3. In this sentence, proposition means “a challenging opportunity.”
4. Staunchest means “most loyal and dependable.”

Vocabulary

**corresponded** (kor uh SPON did) v. wrote letters to each other
to stand in this door tonight, and it’s worth it if my old partner turns up.”

The waiting man pulled out a handsome watch, the lids of it set with small diamonds.

“Three minutes to ten,” he announced. “It was exactly ten o’clock when we parted here at the restaurant door.”

“Did pretty well out West, didn’t you?” asked the policeman.

“You bet! I hope Jimmy has done half as well. He was a kind of plodder, though, good fellow as he was. I’ve had to compete with some of the sharpest wits going to get my pile. A man gets in a groove in New York. It takes the West to put a razor-edge on him.”

The policeman twirled his club and took a step or two.

“I’ll be on my way. Hope your friend comes around all right. Going to call time on him sharp?”

“I should say not!” said the other. “I’ll give him half an hour at least. If Jimmy is alive on earth he’ll be here by that time. So long, officer.”

“Good-night, sir,” said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in that quarter hurried dismally and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to absurdity, with the friend of his youth, smoked his cigar and waited.

About twenty minutes he waited, and then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting man.

“Is that you, Bob?” he asked, doubtfully.

“Is that you, Jimmy Wells?” cried the man in the door.

---

5. A plodder is someone who moves slowly, but the meaning here is that Jimmy is not a quick thinker.

6. Absurdity is the state of being ridiculous.

Vocabulary

dismally (DIZ mul ee) adv. in a sad or gloomy way
“Bless my heart!” exclaimed the new arrival, grasping both the other’s hands with his own. “It’s Bob, sure as fate. I was certain I’d find you here if you were still in existence. Well, well, well!—twenty years is a long time. The old restaurant’s gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?”

“Bully; it has given me everything I asked it for. You’ve changed lots, Jimmy. I never thought you were so tall by two or three inches.”

“Oh, I grew a bit after I was twenty.”

“Doing well in New York, Jimmy?”

“Moderately. I have a position in one of the city departments. Come on, Bob; we’ll go around to a place I know of, and have a good long talk about old times.”

7. Fate is your fortune, or what the future holds for you.
8. Here, bully is slang for “excellent” or in “in the best way.”
The two men started up the street, arm in arm. The man from the West, his egotism enlarged by success, was beginning to outline the history of his career. The other, submerged in his overcoat, listened with interest.

At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon the other’s face.

The man from the West stopped suddenly and released his arm.

“You’re not Jimmy Wells,” he snapped. “Twenty years is a long time, but not long enough to change a man’s nose from a Roman to a pug.”

“It sometimes changes a good man into a bad one,” said the tall man. “You’ve been under arrest for ten minutes, ‘Silky’ Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly, are you? That’s sensible. Now, before we go on to the station here’s a note I was asked to hand you. You may read it here at the window. It’s from Patrolman Wells.”

The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it trembled a little by the time he had finished. The note was rather short.

Bob: I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn’t do it myself, so I went around and got a plain clothes man to do the job.

Jimmy

9. A person’s egotism is a great sense of self-importance.
10. A Roman nose is long and bold. A pug nose is short and thick.
11. Jimmy met Bob in his police uniform. A plain clothes man is a police officer who is working but not wearing his uniform.
After Twenty Years

Answering the BIG Question

1. Do you think Bob should have counted on Jimmy to meet him after 20 years? Think about a friend you haven’t seen in a while. Would you count on him or her to keep a promise from a long time ago? Why or why not?

2. Recall Why did the two “best chums” part?
   TIP Right There

3. Recall How does the police officer know that the man on the street has made a lot of money?
   TIP Think and Search

4. Summarize What happens the night of the meeting?
   TIP Think and Search

Critical Thinking

5. Evaluate In your opinion, is the policeman a realistic and believable character? Why or why not?
   TIP Author and Me

6. Infer When do you think Jimmy realizes that he has to make a difficult choice and turn in Bob?
   TIP Author and Me

7. Connect If you were Jimmy Wells, what would you have done?
   TIP Author and Me

Talk About Your Reading

Literature Groups With your group, discuss how Bob, the man from the West, might have felt about what Jimmy did to him. Do you think he felt tricked, angry, betrayed? Explain why.

Write to Learn As a group, write a letter that Bob might have written to Jimmy telling him about the arrest and how he feels about what Jimmy did.
Skills Review

Key Reading Skill: Responding

8. Did you enjoy the surprise ending? Why or why not? How would you have ended the story?

Key Literary Element: Dialogue

9. O. Henry tells most of the story through dialogue. As you read, how did the dialogue help you learn about the characters? Give some examples.

10. Reread the dialogue from the time the plain-clothes officer meets Bob. Does he lie to Bob? What feeling does that give you about the officer? Could the author have done the same thing without dialogue?

Reviewing Skills: Drawing Conclusions

11. After reading this story, what general statement can you make about loyalty and friendship?

Vocabulary Check

12. Rewrite this list of words and definitions. Draw a line from each word to its definition and write a sentence that uses the word.

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>habitual</td>
<td>regular, usual</td>
</tr>
<tr>
<td>vicinity</td>
<td>write letters back and forth</td>
</tr>
<tr>
<td>destiny</td>
<td>sadly, gloomily</td>
</tr>
<tr>
<td>corresponded</td>
<td>what is going to happen to a person</td>
</tr>
<tr>
<td>dismally</td>
<td>the area around a particular place</td>
</tr>
</tbody>
</table>

13. English Language Coach The following sentence occurs late in the story:

The man from the West, his egotism enlarged by success, was beginning to outline the history of his career.

Substitute antonyms for the words enlarged and success, and write down the new sentence. How has the meaning of the sentence changed?

Grammar Link: Demonstrative Adjectives

The words this, that, these, and those are demonstrative adjectives.

<table>
<thead>
<tr>
<th>this, these</th>
<th>Use to refer to nearby people, places, and things. This is singular. These is plural.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Fix this sentence.</td>
</tr>
<tr>
<td></td>
<td>• These sentences are correct.</td>
</tr>
</tbody>
</table>

| that, those | Use to refer to people, places, and things that are farther away. That is singular. Those is plural. |
|            | • I flew to that city on vacation.                                               |
|            | • I picked those flowers last week.                                              |

Look out! Them is not a demonstrative adjective.

• Wrong: I like them cars.
• Right: I like those cars.

Grammar Practice

For each demonstrative adjective above, write two sentences. Write your sentences on a separate piece of paper. When you have finished, exchange papers with a partner to check whether all of your demonstrative adjectives are used correctly.

Writing Application Circle all the demonstrative adjectives you wrote in the letter for your Talk About Your Reading assignment. Fix any mistakes.

Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
**Skills Focus**
You will practice using these skills when you read the following selections:
- “Loser,” p. 324
- “Friends Forever,” p. 334

**Reading**
- Synthesizing

**Literature**
- Analyzing a character
- Understanding nonfiction

**Vocabulary**
- Using a thesaurus
- Academic Vocabulary: *synthesizing*

**Writing/Grammar**
- Using comparative and superlative adjectives and adverbs

---

**Learn It!**

**What Is It?** *Synthesizing* means combining parts to form a whole. When you read, you are combining many different parts to get a whole new idea. With each page you read,
- you learn new things about the characters and the plot.
- you add your prior knowledge.
- you add your personal experience.
- you combine all these things to get a new idea about what the story means. And you might have a new idea about life, too.

Congratulations! You’ve been *synthesizing*!

---

**Analyzing Cartoons**
Calvin synthesizes fairy tales with his own knowledge of what’s exciting to come up with new story ideas.

**Academic Vocabulary**
*synthesizing* (SIN thuh sy zing) *n.* combining ideas in order to form a new idea
**Why Is It Important?** Creating new ideas is a higher kind of thinking. It is more than remembering someone else’s ideas. Just like the muscles in your body, when you push your mind to do more, your mind gets stronger.

**How Do I Do It?** Stop while you read and ask yourself questions such as, “What do I understand that isn’t written here?” Or once you get the basic idea of a text, go back and review. Ask yourself “Can I think of something new from what I have read?” Here’s how one student synthesized ideas when she was preparing to teach her younger sister how to play softball.

"When I was in Little League, my dad and I used to practice throwing, catching, and running the bases. He always told me that “practice makes perfect.” By the end of the season, I could throw farther and run faster than my teammates."

"Last week, I read an article about a high school softball coach. She said it’s very important to teach players how to play as a team. She talks to her team every day about how they can all help win the game."

"When I teach my sister to play, I am going to take her to some games. I will show her how the team works together. I am also going to explain how different players can help each other on the field. Then, I’m going to have her practice throwing and catching, so she can get stronger. I think my sister should learn that a good player has good thinking skills and physical skills."

**Practice It!**

As you read “Loser,” ask yourself the questions below and make notes in your Learner’s Notebook.

- What are important details in this story?
- Am I connecting to this story?
- What do I know about fairy tales and fables?
- Did this story give me a new idea or understanding?

**Use It!**

As you read “Loser,” stop and think about the new ideas that come to your mind. What new ideas do you have about the characters and events? What new ideas do you have about yourself and about life?
Meet the Author

The story “Loser” was written by Aimee Bender, who lives in Los Angeles, California. Some people call her stories modern fairy tales and fables. The Boston Globe writes, “Bender’s...characters surprise and delight. Sometimes, they even make you weep.”

Author Search For more about Aimee Bender, go to www.glencoe.com.

Before You Read

Loser

Vocabulary Preview

visible (VIZ uh bul) adj. able to be seen (p. 324) Mrs. Allen’s special jewel was visible to all her neighbors.
skeptics (SKEP tikz) n. people who doubt or don’t believe something (p. 325) The neighbors who didn’t trust the young man were skeptics.
elaborate (ih LAB ur ut) adj. planned or carried out carefully (p. 325) Jenny thought the young man had an elaborate plan to impress her mother.
insistent (in SIS tunt) adj. not giving up; demanding attention (p. 325) The insistent child tugged at his father’s sleeve many times.
modestly (MAH dust lee) adv. in a shy way; not confidently (p. 327) The young man looked down modestly when Jenny smiled at him.

Write to Learn Write sentences in your Learner’s Notebook that use each vocabulary word correctly. For an extra challenge, try to use two of the adjectives in the vocabulary list in the same sentence.

English Language Coach

Using a Thesaurus A thesaurus is a special type of dictionary. It may not always give definitions, but it will list many synonyms and, sometimes, antonyms. You must know the meanings of at least some of those synonyms so that you can choose the right one. Here’s a sample thesaurus entry.

Main Entry: relax
Part of Speech: verb
Definition: be at ease
Synonyms: breathe easy, calm down, cool off, hang loose, knock off, lie down, loosen up, rest, settle back, sit around, sit back, stop work, unwind
Antonyms: tense, tighten

Partner Talk What synonym would you use to tell your little brother to relax? What about your grandmother? Why did you choose those words?
Skills Preview

Key Reading Skill: Synthesizing
Before you read “Loser,” think about these questions.
• What are things that people lose?
• Can you lose a person?
• Have you heard someone say “I’ve lost my way” or “I’ve lost my mind”?

Class Talk  Discuss the things you know about losing something or someone. Also, talk about what the word “loser” might mean. Using what you know and what you learned from your classmates, think of an idea of what the story “Loser” might be about.

Key Literary Element: Character
The people in a story are called characters. Sometimes animals can be characters if they talk and act like human beings. Important characters are called main characters. In most stories, there is one main character.

As you read, use these tips to help you learn about the main character in “Loser.”
• Pay attention to the details about the main character. Where does he live? Who does he live with? How old is he?
• Notice how the main character feels about the people and events in the story. How does he show what he is thinking and feeling?
• Look for changes in the main character. How do the events of the story cause him to change?

Partner Talk  With a partner, talk about a main character that you like from a movie, TV show, or book. Use the questions above to learn about each other’s character.

Get Ready to Read

Connect to the Reading
Think about things you’ve lost. Are some of the things you’ve lost more important than others? How has losing something changed you?

Write to Learn  In your Learner’s Notebook, write three sentences about something you lost. What was it? How did you feel when you lost it? What did you do to try to find it?

Build Background
Some people think that the story “Loser” is a fairy tale or a fable that takes place in the present day.
• Fairy tales and fables are very similar. A fairy tale is a story that involves magical people, creatures, or events. A fable is similar, but it tries to teach the reader a moral or lesson.
• Many fairy tales and fables begin with the same words, such as “Once,” or “Once upon a time…”
• “Cinderella” and “The Ugly Duckling” are examples of popular fairy tales. “The Tortoise and the Hare” and “The Boy Who Cried Wolf” are examples of popular fables.

Set Purposes for Reading
Read the short story “Loser” to find out what happens to a boy whom people count on.

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 a note card and put the card in the left pocket of Foldable 3.

Keep Moving
Use these skills as you read the following selection.
Once there was an orphan who had a knack for finding lost things. Both his parents had been killed when he was eight years old—they were swimming in the ocean when it turned wild with waves, and each had tried to save the other from drowning. The boy woke up from a nap, on the sand, alone. After the tragedy, the community adopted and raised him, and a few years after the deaths of his parents, he began to have a sense of objects even when they weren’t visible. This ability continued growing in power through his teens and by his twenties, he was able to actually sniff out lost sunglasses, keys, contact lenses and sweaters.  

The neighbors discovered his talent accidentally—he was over at Jenny Sugar’s house one evening, picking her up for a date, when Jenny’s mother misplaced her hairbrush, and was walking around, complaining about this. The young man’s nose twitched and he turned slightly toward the kitchen and pointed to the drawer where the spoons and knives were kept. His date burst into laughter. Now that would be quite a silly place to put the brush, she said, among all that silverware! and she opened the drawer to make her point, to

1. Here, *sniff out* means “to find.”

**Vocabulary**

- **visible** (VIZ uh bul) adj. able to be seen
wave with a knife or brush her hair with a spoon, but when she did, boom, there was the hairbrush, matted with gray curls, sitting astride\(^2\) the fork pile.

Jenny’s mother kissed the young man on the cheek but Jenny herself looked at him suspiciously all night long.

You planned all that, didn’t you, she said, over dinner. You were trying to impress my mother. Well you didn’t impress me, she said.

He tried to explain himself but she would hear none of it and when he drove his car up to her house, she fled before he could even finish saying he’d had a nice time, which was a lie anyway. He went home to his tiny room and thought about the word lonely and how it sounded and looked so lonely, with those two l’s in it, each standing tall by itself.\(^2\)

As news spread around the neighborhood about the young man’s skills, people reacted two ways: there were the deeply appreciative\(^3\) and the skeptics. The appreciative ones called up the young man regularly. He’d stop by on his way to school, find their keys, and they’d give him a homemade muffin. The skeptics called him over too, and watched him like a hawk; he’d still find their lost items but they’d insist it was an elaborate scam and he was doing it all to get attention. Maybe, declared one woman, waving her index finger in the air, Maybe, she said, he steals the thing so we think it’s lost, moves the item, and then comes over to save it! How do we know it was really lost in the first place? What is going on?

The young man didn’t know himself. All he knew was the feeling of a tug, light but \(\text{insistent}\), like a child at his sleeve, and that tug would turn him in the right direction and show him where to look. Each object had its own way of inhabiting space, and therefore messaging its location. The young man could sense, could smell, an object’s presence—he did not

\[^2\] Here, \textit{astride} means “lying over or across.”

\[^3\] An \textit{appreciative} person is thankful.

**Vocabulary**

- \textbf{skeptics} (SKEP tiks) \textit{n.} people who doubt or don’t believe something
- \textbf{elaborate} (ih LAB ur ut) \textit{adj.} planned or carried out carefully
- \textbf{insistent} (in SIS tunt) \textit{adj.} not giving up; demanding attention
need to see it to feel where it put its gravity down. As would be expected, items that turned out to be miles away took much harder concentration than the ones that were two feet to the left.

When Mrs. Allen’s little boy didn’t come home one afternoon, that was the most difficult of all. Leonard Allen was eight years old and usually arrived home from school at 3:05. He had allergies and needed a pill before he went back out to play. That day, by 3:45, a lone Mrs. Allen was a wreck. Her boy rarely got lost—only once had that happened in the supermarket but he’d been found quite easily under the produce tables, crying; this walk home from school was a straight line and Leonard was not a wandering kind.

Mrs. Allen was just a regular neighbor except for one extraordinary fact—through an inheritance, she was the owner of a gargantuan emerald she called the Green Star. It sat, glasscased, in her kitchen, where everyone could see it because she insisted that it be seen. Sometimes, as a party trick, she’d even cut steak with its beveled edge.

On this day, she removed the case off the Green Star and stuck her palms on it. Where is my boy? she cried. The Green Star was cold and flat. She ran, weeping, to her neighbor, who calmly walked her back home; together, they gave the house a thorough search, and then the neighbor, a believer, recommended calling the young man. Although Mrs. Allen was a skeptic, she thought anything was a worthwhile idea, and when the line picked up, she said, in a trembling voice:

You must find my boy.

Practice the Skills

3 English Language Coach

Using a Thesaurus The word gargantuan (gar GAN choo un) means “huge.” Why do you think the author used this word? Look it up in a thesaurus to find other synonyms.
The young man had been just about to go play basketball with his friends. He’d located the basketball in the bathtub.
You lost him? said the young man.
Mrs. Allen began to explain and then her phone clicked.
One moment please, she said, and the young man held on.
When her voice returned, it was shaking with rage.
He’s been kidnapped! she said. And they want the Green Star!
The young man realized then it was Mrs. Allen he was talking to, and nodded. Oh, he said, I see. Everyone in town was familiar with Mrs. Allen’s Green Star. I’ll be right over, he said. 4
The woman’s voice was too run with tears to respond.
In his basketball shorts and shirt, the young man jogged over to Mrs. Allen’s house. He was amazed at how the Green Star was all exactly the same shade of green. He had a desire to lick it.
By then, Mrs. Allen was in hysterics.4 They didn’t tell me what to do, she sobbed. Where do I bring my emerald? How do I get my boy back?
The young man tried to feel the scent of the boy. He asked for a photograph and stared at it—a brown-haired kid at his kindergarten graduation—but the young man had only found objects before, and lost objects at that. He’d never found anything, or anybody, stolen. He wasn’t a policeman.
Mrs. Allen called the police and one officer showed up at the door.
Oh it’s the finding guy, the officer said. The young man dipped his head modestly. He turned to his right; to his left; north; south. He got a glimmer of a feeling toward the north and walked out the back door, through the backyard. Night approached and the sky seemed to grow and deepen in the darkness.
What’s his name again? he called back to Mrs. Allen.
Leonard, she said. He heard the policeman pull out a pad and begin to ask basic questions.

4. If you are in hysterics, you are emotionally out of control.

Vocabulary

modestly (MAH dust lee) adv. in a shy way; not confidently
He couldn’t quite feel him. He felt the air and he felt the tug inside of the Green Star, an object displaced from its original home in Asia. He felt the tug of the tree in the front yard which had been uprooted from Virginia to be replanted here, and he felt the tug of his own watch which was from his uncle; in an attempt to be fatherly, his uncle had insisted he take it but they both knew the gesture was false.

Maybe the boy was too far away by now.

He heard the policeman ask: What is he wearing?

Mrs. Allen described a blue shirt, and the young man focused in on the blue shirt; he turned off his distractions and the blue shirt, like a connecting radio station, came calling from the northwest. The young man went walking and walking and about fourteen houses down he felt the blue shirt shrieking at him and he walked right into the backyard,

5. **Shrieking** is screaming in a high-pitched voice.
through the back door, and sure enough, there were four people watching TV including the tear-stained boy with a runny nose eating a candy bar. The young man scooped up the boy while the others watched, so surprised they did nothing, and one even muttered: Sorry, man.

For fourteen houses back, the young man held Leonard in his arms like a bride. Leonard stopped sneezing and looked up at the stars and the young man smelled Leonard’s hair, rich with the memory of peanut butter. He hoped Leonard would ask him a question, any question, but Leonard was quiet. The young man answered in his head: Son, he said, and the word rolled around, a marble on a marble floor. Son, he wanted to say.

When he reached Mrs. Allen’s door, which was wide open, he walked in with quiet Leonard and Mrs. Allen promptly burst into tears and the policeman slunk out the door.

She thanked the young man a thousand times, even offered him the Green Star, but he refused it. Leonard turned on the TV and curled up on the sofa. The young man walked over and asked him about the program he was watching but Leonard stuck a thumb in his mouth and didn’t respond.

Feel better, he said softly. Tucking the basketball beneath his arm, the young man walked home, shoulders low.

In his tiny room, he undressed and lay in bed. Had it been a naked child with nothing on, no shoes, no necklace, no hairbow, no watch, he could not have found it. He lay in bed that night with the trees from other places rustling and he could feel their confusion. No snow here. Not a lot of rain. Where am I? What is wrong with this dirt?

Crossing his hands in front of himself, he held on to his shoulders. Concentrate hard, he thought. Where are you? Everything felt blank and quiet. He couldn’t feel a tug. He squeezed his eyes shut and let the question bubble up: Where did you go? Come find me. I’m over here. Come find me.

If he listened hard enough, he thought he could hear the waves hitting.

---

6 Key Literary Element
Character Who or what is the young man trying to find? What has he lost? How has it changed the main character?

7 Key Reading Skill
Synthesizing Using what you know about the events and ideas from “Loser,” write one paragraph that adds more to the end of the story.
After You Read

Loser

Answering the BIG Question

1. Is the main character of this story someone you would count on? Why or why not?

2. Recall How did the young man lose his parents?
   **Tip** Right There

3. Recall List three items in the story that the young man finds.
   **Tip** Think and Search

Critical Thinking

4. Infer Who do you think the main character is speaking to in the last paragraph? What do his questions show you about how he feels?
   **Tip** Author and Me

5. Synthesize Do you think the young man will be lonely all his life? Why or why not?
   **Tip** Author and Me

6. Evaluate Think about things you have lost and found. Do the main character’s experiences seem real to you?
   **Tip** Author and Me

7. Analyze Look at what you learned about fairy tales and fables on page 323. Do you think “Loser” is a modern-day fairy tale or fable? Explain.
   **Tip** Author and Me

Write About Your Reading

Pretend you are a TV news reporter who wants to interview the main character in “Loser.” Write a list of questions that you would ask the young man about himself and his special talent. Think of the following questions as you create your list.

- What do you know about the young man and his personality?
- What items does he help people find in the story?
- What are some items that you’ve lost? How did you find them?

Combine this information to think of new things you would like to learn about the main character. Think of questions that will help you learn more than what you read in the story. For example, “When you find a lost item, how does it make you feel?”

Objectives (pp. 330–331)

- Reading Synthesize information
- Literature Identify literary elements: character
- Vocabulary Use word references: thesaurus
- Writing Write an interview: anecdotes, character
- Grammar Use modifiers: comparative and superlative adjectives
Skills Review

Key Reading Skill: Synthesizing
8. How did the following activities help you synthesize information from the story and your own ideas to create something new? Write a few sentences.
   - Talking with your class about things you and your classmates have lost
   - Writing in your Learner’s Notebook about something you lost
   - Stopping while you read and asking yourself about the main character and his talent

Key Literary Element: Character
9. Why do you think the main character doesn’t have a name in the story?

Reviewing Skills: Drawing Conclusions
10. Remember the items the young man finds and what he says or does after finding them. How do you think he feels about his special gift?

Vocabulary Check
Write the word that best answers each question.
visible skeptics elaborate insistent modestly
11. If you are trying hard to get a friend to see a movie with you, what word might describe you?
12. If you spend a lot of time carefully planning a party, what kind of party might you be having?
13. What might you call your friends if they don’t believe your basketball story?
14. If you are embarrassed by a compliment, how might you react?
15. If you can easily see the stars in the sky, what can you say the stars are?
16. English Language Coach Using a thesaurus, find a word or phrase to replace the underlined word.
   Once there was an orphan who had a knack for finding lost things.
17. Academic Vocabulary When you synthesize ideas, what do you do?

Grammar Link:
Comparing with Adjectives
The comparative form of an adjective is used to compare one person, place, or thing with another.
To form the comparative of one-syllable words and many two-syllable words, add -er to the end.
   - Lou is taller than his brother. (One person—Lou—is compared to another—his brother.)
To form the comparative of adjectives of more than two syllables, use the word more or less.
   - The first movie was more frightening than the sequel.
   - That car is less expensive than this one.
The superlative form of an adjective is used to compare one person, place, or thing with several others.
To form the superlative of one-syllable words and many two-syllable words, add -est to the end.
   - Wanda is the oldest of three children. (One person is compared to two others.)
To form the superlative of adjectives of more than two syllables, use the word most or least.
   - That show is the least watchable of all TV shows.
   - May is the most intelligent girl in our class.

Grammar Practice
Rewrite each sentence below using the correct form of the adjective.
18. She’s the (fast) runner on the team.
19. The red ball is (big) than the white ball.
20. Danny is the (attractive) member of the band.

Web Activities For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
Meet the Author

Sari Locker teaches people how to get along together. She does her teaching through books, magazines, TV, radio, and lectures. As she grew up in Fort Lauderdale, Florida, she remembers her parents telling her, “Do what makes you happy. And figure out what makes you happy for yourself.” With a fresh style and information that people really care about, Locker has been very successful at helping others.

Author Search  For more about Sari Locker, go to www.glencoe.com.

Vocabulary Preview

possessive (puh ZES iv) adj. wanting to keep something for oneself (p. 335) Rita was possessive of Wendy and didn’t want her to have other friends.
sincerity (sin SAIR uh tee ) n. the quality of meaning what one says and does (p. 336) Wendy apologized, but Jeanette didn’t trust her sincerity.
pranks (praynks) n. playful jokes or tricks (p. 336) Efrain and David usually laugh when they play pranks on each other.

Partner Talk  With a partner, think of two sentences for each vocabulary word. Write them in your Learner’s Notebook.

English Language Coach

Using a Thesaurus  Words can be exciting! One reason good writers choose words carefully is so readers won’t be bored. In a thesaurus, find replacements for the words in the ovals below.

His laugh was the silliest thing you’ve ever heard!

laugh

I’m so hungry I could eat a horse.

hungry

Mom ran to the store for milk.

ran

Partner Storytime  Using your thesaurus, find synonyms for the following words to fit in a short story about a good friendship. Share with the class.

fight care talk friendship help
Skills Preview

Key Reading Skill: Synthesizing
The selection you are going to read is about how friends solve problems. Before you read, think about what you already know.
- Why is friendship difficult sometimes?
- What advice about friendship have you heard or learned in your life?

Partner Talk With a partner, name a common problem that each of you have had with your friends. How did each of you solve your problem with your friends? Synthesize your ideas into three tips about friendship that you can give to other kids.

Literary Element: Nonfiction
The selection you are going to read is not a fictional, or made-up, story. It’s a magazine article about real people and real events. Writing that is about real people and their experiences is called nonfiction.

As you read, pay attention to how the author makes the article easy for kids and teenagers to understand.
- Notice the expressions, or groups of words, the author uses.
  How do the words speak more to kids than adults?
- Nonfiction writing sometimes has short headlines called subheads. Subheads introduce parts of the text.
  How do the subheads help you follow and understand the information?
- The author talked with a lot of kids before she wrote this article.
  How do you feel when the author uses the exact words, or quotations, from these kids?

Get Ready to Read

Connect to the Reading
Think about your friends. What problems have you had with your friends?
- Has a friend ever moved away but stayed your friend?
- Has a friend ever made new friends and stopped hanging out with you?
- How do you feel when your friend is better at something than you are?
- Have you ever had to tell a friend that you didn’t like something he or she said or did?

Write to Learn Write for ten minutes in your Learner’s Notebook about one of the questions above. Or make up another question and write about it.

Build Background
The article you are going to read talks about kids your age and their friendships. Friendships are an important part of life.
- The word friend comes from an Old English word that means “to love.”
- Friendships can help keep people healthy. Good friendships are natural stress fighters.
- The article was first published in a magazine called Teen People, which has a news team of 35 high school and college students.

Set Purposes for Reading

BIG Question Read the selection “Friends Forever” to find out how teens count on one another to keep their friendships strong and healthy.

Set Your Own Purpose What would you like to learn from the article to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

Keep Moving
Use these skills as you read the following selection.

Literature Online
Interactive Literary Elements Handbook To review or learn more about the literary elements, go to www.glencoe.com.
Mending a broken friendship is never easy, but it’s almost always worth the work. Here, three sets of pals talk about the problems they have faced and how they have patched things up.

By SARI LOCKER

After meeting in seventh grade, Nat Brown and Chris Brennan, both now 15, actually caught grief for being such close pals. “Chris’s sister would make fun of us, because we would talk all the time, just like girls,” says Nat. Despite the teasing, the two teens from Wellesley, Massachusetts, continued their friendship for another year before they started to drift apart. “Chris got a girlfriend and started spending all of his time with her,” says Nat. “I felt like he was ignoring me.” The two got over that hump by doing what they do best: communicating. “Some guys are insecure, so they can’t talk about their feelings,” says Chris. “But we’re big, tough guys, and we can still talk openly.”

1. In this sentence, got over that hump means “got past that hard time.”
There was more trouble ahead, however. They both had girlfriends and even less time to share. “We played football and lacrosse together, but it wasn’t the same,” recalls Chris. The friendship might have ended if it hadn’t been for a family crisis. “Nat’s mom was diagnosed with breast cancer last year,” says Chris. “When I heard his mom was sick, it made me think about him more. I wanted to be there for him.” Chris and Nat’s friendship is still on the mend, but they’re both putting more energy into it these days.

Three was a crowd

When Wendy Pennington, 14, moved from Springfield, Missouri, to Wichita, Kansas, she lost her old friends by not keeping in touch. So when her family moved back to Springfield three years later, she was forced to start fresh. Wendy met Jeanette Hodgson and Rita Weston (not her real name), both 14, on the bus ride to school the first day of seventh grade. The three became the best of friends—or so it seemed. About a month after they started hanging out together, their relationship underwent a dramatic shift: Rita and Wendy grew closer together and they began to squeeze Jeanette out. “Rita would sleep over at Wendy’s on school nights just to make me jealous,” says Jeanette. Those feelings of rejection took a toll on her. “I got really depressed,” Jeanette admits. “I felt like a loser.”

It was only when Rita’s family moved to Arizona that Wendy realized how unfair she had been to Jeanette. “I felt bad that Jeanette had been so upset. Rita was possessive of me, and I didn’t stand up to her,” she explains.
With Rita out of the picture, Wendy could spend her time winning back Jeanette's trust. “Before, I didn’t say anything to Jeanette about what was happening with Rita. Now I let Jeanette know how lucky I am to have her as a friend.” Understandably, Jeanette had her doubts about Wendy’s sincerity. “I was skeptical at first,” says Jeanette. “But I had to trust her because I didn’t want to lose her as a friend again. Now we’re like sisters.” And Wendy is grateful that Jeanette didn’t hold a grudge.\(^3\)

**From push to shove**

At one time, New Yorkers David Santiago, 16, and his pal Efrain Vellon, 15, had a habit of playing pranks back and forth—until one day things went too far. “We were in science class, and we started throwing pieces of pencils at each other,” explains Efrain. Continues David, “But when a piece hit Efrain in the face, he thought I was trying to pick a fight.”

In a matter of minutes, David and Efrain got into a serious shoving match, which their teacher broke up. A few days later, the boys’ parents met with guidance counselors while the two boys waited outside. At one point, they looked at each other and started cracking up. “We saw how stupid it was,” says Efrain. Adds David, “We let pressures about how guys are supposed to act get to us.” \(^4\)

Ironically, the fight ended up bringing them closer together. “If it weren’t for the fight, we probably wouldn’t have become such good friends,” says Efrain. These days David and Efrain take their friendship more seriously. “And if we have a fight, we talk about it. Then we laugh about it,” says David. \(^5\)

---Updated 2005, from Teen People, May 19, 1998---

---

\(^3\) When you don’t forgive someone for a long time, you hold a grudge.

**Vocabulary**

- **sincerity** (sin-SAIR uh tee) *n.* the quality of meaning what one says and does
- **pranks** (praynks) *n.* playful jokes or tricks

---

---
Friendship pitfalls

To keep friends, you’ll need to avoid some snags. Here’s what to watch for.

1 COMPETITION: Whether you’re outdoing your friend in school or sports, it’s best not to rub it in. Nobody likes a bragging winner. True friends support each other at all times.

2 CHANGE: Everyone grows up, and sometimes that means growing apart from childhood friends. But just because you don’t share all the same interests, it doesn’t mean you can’t stay close. You’ll always have one thing in common: your history.

3 PEER PRESSURE: If you start hanging out with a new crowd, you shouldn’t be expected to ditch old friends simply because they aren’t in that social circle. Remember, the only person qualified to decide whom you should be friends with is you.

4 BOYFRIENDS/GIRLFRIENDS: When one of you finds a boyfriend/girlfriend, it can be the kiss of death for a friendship. So if you’ve hooked up, be sensitive to your friend’s feelings. Imagine how you would want to be treated if the roles were reversed and you were the one left out.

5 DISTANCE: Separations can put a strain on the strongest relationship. You may have to work a little harder to keep in touch with your pal (there’s always e-mail and road trips), but you’ll cherish your time together even more.
After You Read

Friends Forever

Answering the BIG Question

1. You want to be able to count on your friends. What is the best advice from this article about how to keep your friendships healthy?

2. Recall How do David and Efrain solve their friendship problems?
   TIP Right There

3. Summarize What happens between Wendy, Jeanette, and Rita?
   TIP Think and Search

4. Recall What causes Chris and Nat to drift apart?
   TIP Right There

Critical Thinking

5. Connect Which of the three stories is similar to a problem you have had with a friend? Why?
   TIP Author and Me

6. Connect This article talks about important qualities of friendship. In your experience, what makes a good friend?
   TIP On My Own

Write About Your Reading

Write your own short article for students in your grade. Teach them how to build good friendships. Use words and expressions that kids your age can understand. Follow the steps below:

- **List questions:** Write questions about friendship that you want to ask someone you know outside of school. For example, you might ask “What is the hardest part about being a good friend?” “How do you and your friends work out problems?” “What do you count on your friends for?”

- **Interview:** Take notes while the person you are interviewing answers your questions. Write down his or her exact words for one of your questions. Then, you can use a quotation in your article. Ask the person if it’s okay to use his or her real name.

- **Write:** Using your own words, write a short article. Use your own experiences and your notes from the interview. Include the quotation from the person you interviewed. Use a fake name if he or she asked you to.

- **Present:** Share your article with other students. Discuss your ideas about friendship and what you learned from your interviews.

Objectives (pp. 338–339)
Reading Synthesize information
Literature Identify elements of nonfiction
Vocabulary Use synonyms
Writing Write a nonfiction article: question, interview
Grammar Use modifiers: comparative and superlative adverbs
Skills Review

Key Reading Skill: Synthesizing

7. You read about how different teens solved problems and became better friends. You also thought about your own friendships.
   • What new ideas did you think of that may help some of your friendships?
   • How will they help?

Literary Element: Nonfiction

8. Review “Friends Forever.” List three expressions in the article that you or your friends have used when talking.

9. Which subhead in the selection do you think best describes one of the stories? Why?

10. How has reading nonfiction helped you think about your own experiences?

Vocabulary Check

For each word listed on the left, choose the word on the right that means the same thing or almost the same thing.

11. possessive tricks

12. sincerity controlling

13. pranks truthfulness

14. English Language Coach  Rewrite the paragraph below on a separate sheet of paper. Replace each underlined word or phrase with a more colorful or interesting word that you find in a thesaurus.

   I went to the game on Saturday and had a good time. All of my friends were there. We enjoy hanging out together. The game was exciting. We cheered loudly for our team, and they won by two points.

Grammar Link: Comparing with Adverbs

Adverbs help describe verbs, or the actions in sentences. A comparative adverb compares two actions. A superlative adverb compares more than two actions.

• Most short adverbs add -er to form the comparative and -est to form the superlative.
  The singer arrived earlier than the guitar player.
  The drummer arrived earliest of all the players.

• Long adverbs, as well as a few short adverbs such as often, add the word more to form the comparative and the word most to form the superlative.
  Tracy dances more beautifully than her brother.
  Tracy dances most beautifully of all the students.
  The singers perform more often than the dancers.
  Which of the five singers performs most often?

• The words less and least are the negative versions of more and most. They are added to adverbs to form the “negative comparative” or “negative superlative.”
  Julia runs less quickly than Tracy.
  Julia runs least quickly of all the players.

• Some adverbs have irregular comparative and superlative forms.

<table>
<thead>
<tr>
<th>Adverb</th>
<th>Comparative</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>well</td>
<td>better</td>
<td>best</td>
</tr>
<tr>
<td>badly</td>
<td>worse</td>
<td>worst</td>
</tr>
<tr>
<td>little</td>
<td>less</td>
<td>least</td>
</tr>
</tbody>
</table>

Grammar Practice

Write the comparative and superlative forms of each adverb below. Use a dictionary if you need help.

15. fast
16. carefully
17. frequently
ASSIGNMENT  Write a short fictional story about a character who has a problem

Purpose:  To tell a story about a character who could really count on someone

Audience:  You, your teacher, and your classmates

In Writing Workshop Part 1, you wrote the first draft of your short story. You described characters, setting, and developed a plot line in your Learner’s Notebook. Now it’s time to revise your first draft and finish your short story. You’ll keep a copy of it in a writing portfolio so that you and your teacher can evaluate your writing progress over time.

Revising

Make It Better

The first thing to do is read your short story draft. Parts of your story that seemed perfectly clear when you were writing during Part 1 may sound confusing to you now. That’s okay. As you read, make notes on your paper about parts you want to change and how you want to change them. Then go back and make the changes.

Your story should have the following common elements of short stories:

- a clear organization
- a developed plot based on a conflict
- specific details to describe characters and setting
- descriptive dialogue

Then read your draft out loud. You may notice mistakes that you didn’t notice while reading to yourself. As you read, pause to make any changes that you think your story needs. Listen for places where the words sound strange or you get confused. Revise your draft until it sounds the way you like it.

Descriptive Dialogue

An easy way to add description to your characters is to write the way they speak. Characters don’t always just say things. Sometimes they shout, whisper, cheer, or exclaim. When you add these words before or after your character’s dialogue, it makes it easy for readers to “hear” your characters. Check out the examples below.

<table>
<thead>
<tr>
<th>Dialogue</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>“Be quiet, my mom is sleeping.” Dan whispered.</td>
</tr>
<tr>
<td></td>
<td>“What? I can’t hear you, the music is too loud,” Celia shouted.</td>
</tr>
</tbody>
</table>

Make sure that you not only include dialogue, but that you describe what kind of dialogue it is. Return to your story and revise your dialogue so that it sounds the way you imagine your characters speak.
Small Group Workshop

Get together with two other students and take turns reading your stories to each other.

• When it is your turn to read, let your enthusiasm for your story show in how you tell it.
• Speak at the right volume (not too loud or too quiet) and the right pace (not too fast or too slow).
• Use a different voice for each character.
• After each person reads, answer the following questions: What part of the story do you like best? Why?

I like the part where you describe the characters because I can really see them, and I feel like I am getting to know them. This makes me want to read more about them.

I would like to know more about the setting. I want to be able to picture Maya’s bedroom in my mind. Knowing what her bedroom looks like might tell me something about her. Also, I’m not sure what the main character’s problem is.

Why is the main character so nervous and upset about the possibility of sleeping over at her friend’s house?

Think about your group members’ comments and questions and use that information to further revise your story. Remember that you don’t have to use every comment or address every question. Add details or take some details out. You decide what changes to make.
Editing
Finish It Up

When you are finished revising, check your story for errors in grammar, usage, and mechanics.

Read the latest version of your draft and use the Editing Checklist to help you spot errors. You may find it easier to spot mistakes if you read your story aloud (again!) or start at the end of your story and read it backwards, one sentence at a time. Use the proofreading symbols in the chart on page R19 to mark needed corrections.

Editing Checklist

- All articles and demonstrative adjectives are used correctly.
- The correct forms of adjectives and adverbs are used in comparisons.
- Verb terms are correct.
- Dialogue is correctly punctuated.
- Spelling and capitalization are correct.

Presenting
Show It Off

By now you’ve made a lot changes to your story and it might look messy and disorganized. Rewrite your story on a sheet of fresh paper. If possible, use word processing software to make a neat final copy of your short story.

With your classmates, make a book of short stories. You can call it *Characters to Count On*, or you can work together to come up with a different title for the book.

1. Create or find at least one image to go along with your story. You can draw or paint an illustration. Or search magazines and newspapers for pictures. Whatever type of image you use, be sure that the image clearly relates to your story.

2. Put all of the stories and images together in a binder and number each page.

3. Make a table of contents that tells the title, author, and starting page number of each story. Then place the table of contents in the front of the binder.
I can’t wait to go to the basketball game Friday night,” Maya told her friend Rita on the phone.

“Me neither. You want to sleep over after the game?” asked Rita.

Maya’s stomach started tightening into knots. “I—I’ll have to ask,” she stammered and quickly hung up the phone.

Maya would have loved to sleep over at Rita’s house. But what would she do about her hair the next morning?

Maya had cerebral palsy, and that made it hard for her to do things with her hands. She could do basic things like put her clothes on in the morning, make her own food and write with a pen like other kids. But, combing her hair was another story. She could get the tangles out by pulling hard, but no matter how long she brushed her hair, it wouldn’t stay down. Pieces were always popping back up and she couldn’t get her hands to fasten barrettes or bobby pins.

So, every morning, Maya’s mom did her hair. It was embarrassing, but Maya’s only other choice was to go to school with her hair sticking out in every direction! It never really bothered Maya before, but now it did! Now not being able to fix her own hair was stopping Maya from sleeping over at Rita’s.

Maya went into her bedroom to try to fix her hair herself. When she got to her dresser, she just looked at the tiny ballerina figure on her jewel box. Sometimes Maya wished she could move as gracefully as that ballerina. Then, Maya looked into the round mirror that hung on her wall above the dresser. Maya stared at her thick, shoulder length, brown hair. She took out her bobby pins and picked up a brush. She brushed down some strands of hair standing up on her head. They shot right back up. Using both hands, she forced a bobby pin open and tried to guide it into her hair. The minute she let go, it dropped to the floor.

The writer begins the story with dialogue to grab the reader’s attention.

Descriptive dialogue helps the readers “hear” the character’s voice.

The writer uses concrete details to develop the character.

These specific details about the setting help the reader imagine Maya’s bedroom.

The writer uses adjectives to describe Maya’s hair.
Frustrated, Maya threw herself down on her blue-and-white bedspread and pounded the pillow with her fist. 

What was she going to tell Rita? If she said she couldn’t sleep over, Rita would never ask Maya to do anything with her ever again.

Besides, she didn’t want to hurt Rita’s feelings. She knew how bad she always felt when she invited other girls to her house and they said no.

Maya got up and paced nervously around her room. Next to the ballerina on her dresser there was a picture of a sailboat on a dark sea. Underneath the boat were the words “I’m not afraid of storms, for I’m learning how to sail my ship.— by Louisa May Alcott”. Well, Maya had tried to sail her ship, but it wouldn’t move!

Maybe she could get help learning how to sail her ship. She could ask Mom to show her how to fix her hair.

Just then Mom came into Maya’s room to put away Maya’s laundry. Maya opened her mouth to talk about combing her own hair, but the words wouldn’t come out. So she picked up her hairbrush and started brushing.

Mom watched her for a minute and said, “You need to use your hand to smooth your hair down after you brush it.”

Maya tried it. It worked! She was so happy!

Next she showed Mom her useless attempts to put in her bobby pins. Mom said, “Let’s go to the store this afternoon and see if there are any barrettes that are easier for you to close. I bet a headband would work too.”

The next morning Maya was able to easily smooth her hair down and get a bright red headband over it. The headband felt tight on her head, but she didn’t mind. She liked the feeling that her hair was being held firmly in place.

“Rita asked me to sleep over after the basketball game on Friday night,” Maya told Mom at breakfast. “Can I?”

Mom replied, “As soon as I call Rita’s mother and make sure it’s okay with her, you can start packing your bag.”
Listening, Speaking, and Viewing

Reading Aloud

Reading a text aloud often allows you to think about the words in a new way. You might notice something new or find a new rhythm to the words.

What Is Reading Aloud?

Reading aloud is using your voice to speak the words you read. You can read your own words or the words of other writers.

Why Is Reading Aloud Important?

As a writer, reading aloud can

• help you make changes to your writing
• allow you to share your stories with friends and family (even a group of people at the same time!)

As a reader, reading aloud can

• allow you to hear the voice and the style of another writer’s work
• allow you to hear the rhythm of words
• allow you to speak lines of dialogue to get a clearer picture of how the character talks

How Do I Do It?

• If you are doing a formal reading, practice reading the text aloud. Reread the text several times until you can read it smoothly.
• When it’s your turn to read aloud, speak slowly and clearly. If you’re not sure if your pacing (your speed) is right, practice with a friend and ask for feedback.

• Change your voice to fit the punctuation. Pause at the periods. Lift the pitch of your voice at the end of questions. Add energy to your voice at the exclamation points!
• Use facial expressions or hand gestures to entertain your audience.

Group Reading

Divide into small groups and take turns reading your stories to each other. As you are listening:

• Identify the main character
• Understand the conflict
• Recognize dialogue
• Find specific details about the characters or setting

Class Reading

Choose one story from your group to read aloud to the whole class. Have each group member choose a different part of the story to read aloud. You may want to assign each group member to read the dialogue of a different character. Practice reading aloud as a group. Once you each know your parts, read the story aloud to the class.
**Skills Focus**
You will practice using these skills when you read the following selections:
- “The Good Samaritan,” p. 350
- “The Brink’s Robbery,” p. 362

**Reading**
- Determining the main idea

**Literature**
- Understanding plot: how it works and what it means

**Vocabulary**
- Understanding synonyms: shades of meaning
- Choosing the right word

**Writing/Grammar**
- Identifying and using prepositions and interjections

---

**Skill Lesson**

---

**Determining the Main Idea**

**Learn It!**

**What Is It?** The main idea is the most important idea in a paragraph or story. Sometimes a writer tells you the main idea in the text. Sometimes you have to think about the supporting details to find the main idea.

Use these tips to look for main ideas:
- The main idea is the most important idea in the text.
- The main idea is not a simple fact—it’s a big idea that’s based on smaller details.
- The main idea does not include specific details.

---

**Objectives** (pp. 346–347)
Reading Identify main ideas and supporting details

---

**Analyzing Cartoons**
The main idea is that sports are not just for fun anymore. How do the caption and dialogue help get this message across?
Why Is It Important? Finding the main idea can help you:

- Break the text into smaller parts you can remember
- Understand what the author is trying to say
- Form your own opinions and ideas as you read

How Do I Do It? Read each paragraph to see what each part of the text is about. Remember that the main ideas of each part will lead you to the main idea for the whole text. Once you’ve read the whole text, think about the most important ideas of each paragraph. Combine these ideas to find the main idea of the entire selection.

Here’s an example of how one student figured out one of the main ideas in “Friends Forever.”

Ironically, the fight ended up bringing them closer together. “If it weren’t for the fight, we probably wouldn’t have become such good friends,” says Efrain. These days David and Efrain take their friendship more seriously. “And if we have a fight, we talk about it. Then we laugh about it,” says David.

If David and Efrain fight, they talk about it. This paragraph tells me that communication is important between friends. Even when you’re angry, communication can bring you and your friends closer together.

Practice It!

Write these statements about the story you are going to read in your Learner’s Notebook. As you read, refer back to them. When you have finished reading, circle the one that is most likely a main idea.

- Rey and his friends clean up the yard for Mr. Sanchez.
- It is important to help people—even the people you don’t like.
- Rey wants to be friends with Orlando Sanchez.

Use It!

As you read “The Good Samaritan,” make notes in your Learner’s Notebook about what might be the main idea. When you’ve finished reading, use your notes to help you circle the correct sentence from above.
Before You Read

The Good Samaritan

Vocabulary Preview

angling (ANG ling) v. trying to get; form of the verb angle (p. 352) I was angling for a position on student council.

fuming (FYOO ming) v. is angry; form of the verb fume (p. 353) “I’m no street punk!” said Mr. Hernandez, who was fuming.

dejected (dih JEK tud) adj. sad or depressed (p. 354) Rey felt dejected when he couldn’t swim in the Sánchezes’ pool.

ritual (RICH oo ul) n. a set routine (p. 356) Rey’s father’s evening ritual included watching an hour of TV.

stranded (STRAN did) adj. left somewhere and not able to leave (p. 357) Stranded I stood at the side of the road.

Write to Learn In your Learner’s Notebook, copy the statements below. Answer True or False to each statement.

• If you gave your friend a gift she loved, she would be fuming.
• If you just switched schools and hadn’t made friends yet, you might feel dejected.
• If Mideo brushes his teeth every day as soon as he gets home from school, that’s a ritual.
• When Elena gets on the bus, she is stranded.

English Language Coach

Word Choice Good writers try to choose the best words to express their ideas. To say exactly what they mean, they choose specific words rather than general ones. Notice the difference in the sentences below.

<table>
<thead>
<tr>
<th>General</th>
<th>Specific</th>
</tr>
</thead>
<tbody>
<tr>
<td>The boy ate a sandwich.</td>
<td>Gulp</td>
</tr>
</tbody>
</table>

See how much clearer the second sentence is? When you read, notice the specific words the writers use. And when you write, choose specific words.

Partner Talk With a partner, choose a more specific word to take the place of each general word below:

tree   automobile   walked   talk
Skills Preview

Key Reading Skill: Determining the Main Idea
- What do Rey and his friends do for Mr. Sánchez?
- What does Mr. Sánchez promise Rey and his friends?
- Does Mr. Sánchez keep his promises?
- How does Rey feel about Mr. Sánchez?
- What does Rey do when Mr. Sánchez is really counting on him?

Partner Talk  If someone you didn’t like very much really needed your help, would you help that person? Share your thoughts and experiences with a partner.

Key Literary Element: Plot
In a story, the plot is all the events that happen. The plot is organized around the story’s conflict.
- The plot of a story begins with the exposition (ek spuh ZIH shun), which introduces the characters, setting, and conflict of the story.
- The rising action adds complications to the conflict. It includes all of the events that lead to the climax.
- The climax is the point of the greatest interest or suspense in a story.
- The falling action is all of the events that happen after the climax.
- The resolution is the conclusion to the story, or the ending.

Partner Talk  Every story has a plot—even the stories in movies. Talk with a partner about the action, or conflict, that happens in your favorite movie. Then summarize that movie’s plot.

Get Ready to Read

Connect to the Reading
Think about a time when someone promised you something, but did not give it to you. How did it make you feel? How did you react? Why did you react in that way?

Write to Learn  In your Learner’s Notebook, write about how you felt when someone did not keep a promise they made to you. Write about how you acted and explain why.

Build Background
The story you are about to read is called “The Good Samaritan.”
- This story takes place in the southern part of Texas during the present.
- The term “Good Samaritan” refers to someone who helps a person in trouble, even if he or she does not like that person or that person has treated them unfairly.
- The term “Good Samaritan” comes from a story about a man who comes to the aid of an injured stranger.

Set Purposes for Reading

Set Your Own Purpose  What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

Keep Moving
Use these skills as you read the following selection.
I knew he’s in there, I thought. I saw the curtains of his bedroom move, only a little, yes, but they moved.

Yesterday Orlie told me, “Come over tomorrow afternoon. We’ll hang out by the pool.”

I rang the doorbell again. Then I knocked.

The door creaked open. The afternoon light crept into the dark living room inch by slow inch. Mrs. Sánchez, Orlie’s mom, stuck her head through the narrow opening, her body hidden behind the door. “Hi, Rey, how can I help you?”

“Ah, Mrs. Sánchez, is Orlando here?” I tried looking past her but only saw a few pictures hanging on the wall. One of the Sánchez family all dressed up fancy and smiling, standing in front of a gray marble background.

“No, he’s not. He went with his father to Mission.”

“Oh, because Orlando said he would be here, and told me to come over.”

“They won’t be back until later tonight,” she said. “You can come by tomorrow and see if he’s here. You know how it is in the summer. He and his dad are always doing work here and there. Come back tomorrow, but call first.”

“It’s just that he said I could come by and swim in your pool. Dijo, ‘Tomorrow, come over. I’ll be here. We’ll go swimming.’”

---

1. Dijo (DEE hoh) is Spanish for “he said.” Me dijo means “said to me.”

---

**Practice the Skills**

**Inferring** What can you guess from these first paragraphs? Is Mrs. Sánchez telling the truth or is Orlando avoiding Rey?
“I’m sorry he told you that, but without him or my husband here, you won’t be able to use the pool,” me dijo Mrs. Sánchez.

“Okay,” I said.

“Maybe tomorrow?”

“Yeah, maybe.”

But there was no maybe about it. I wouldn’t be coming back. Because I knew that Orlando was in the house, he just didn’t want to hang out. Bien codo con su pool. Plain stingy. And tricky. This guy invited me and a few others over all summer to help his dad with some yard work because Mr. Sánchez told us, “If you help clean up the yard, you boys can use the pool any time you want so long as one of us is here.” And we cleaned up his yard. On that hot day the water that smelled of chlorine looked delicious to me. And after a hard day’s work cleaning his yard, I so looked forward to taking a dip. I’d even worn my trunks under my work clothes. Then Mr. Sánchez said, “Come by tomorrow. I don’t want you fellas to track all this dirt into the pool.”

“We can go home and shower and be back,” said Hernando.

“No, mejor que regresen mañana. I’ll be here tomorrow and we can swim. After lunch, okay. For sure we’ll do it tomorrow,” said Mr. Sánchez.

The following day he was there, but he was headed out right after lunch and he didn’t feel safe leaving us behind without supervision. “If one of you drowns, your parents will be angry at me and . . .” He didn’t say it, but he didn’t need to. One of our parents could sue him. And he needed that like I needed another F in my Geometry I class! Or, we figured out later, he could have just said, “I used you saps to do my dirty work. And I lied about the pool, suckers!”

I don’t know why we hadn’t learned our lesson. Twice before he had gypped us this way of our time and effort. Always dangling the carrot in front of our eyes, then snatching it away last second.

One of those times he promised us soft drinks and snacks if we helped clean up a yard across the street from his house. It wasn’t his yard to worry about, but I guess he just didn’t

---

2. Bien (bee EN) codo (KOH doh) con (kohn) su (soo). Rey is saying, in Spanish, that Orlando doesn’t like to share the pool with others.

3. Mejor (may HOR) que (kay) regresen (ray GRES un) mañana (muh NYAW nuh). “It’s better if you return tomorrow.”
like to see the weeds growing as tall as dogs. What if he had company? What would they think? And he was angling for a position on the school board. How could a politico live in such filth! Well, we did get a soft drink and chips, only it was one two-liter bottle of Coke and one bag of chips for close to ten of us. We had no cups, and the older, stronger boys got dibs on most of the eats. “I didn’t know there’d be so many of you,” he said. “Well, share. And thanks. You all are good, strong boys.”

The next time was real hard labor. He said, “Help me dig these holes here, then we can put up some basketball rims. Once the cement dries on the court itself, you all can come over and play anytime since it’s kind of your court too. That is, if you help me dig the holes.”

And we did. We dug and dug and dug for close to six hours straight until we got done, passing on the shovel from one of us to the next. But we got it done. We had our court. Mr. Sánchez kept his word. He reminded us we could come over to play anytime, and we took special care not to dunk and grab hold of the rim. Even the shortest kid could practically dunk it because the baskets were so low. But we’d seen the rims all bent down at the different yards at school. And we didn’t want that for our court.

One day, we wanted to play a little three on three. After knocking on the different doors several times and getting no answer, we figured the Sánchez family had gone out.

---

4. A politico is a politician.
5. Got dibs means you get to do or have something before everyone else.

**Vocabulary**

angling (ANG ling) v. trying to get
We decided that it’d be okay to play. We weren’t going to do anything wrong. The court was far enough from the house that we couldn’t possibly break a window. And Mr. Sánchez had said we could come over any time we wanted. It was our court, after all. Those were his words exactly.

A little later in the afternoon, Mr. Sánchez drove up in his truck, honking and honking at us. “Here they come. Maybe Orlando and Marty can play with us,” someone said.

Pues, it was not to be. The truck had just come to a standstill when Mr. Sánchez shot out of the driver’s side. He ran up to us, waving his hands in the air like a crazy man, first saying, then screaming, “What are you guys doing here? You all can’t be here when I’m not here.”

“But you told us we could come over anytime. And we knocked and knocked, and we were being very careful.”

“It doesn’t matter. You all shouldn’t be here when I’m not home. What if you had broken something?” he said.

“But we didn’t,” I said.

“But if you had, then who would have been responsible for paying to replace it? I’m sure every one of you would have denied breaking anything.”

“Este vato!” said Hernando.

“Vato? Is that what you called me? I’m no street punk, no hoodlum. I’ll have you know, I’ve worked my whole life, and I won’t be called a vato. It’s Mr. Sánchez. Got that? And you boys know what—from now on, you are not allowed to come here whether I’m home or not! You all messed it up for yourselves. You’ve shown me so much disrespect today you don’t deserve to play on my court. It was a privilege and not a right, and you messed it up. Now leave!”

Hernando, who was fuming, said, “Orale, guys, let’s go.” He took the ball from one of the smaller boys and began to run toward the nearest basket. He slowed down the closer he came to the basket and leapt in the air. I’d never seen him jump with such grace. He floated from the foul line, his long

---

6. **Pues** (pways) means “well.”

7. The word **vato** (VAW toh) is Mexican-Spanish slang. It is used by young people most often when speaking to or about each other. It means “dude.” **Este vato** means “this dude.”
hair like wings, all the way to the basket. He grabbed the ball in both his hands and let go of it at the last moment. Instead of dunking the ball, he let it shoot up to the sky; then he wrapped his fingers around the rim and pulled down as hard as he could, hanging on for a few seconds. Then the rest of us walked after him, **dejected**. He hadn’t bent the rim even a millimeter. Eventually Orlie talked us into going back when his dad wasn’t home. His baby brother, Marty, was small and slow, and Orlie wanted some competition on the court.

Today was it for me, though. I made up my mind never to go back to the Sánchezes’. I walked to the little store for a soda. That and a grape popsicle would cool me down. I sat on the bench outside, finished off the drink, returned the bottle for my nickel refund, and headed for home.

As soon as I walked through our front door, my mother said, “Mi’jo, you need to go pick up your brother at summer school. He missed the bus.”

“Again? He probably missed it on purpose, ‘Amá. He’s always walking over to Leo’s Grocery to talk to his little girlfriends, then he calls when he needs a ride.” I turned toward the bedroom.

---

**Practice the Skills**

**Connecting** Rey and his friends think they had something taken away from them unfairly. Do you understand how they feel when they leave the court? In your Learner’s Notebook, write about how you think they feel.

---

**8. Mi’jo** (MEE hoh) is a contraction of the Spanish for “my son.”

**9. ‘Amá** (uh MAW) is a shortened form of “Mama.”

**Vocabulary**

- **dejected** (dih JEK tud) adj. sad or depressed

---

**354 UNIT 3** Who Can We Really Count On?
“Come back here,” she said. So I turned and took a seat at the table. “Have you forgotten the times we had to go pick you up? Your brother always went with us, no matter what time it was.” “Yeah, but I was doing school stuff. Football, band. He’s in summer school just piddling his time away!”

She looked at me as she brushed sweat away from her face with the back of her hand and said, “Just go pick him up, and hurry home. On the way back, stop at Circle Seven and buy some tortillas. There’s money on the table.”

I shook my head in disgust. Here I was, already a senior, having to be my baby brother’s chauffeur.

I’d driven halfway to Leo’s Grocery when I saw Mr. Sánchez’s truck up ahead by the side of the road. I could just make him out sitting under the shade of his truck. Every time he heard a car coming his way, he’d raise his head slightly, try to catch the driver’s attention by staring at him, then he’d hang his head again when the car didn’t stop.

I slowed down as I approached. Could he tell it was me driving? When he looked up at my car, I could swear he almost smiled, thinking he had been saved. He had been leaning his head between his bent knees, and I could tell he was tired; his white shirt stuck to him because of all the sweat. His sock on one leg was bunched up at his ankle like a carnation. He had the whitest legs I’d ever seen on a Mexican. Whiter than even my dad’s. I kept on looking straight; that is, I made like I was looking ahead, not a care in the world, but out of the corner of my eye I saw that he had a flat tire, that he had gotten two of the lug nuts off but hadn’t gotten to the others, that the crowbar lay half on his other foot and half on the ground beside him, that his hair was matted by sweat to his forehead.

I knew that look. I’d probably looked just like that digging those holes for our basketball court, cleaning up his yard and the one across the street from his house. I wondered if he could use a cold two-liter Coke right about now! If he was dreaming of taking a dip in his pool!

Visual Vocabulary

A **lug nut** is a piece of metal with a threaded hole in the middle that goes on the end of a bolt to hold a wheel in place.

**A carnation** is a flower with many petals.
I drove on. No way was I going to help him out again! Let him do his own dirty work for once. He could stay out there and melt in this heat for all I cared. And besides, someone else will stop, I thought. Someone who doesn’t know him like I do.

And I knew that when Mr. Sánchez got home, he’d stop at my house on his walk around the barrio. My dad would be watering the plants, his evening ritual to relax from a hard day at work, and Mr. Sánchez would mention in passing that I had probably not seen him by the side of the road so I hadn’t stopped to help him out; “Kids today,” he would say to my dad, “not a care in the world, their heads up in the clouds somewhere.” My dad would call me out and ask me to tell him and Mr. Sánchez why I hadn’t helped out a neighbor when he needed it most. I’d say, to both of them, “That was you? I thought you and Orlie were in Mission taking care of some business, so it never occurred to me to stop to help a neighbor. Geez, I’m so sorry.” Or I could say, “You know, I was in such a hurry to pick up my brother in La Joya that I didn’t even notice you by the side of the road.”

I’d be off the hook. Anyways, why should I be the one to extend a helping hand when he’s done every one of us in the past.

---

9. Reviewing Skills

Reviewing Think back to what Rey has done for Mr. Sánchez in the past. Why doesn’t he want to help him now?

11. A barrio (BAR ee oh) is a neighborhood where Spanish-speaking people live.
12. La Joya (luh HOY uh) is a town in southern Texas.

Vocabulary

ritual (RICH oo ul) n. a set routine
barrio wrong in one way or another! He deserves to sweat a little. A taste of his own bad medicine. Maybe he’ll learn a lesson.

But I remembered the look in his eyes as I drove past him. That same tired look my father had when he’d get home from work and he didn’t have the strength to take off his boots. My father always looked like he’d been working for centuries without any rest. He’d sit there in front of the television on his favorite green vinyl sofa chair and stare at whatever was on TV. He’d sit there for an hour before he could move, before he could eat his supper and take his shower, that same look on his face Mr. Sánchez had just now.

What if this were my dad stranded on the side of the road? I’d want someone to stop for him.

“My one good deed for today,” I told myself. “And I’m doing it for my dad really, not for Mr. Sánchez.”

I made a U-turn, drove back to where he was still sitting, turned around again, and pulled up behind him.

“I thought that was you, Rey,” he said. He wiped at his forehead with his shirtsleeve. “And when you drove past, I thought you hadn’t seen me. Thank goodness you stopped. I’ve been here for close to forty-five minutes and nobody’s stopped to help. Thank goodness you did. I just can’t get the tire off.”

Thank my father, I thought. If it weren’t for my father, you’d still be out here.

I had that tire changed in no time. All the while Mr. Sánchez stood behind me and a bit to my left saying, “Yes, thank God you came by. Boy, it’s hot out here. You’re a good boy, Rey. You’ll make a good man. How about some help there?”

“No, I’ve got it,” I answered. “I’m almost done.”

“Oyes, Rey, what if you come over tomorrow night to my house? I’m having a little barbecue for some important people here in town. You should come over. We’re even going to do some swimming. What do you say?”

I tightened the last of the nuts, replaced the jack, the flat tire, and the crowbar in the bed of his truck, looked at him, and said, “Thanks. But I’ll be playing football with the vatos.”

---

13. Oyes (OH yays) means “listen.”

**Vocabulary**

**stranded** (STRAN did) adj. left somewhere and not able to leave

---

**Key Literary Element**

**Plot** The story has reached its climax when Rey decides to help Mr. Sánchez. What makes this the climax of the story?

**Key Reading Skill**

**Determining the Main Idea** Rey helps Mr. Sánchez even though he’s angry with him. Why? What does Rey’s decision to help tell you about Rey? What does it tell you about the story’s main idea?

**Key Literary Element**

**Plot** This is the end of the story, or the resolution. Do you think this was a good resolution to “The Good Samaritan”? Why or why not?

**BIG Question** Mr. Sánchez could count on Rey. Who can Rey count on? Put your answer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.
After You Read

The Good Samaritan

Answering the BIG Question

1. Why is it important to be a person that others can count on?

2. Recall Where is Rey going when he sees Mr. Sanchez by the side of the road?
   
   Tip Right There

3. Summarize What does Rey think about between the time he sees Mr. Sánchez on the side of the road and the time he stops to help him?
   
   Tip Think and Search

Critical Thinking

4. Infer Why might Hernando call Mr. Sánchez vato?
   
   Tip Author and Me

5. Evaluate Do you think you could count on Rey’s father? Why or why not?
   
   Tip Author and Me

6. Evaluate What type of relationship do you think Rey and his father have?
   
   Tip Author and Me

Write About Your Reading

Imagine that Rey has finished high school and is applying to college. The college wants a letter from someone who knows Rey and can describe him. Rey asks you to write the letter for him since you know a lot about him from reading “The Good Samaritan.”

Get ready to write a letter to the people at the college telling them about Rey’s experience with Mr. Sánchez and Rey’s decision to be a “Good Samaritan.” Refer to Mr. Sánchez as Mr. Smith to protect his identity. Follow the steps below.

Step 1: Write a list of the important things that happened between Rey and Mr. Sánchez and include details.

Step 2: Decide what you would like to tell the college about Rey.

Step 3: Write notes in your Learner’s Notebook about your ideas. Use details from the story to support your ideas.
Skills Review

Key Reading Skill: Determining the Main Idea

7. Think about what happened in “The Good Samaritan.” Look at the notes you made in your Learner’s Notebook. What is the main idea?

8. Name two events in the story that affect the way Rey feels about Mr. Sánchez.

9. The story’s climax happens when Rey decides to help Mr. Sánchez change his flat tire. Why does Rey decide to help?

10. Describe the story’s resolution. What does Mr. Sánchez offer Rey after Rey changes the tire? How is Rey’s response different from what it might have been at the beginning of the story?

Key Literary Element: Plot

11. I felt sad when I failed the science test.

12. My brother acts nice because he is aiming to get a bicycle from my mom.

13. For me, a shower is a morning tradition.

14. A flat tire left me stuck on the lonely road.

15. My dad was really angry when I got home late.

Vocabulary Check

Rewrite each sentence, replacing the underlined word or words with a vocabulary word.

- anglng fuming dejected ritual stranded

- I felt sad when I failed the science test.

- My brother acts nice because he is aiming to get a bicycle from my mom.

- For me, a shower is a morning tradition.

- A flat tire left me stuck on the lonely road.

- My dad was really angry when I got home late.

16. English Language Coach

Copy each sentence and substitute a more specific word of your choice for each underlined general word.

- The car went down the highway.

- My teacher looked at me.

Grammar Link: Prepositions

A preposition is a word that connects a noun or a pronoun to another word in a sentence.

- The girl on the swing looks sad.

The word on is a preposition. It shows the relationship between the word swing and the word girl. Is the girl behind the swing? Below it? Next to it? No, the preposition tells you she’s on it.

A preposition is always part of a prepositional phrase that contains a noun or pronoun. These phrases are modifiers that work like adjectives or adverbs to provide more information.

- The man behind us muttered under his breath.

- The deer in the woods walked past them.

Here are some common prepositions:

about behind down from near above below during in of across by for into through

Some prepositions, such as in front of, along with and on top of are called “compound prepositions” because they are made up of more than one word.

Grammar Practice

Copy the prepositional phrase or phrases from each sentence below.

17. The ducks swam across the pond.

18. Carlos walked into the music store.

19. We ate during the game.

20. The story was about a boy from a faraway land.

21. Odalis drew a picture for her friend Oksana.

22. Alverne was the author of many funny stories.

Writing Application

Look back at the prewriting you did for a letter to Rey’s college. Underline all the prepositional phrases you used. Add one more prepositional phrase to your letter.
Meet the Authors
Henry and Melissa Billings have both been writers and editors for the last twenty years. They write a lot of educational texts for students, and Henry used to teach. They are also journalists. The selection you are about to read comes from their collection, *The Wild Side: Crime and Punishment.*

Vocabulary Preview

flawless (FLAW lus) adj. perfect; without mistakes (p. 362) *The robbery plan was flawless.*

vaults (vawltz) n. locked rooms or boxes for keeping money and valuables (p. 363) *The bank vaults contained jewelry, gold bricks, and dollar bills.*

bold (bold) adj. confident; daring (p. 363) *The plan to rob the Brink’s vaults required the efforts of eleven bold men.*

stunned (stund) adj. shocked; surprised; amazed (p. 365) *The Brink’s guards were stunned when the robbers appeared at their inner door.*

Write to Learn In your Learner’s Notebook, write the vocabulary word that each clue describes:
1. This describes people who do extreme sports.
2. A bank has some of these.
3. You’d like it if your teacher used this word to describe your schoolwork.
4. If Robert won a contest that he’d expected to lose, he would probably feel this way.

English Language Coach

Word Choice The right word choices can make a big difference in how easy it is to understand a sentence.

• The farmers had problems because of weather.
A reader might wonder what weather they had and what problems it caused. More careful word choices make the sentence clearer.
• The farmers lost crops because of the lack of rain.
Whenever you write, take the time to choose words that say exactly what you mean.

Team Up With a partner, copy and revise the following sentences. Use specific words in place of the general ones.
• The weather was nice.
• Mrs. Sanders has a big dog.
• The food was good.
Skills Preview

Key Reading Skill: Determining the Main Idea
The main idea is the most important idea in a selection or a paragraph. To find the main idea, ask yourself: “What is the author trying to say? What is the one idea that all of the sentences in this paragraph (or all the paragraphs in this selection) are about?” That’s the main idea!

As you read, ask yourself:
• What does the title “The Brink’s Robbery” tell me about this story’s main idea?
• What important events and ideas does the author write about? What do these tell me about the main idea?

Key Literary Element: Plot
If a nonfiction article is told like a story, it also has a plot. This nonfiction story is about a robbery. Its plot is the events or action of the story. Remember, any plot has five main parts: exposition, rising action, climax, falling action, and resolution.

As you read, use these tips to follow the plot of the story.
• Notice what happens before the robbery. Who are the robbers? What is their plan?
• Notice what happens during the robbery. Are the robbers surprised by anything?
• Notice what happens after the robbery. Do the robbers make any mistakes?
• Notice how the story ends. What happens to the robbers?

Get Ready to Read

Connect to the Reading
Bank robbers sometimes leave clues to “who did it.” What do you think is the most common reason that robbers get caught?

Write to Learn In your Learner’s Notebook, write about any robbery stories you know. How do you feel when the criminals get caught? How do you feel if they don’t get caught?

Build Background
The selection you are going to read is a true story. Here are a few facts not mentioned in the story.
• Brink’s opened in 1859 in Chicago, Illinois. Today, it operates throughout the world.
• Brink’s is a company that offers safe cash handling, armored trucks, and transport services for diamonds, jewelry, and other valuables.
• There have been many attempts to rob Brink’s trucks, but until this robbery no one ever tried to rob the Brink’s building itself.
• At the time, the Brink’s Robbery was considered the “crime of the century.”
• The Brink’s Company offered a $100,000 reward for information after the robbery.

Set Purposes for Reading
BIG Question Read the selection “The Brink’s Robbery” to see when people can and cannot count on one another.

Set Your Own Purpose What would you like to learn about the Brink’s robbery to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

Keep Moving
Use these skills as you read the following selection.
Joseph “Big Joe” McGinnis dreamed of committing the perfect crime. In 1948 he hooked up with Tony “Fats” Pino.

Pino shared McGinnis’s dream. Together, these two longtime criminals set to work. They spent two years planning a flawless robbery. Nothing would be left to chance. No evidence would be left behind. And, if all went well, they would both end up rich. 1

The two thieves picked a tough target to rob—the Brink’s Company in Boston. Brink’s is an armored car service. It sends steel-plated cars to pick up money from stores around town. The armored cars take the money to Brink’s headquarters. There it is counted, sorted, and held until the stores need it again. In 1950, as much as $10 million a day flowed through the Brink’s office. 2

**Visual Vocabulary**

Brink’s Company used armored cars like this one to pick up money from their customers.

**Vocabulary**

flawless (FLAW lus) adj. perfect; without mistakes

---

**Practice the Skills**

**1 English Language Coach**

**Word Choice** How is saying “no evidence would be left behind” different than simply saying “nothing would be left behind?” Why is it a better word choice?

---

**2 Key Literary Element**

**Plot** The exposition is the first part of the plot. What have you learned so far about characters, setting, and conflict?
McGinnis and Pino planned their robbery with great care. They picked nine other men to join them. These were not just any nine men. Each brought a special skill to the group. Some, for instance, were good drivers or sharp lookout men. Also, seven of the men had to be the same size. McGinnis and Pino chose men who were about five feet nine inches tall and weighed between 170 and 180 pounds. These men would be the ones to enter the Brink’s office and bring out the money. They would all dress alike. They would wear the same scary masks, rubbersoled shoes, gloves, coats, and caps. That would make it hard for the Brink’s guards to identify them. (McGinnis would be one of the seven, but Pino was too heavy for the job. He agreed to stay with the getaway truck.)

Robbing the Brink’s headquarters would not be easy. The place was full of steel vaults and armed guards. McGinnis and Pino knew this. So they took plenty of time. They studied the layout of the building. They found out when the guards were on duty and where they were stationed. They watched the money flow in and out of the office. They knew when the big money was there.

One of the toughest problems they faced was the locks. The gang had to pass through five locked doors to get from the street to the Brink’s office. McGinnis and Pino came up with a bold plan. Late one night, a few of the gang members slipped into the building. One of them, a professional locksmith, removed the lock on the first door. He took it away and quickly made a key for it. Then—that same night—he hurried back to the Brink’s building. He got the lock back in place before anyone noticed it was missing.
The robbers returned on four other nights. Each time they repeated their actions. They made keys for the locks on the four other doors. Now they would be able to walk right into the Brink’s office. There, they knew, they would find guards standing inside a wire cage. That was where all the money was.

Next, McGinnis and Pino made the gang practice the robbery. More than 20 times, the thieves slipped into the building. They used their keys to unlock door after door. Each time, they got right up to the innermost door. Then they turned and left.

At last, McGinnis and Pino decided they were ready for the real thing. On January 17, 1950, they gave the signal. That night, a little before seven o’clock, the men took their places. Seven of them put on masks and sneaked into the building. They opened the five locked doors. At 7:10 p.m., they opened the innermost door. They were in the Brink’s office. There, as expected, they saw five guards. The guards were all inside the wire cage, counting money.

The thieves stuck their guns through the holes in the cage. “This is a stickup,” one growled. “Open the gate and don’t give us any trouble.” Thomas Lloyd, the head guard, looked at the seven drawn guns. He knew it was hopeless to put up a fight. He instructed one of the other guards to go ahead and open the cage door.

Inside the cage, the thieves ordered the guards to lie facedown on the floor. They tied the guards’ hands behind their backs. In addition, they tied their feet together and put tape across their mouths. Then the crooks grabbed the money.

**Practice the Skills**

**Key Literary Element**

**Plot** The robbery is finally taking place. What part of the plot is this?
They took all they could carry. In total, they stole more than 1,200 pounds in coins, bills, and checks. By 7:27 p.m. they were out of the building. The robbery had gone perfectly. In cash alone, they had made off with exactly $1,218,211.29! 5

When news of the heist spread, people were stunned. They hadn’t thought anyone would ever dare rob Brink’s. But, clearly, someone had. The police had no clues about who had done it. They searched everywhere. They organized a huge manhunt, but they didn’t even know whom they were looking for. All they knew for sure was that the seven robbers were “of medium weight and height.”

Meanwhile, the Brink’s robbers played it safe. They drove the loot to the home of Jazz Maffi e in nearby Roxbury. Then each man went back home to his family. The next day they all went to their regular day jobs as if nothing had happened. The thieves stayed calm. They waited a month before splitting up the money. Each man got about $100,000. 7

For six years, the police tried to solve the crime. They failed. But during that time, trouble was brewing inside the gang. One of the robbers did not like the way the money had been divided. Specs O’Keefe began demanding a larger share of the loot. McGinnis and the others became worried. They feared O’Keefe might go to the police. So they hired a gunman named Trigger Burke to kill him. One day Burke opened fire as O’Keefe drove by in his car. Luckily for O’Keefe—and unluckily for the rest of the gang—Burke missed his target.

Furious about the attack, O’Keefe did turn to the police. He told them the whole story. The police quickly rounded up all the Brink’s robbers. The 11 men were brought to trial in 1956. All of them, including Specs O’Keefe, were found guilty. Since O’Keefe had helped solve the crime, however, police allowed him to go free. The rest of the gang got long prison terms. In the end, then, the dream of Big Joe McGinnis and Fats Pino had turned into a nightmare. ☒

1. Heist is another word for robbery.
2. Loot is stolen goods or money

Vocabulary

stunned (stund) adj. shocked; surprised; amazed
After You Read

The Brink’s Robbery

Answering the BIG Question

1. For six years, the robbers fought about the money they stole. They finally turned on each other.
   - What does this tell you?
   - Can you count on people who do bad or illegal things?
   - Why or why not?
2. Recall Who are the two leaders of the robbers?
   TIP Right There
3. Recall What are armored cars? Describe an armored car using as much detail as you can.
   TIP Right There

Critical Thinking

4. Infer The selection doesn’t tell you why Brink’s uses armored cars to transport money. Can you guess why?
   TIP Author and Me
5. Analyze How did the authors organize the plot? Are the events in order? Is the plot easy to follow? Explain.
   TIP Author and Me
6. Evaluate Do you think the robbers had a good plan? Use examples from the story to support your answer.
   TIP Author and Me

Write About Your Reading

Write a short fictional news article with the headline Rare Treasure Found.

Follow these steps to get started. As you make your decisions, write them down in your Learner’s Notebook.

Step 1: Decide what the treasure is.
Step 2: Decide how and where the treasure got lost.
Step 3: Decide who finds the treasure.
Step 4: Decide how he or she finds it.
Step 5: Write what you imagine the person would say upon discovering the treasure. Explain how he or she feels.
**Skills Review**

**Key Reading Skill: Determining the Main Idea**

7. Think about how the story ends. What do you think is the main idea of this selection? What details support the main idea?

8. Do you think dishonesty is a good quality in a friend? Why or why not?

**Key Literary Element: Plot**

9. Summarize the plot of “The Brink’s Robbery” in nine sentences. The first two sentences are given below:

   McGinnis and Pino planned the robbery.
   They made keys for all the doors.

**Vocabulary Check**

Rewrite the sentences below. Mark each sentence with a T or an F depending on whether it is true or false.

10. Vaults work well as hats.

11. A jewel is more valuable if it is flawless than if it is not.

12. A person could be stunned by an unexpected event.

13. One must be bold to hide from an enemy.

14. **English Language Coach** Read this sentence: One robber wanted more money.

   There’s a sentence in the selection that says the same thing but is more precise because of its specific words. Find that sentence and copy it down. (It’s in the next to the last paragraph on page 365.)

   Now read this sentence: In the end, McGinnis and Pino were disappointed.

   There’s a sentence in the selection that is more precise than this one but says the same thing. Find that sentence and copy it down. (It appears in the selection after the other sentence you just copied.)

**Grammar Link:**

**Interjections**

An interjection (in tur JEk shun) is a word or group of words that shows emotion, or feeling.

An interjection that shows a strong feeling, such as excitement, may come before or after a sentence. It begins with a capital letter and ends with an exclamation point.

- **Wow!** Your new bike is cool.
- **I got an A on my math test.** Hooray!

An interjection that shows a mild, or calmer, feeling may be part of a sentence. When it is part of a sentence, the interjection is separated from the rest of the sentence with a comma.

- **Oh,** is it my turn to talk?
- **You forgot your backpack?** Hey, don’t worry about it.

Here are some examples of interjections:

- awesome
- gee
- great
- ha
- okay
- oops
- ouch
- well
- yikes
- yuck

**Grammar Practice**

Copy the sentences below. Add an interjection from the examples above to each sentence. Remember to punctuate it correctly.

15. This soup tastes terrible.

16. I dropped my grandma’s vase.

17. I guess I’ll just take the bus home.

18. I just stubbed my toe on that chair.

**Writing Application** Reread the Write About Your Reading assignment you completed. Add an interjection to your writing to make it more exciting.

**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to www.glencoe.com.
What You’ll Learn
You will practice using these skills when you read the following selections:
• “Lob’s Girl,” p. 371
• “The Highwayman,” p. 386

Point of Comparison
• Plot

Purpose
• To analyze the parts of a plot
• To compare plots in a short story and a narrative poem

Vocabulary
• Using synonyms to expand vocabulary

You probably make comparisons every time you watch a TV show or movie. You may find yourself thinking, “Last week’s show was better” or “Action movies are more interesting than comedies” or “Characters on TV don’t behave the way real people do.”

Comparing is important when you read literature. Each time you read something new, you’ll probably compare it with something you read before. This is something we all do, even though we may not be aware of it.

How to Compare Literature: Plot
In this workshop, you’ll compare a short story and a poem. “The Highwayman” is a narrative poem, a kind of poetry that tells a story. Like short stories, narrative poems have characters, settings, themes, and plots.

The plot is the story’s basic structure. It’s the events in which a problem is explored and then solved. Plot is created through conflict. In an action-adventure story, there’s conflict between the good guy and the bad guy. The plot is the events that show their struggle (until the good guy wins, of course).

Conflict may be between
• two people or two groups
• a person and an idea (such as slavery)
• a person and an outside force (such as a storm)
Get Ready to Compare

A plot can be charted on a diagram like the one below.

Good writers use each part of the plot to lead readers toward the ending.

- The plot begins by introducing the characters, setting, and situation. This is the exposition. It captures the reader’s attention with a strong conflict between opposing forces.
- During the rising action, complications are added to the conflict.
- The rising action leads to a climax, the point when the reader’s interest is at its highest.
- The falling action moves the story toward the ending.
- In the resolution, the conflict is resolved, or worked out, and the plot’s final outcome is revealed.

As you read “Lob’s Girl” and “The Highwayman,” make separate lists of the important events from each story in your Learner’s Notebook.

Organize your lists under headings that name the parts of a plot. For example, begin each list with the heading “Exposition.” Under that head, write the important events that occur during that part of the story. When the rising action begins, add the heading “Rising Action.” Do the same with “Climax,” “Falling Action,” and “Resolution.” Don’t worry about being exactly right. After you’ve read both of the selections, you will look at your lists and compare the two plots.
COMPARING LITERATURE WORKSHOP

Before You Read

Lob’s Girl

Vocabulary Preview

secretive (SEE krih tiv) adj. seeming to keep secrets; holding back information (p. 378) The little fishing town looked empty and secretive.
hurtle (HUR tul) v. to move fast with a lot of force (p. 378) They did not hear the truck hurtle down the hill and crash.
aggrieved (uh GREEVD) adj. feeling insulted or unfairly treated (p. 380) Aunt Hoskins sat by her fire thinking aggrieved thoughts.
succeeded (suk SEED ud) v. followed; happened after; form of the verb succeed (p. 381) Hour succeeded hour as we waited patiently.
haggard (HAG urd) adj. looking worn out from grief, worry, or illness (p. 381) She looked haggard after lying sick in her bed for days.
agitated (AJ uh tay tud) adj. excited, nervous, or disturbed; stirred up (p. 382) The agitated dog seemed to want to tell them something.

English Language Coach

Synonyms Many words and phrases used in England are not familiar to Americans. The sentence below contains words from the story “Lob’s Girl.” Write down each underlined word and choose its synonym from the words in parentheses. (This will be simple if you use context clues.)

I washed with a flannel (blanket, washcloth, scarf) and then walked the dog on a lead (command, hill, leash).

Get Ready to Read

Connect to the Reading

Can an animal be as good a friend as a person?

Build Background

• This story takes place in England over nine years.
• Many lost dogs travel great distances to get home. Dogs use their sense of smell to identify people and objects.

Set Purposes for Reading

BIG Question Read to learn about a girl who could count on her dog.

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 a note card and put the card in the left pocket of Foldable 3.

Meet the Author

British author Joan Aiken says that she writes “the sort of thing I should have liked to read myself.” Aiken’s first work was published when she was seventeen. She has since written more than eighty books and short-story collections. Aiken is best known for historical fiction with mysterious and magical characters and settings. See page R1 of the Author Files for more on Joan Aiken.

Author Resources For more about Joan Aiken, go to www.glencoe.com.

Objectives (pp. 370–384)

Literature Identify literary elements: plot • Compare and contrast: literature Vocabulary Interpret context clues: unfamiliar usages
Some people choose their dogs, and some dogs choose their people. The Pengelly family had no say in the choosing of Lob; he came to them in the second way, and very decisively.

It began on the beach, the summer when Sandy was five, Don, her older brother, twelve, and the twins were three. Sandy was really Alexandra, because her grandmother had a beautiful picture of a queen in a diamond tiara\(^1\) and high collar of pearls. It hung by Granny Pearce’s kitchen sink and was as familiar as the doormat. When Sandy was born everyone agreed that she was the living spit\(^2\) of the picture, and so she was called Alexandra and Sandy for short.

On this summer day she was lying peacefully reading a comic and not keeping an eye on the twins, who didn’t need it because they were occupied in seeing which of them could

---

1. A **tiara** (tee AR ah) is a woman’s crown, often made with jewels and gold or silver.
2. **Living spit** is British slang for “exact likeness,” which Americans would call “spitting image.”
wrap the most seaweed around the other one’s legs. Father—Bert Pengelly—and Don were up on the Hard painting the bottom boards of the boat in which Father went fishing for pilchards.3 And Mother—Jean Pengelly—was getting ahead with making the Christmas puddings4 because she never felt easy in her mind if they weren’t made and safely put away by the end of August. As usual, each member of the family was happily getting on with his or her own affairs. Little did they guess how soon this state of things would be changed by the large new member who was going to erupt into their midst.

Sandy rolled onto her back to make sure that the twins were not climbing on slippery rocks or getting cut off by the tide. At the same moment a large body struck her forcibly in the midriff and she was covered by flying sand. Instinctively she shut her eyes and felt the sand being wiped off her face by something that seemed like a warm, rough, damp flannel. She opened her eyes and looked. It was a tongue. Its owner was a large and bouncy young Alsatian, or German shepherd, with topaz5 eyes, black-tipped prick ears, a thick, soft coat, and a bushy black-tipped tail.2

“Lob!” shouted a man farther up the beach. “Lob, come here!”

But Lob, as if trying to atone for the surprise he had given her, went on licking the sand off Sandy’s face, wagging his tail so hard while he kept on knocking up more clouds of sand. His owner, a gray-haired man with a limp, walked over as quickly as he could and seized him by the collar.

“I hope he didn’t give you a fright?” the man said to Sandy. “He meant it in play—he’s only young.”

“Oh, no, I think he’s beautiful,” said Sandy truly. She picked up a bit of driftwood and threw it. Lob, whisking easily out of his master’s grip, was after it like a sand-colored bullet.

### Visual Vocabulary

**Alsatians**, also called German shepherds, were originally bred in Germany. They are noted for their intelligence and loyalty.

### Comparing Literature

**Plot** It looks like the *rising action* of the plot is beginning. Or do you think this is still the exposition? Make a note about this on your “Lob’s Girl” list. Another character has entered the story, too. Do you think this character will be important to the story? If so, make a note on your list.

---

3. *The Hard* is a place for landing and launching boats. *Pilchards* are small herring-like fish.
4. *Christmas puddings* are a traditional British dessert similar to a fruitcake.
5. *Topaz* is a bright yellow-gold color.
He came back with the stick, beaming, and gave it to Sandy. At the same time he gave himself, though no one else was aware of this at the time. But with Sandy, too, it was love at first sight, and when, after a lot more stick-throwing, she and the twins joined Father and Don to go home for tea, they cast many a backward glance at Lob being led firmly away by his master.

“I wish we could play with him every day,” Tess sighed.

“Why can’t we?” said Tim.

Sandy explained, “Because Mr. Dodsworth, who owns him, is from Liverpool, and he is only staying at the Fisherman’s Arms till Saturday.”

“Is Liverpool a long way off?”

“Right at the other end of England from Cornwall, I’m afraid.”

It was a Cornish fishing village where the Pengelly family lived, with rocks and cliffs and a strip of beach and a little round harbor, and palm trees growing in the gardens of the little whitewashed stone houses. The village was approached by a narrow, steep, twisting hill-road, and guarded by a notice that said LOW GEAR FOR 1½ MILES, DANGEROUS TO CYCLISTS.

The Pengelly children went home to scones with Cornish cream and jam, thinking they had seen the last of Lob. But they were much mistaken. The whole family was playing cards by the fire in the front room after supper when there was a loud thump and a crash of china in the kitchen.

“My Christmas puddings!” exclaimed Jean, and ran out.

“Did you put TNT in them, then?” her husband said.

But it was Lob, who, finding the front door shut, had gone around to the back and bounced in through the open kitchen window, where the puddings were cooling on the sill. Luckily only the smallest was knocked down and broken.

Lob stood on his hind legs and plastered Sandy’s face with licks. Then he did the same for the twins, who shrieked with joy.

“Where does this friend of yours come from?” inquired Mr. Pengelly.

“He’s staying at the Fisherman’s Arms—I mean his owner is.”

---

6. *Scones* are sweet biscuits.
“Then he must go back there. Find a bit of string, Sandy, to tie to his collar.”

“I wonder how he found his way here,” Mrs. Pengelly said when the reluctant Lob had been led whining away and Sandy had explained about their afternoon’s game on the beach. “Fisherman’s Arms is right round the other side of the harbor.”

Lob’s owner scolded him and thanked Mr. Pengelly for bringing him back. Jean Pengelly warned the children that they had better not encourage Lob any more if they met him on the beach, or it would only lead to more trouble. So they dutifully took no notice of him the next day until he spoiled their good resolutions by dashing up to them with joyful barks, wagging his tail so hard that he winded Tess and knocked Tim’s legs from under him.

They had a happy day, playing on the sand.

The next day was Saturday. Sandy had found out that Mr. Dodsworth was to catch the half-past-nine train. She went out secretly, down to the station, nodded to Mr. Hoskins, the stationmaster, who wouldn’t dream of charging any local for a platform ticket, and climbed up on the footbridge that led over the tracks. She didn’t want to be seen, but she did want to see. She saw Mr. Dodsworth get on the train, accompanied by an unhappy-looking Lob with drooping ears and tail. Then she saw the train slide away out of sight around the next headland, with a melancholy wail that sounded like Lob’s last good-bye.

Sandy wished she hadn’t had the idea of coming to the station. She walked home miserably, with her shoulders hunched and her hands in her pockets. For the rest of the day she was so cross and unlike herself that Tess and Tim were quite surprised, and her mother gave her a dose of senna.

---

4. **English Language Coach**

**Synonyms** Do you know the word *melancholy*? Check a thesaurus to find synonyms to help you understand the meaning of the word.

---

7. *Senna* is a medicine made from a plant.
A week passed. Then, one evening, Mrs. Pengelly and the younger children were in the front room playing snakes and ladders. Mr. Pengelly and Don had gone fishing on the evening tide. If your father is a fisherman, he will never be home at the same time from one week to the next.

Suddenly, history repeating itself, there was a crash from the kitchen. Jean Pengelly leaped up, crying, “My blackberry jelly!” She and the children had spent the morning picking and the afternoon boiling fruit.

But Sandy was ahead of her mother. With flushed cheeks and eyes like stars she had darted into the kitchen, where she and Lob were hugging one another in a frenzy of joy. About a yard of his tongue was out, and he was licking every part of her that he could reach.

“Good heavens!” exclaimed Jean. “How in the world did he get here?”

“He must have walked,” said Sandy. “Look at his feet.” They were worn, dusty, and tarry. One had a cut on the pad.

“They ought to be bathed,” said Jean Pengelly. “Sandy, run a bowl of warm water while I get the disinfectant.”

“What’ll we do about him, Mother?” said Sandy anxiously. Mrs. Pengelly looked at her daughter’s pleading eyes and sighed.

“He must go back to his owner, of course,” she said, making her voice firm. “Your dad can get the address from the Fisherman’s tomorrow, and phone him or send a telegram. In the meantime he’d better have a long drink and a good meal.”

Lob was very grateful for the drink and the meal, and made no objection to having his feet washed. Then he flopped down on the hearthrug and slept in front of the fire they had lit because it was a cold, wet evening, with his head on Sandy’s feet. He was a very tired dog. He had walked all the way from Liverpool to Cornwall, which is more than four hundred miles.

The next day Mr. Pengelly phoned Lob’s owner, and the following morning Mr. Dodsworth arrived off the night train, decidedly put out, to take his pet home. That parting was worse than the first. Lob whined, Don walked out of the house, the twins burst out crying, and Sandy crept up to her bedroom afterward and lay with her face pressed into the quilt, feeling as if she were bruised all over.

Comparing Literature

Plot This is part of the rising action section of the plot. Is there a conflict in the story now? If so, make sure to add it to your “Lob’s Girl” list under the heading “Rising Action.”

Reviewing Skills

Drawing Conclusions Why do you think Lob traveled 400 miles back to Cornwall, a place he had visited once?
Jean Pengelly took them all into Plymouth to see the circus on the next day and the twins cheered up a little, but even the hour’s ride in the train each way and the Liberty horses and performing seals could not cure Sandy’s sore heart. She need not have bothered, though. In ten days’ time Lob was back—limping this time, with a torn ear and a patch missing out of his furry coat, as if he had met and tangled with an enemy or two in the course of his four-hundred-mile walk.

Bert Pengelly rang up Liverpool again. Mr. Dodsworth, when he answered, sounded weary. He said, “That dog has already cost me two days that I can’t spare away from my work—plus endless time in police stations and drafting newspaper advertisements. I’m too old for these ups and downs. I think we’d better face the fact, Mr. Pengelly, that it’s your family he wants to stay with—that is, if you want to have him.”

Bert Pengelly gulped. He was not a rich man; and Lob was a pedigreed dog. He said cautiously, “How much would you be asking for him?”

“Good heavens, man, I’m not suggesting I’d sell him to you. You must have him as a gift. Think of the train fares I’ll be saving. You’ll be doing me a good turn.”

“Is he a big eater?” Bert asked doubtfully.

By this time the children, breathless in the background listening to one side of this conversation, had realized what was in the wind and were dancing up and down with their hands clasped beseechingly.

“Oh, not for his size,” Lob’s owner assured Bert. “Two or three pounds of meat a day and some vegetables and gravy and biscuits—he does very well on that.”

Alexandra’s father looked over the telephone at his daughter’s swimming eyes and trembling lips. He reached a decision. “Well, then, Mr. Dodsworth,” he said briskly, “we’ll accept your offer and thank you very much. The children will be overjoyed and you can be sure Lob has come to a good home. They’ll look after him and see he gets enough exercise. But I can tell you,” he ended firmly, “if he wants to settle in with us he’ll have to learn to eat a lot of fish.”

---

**Comparing Literature**

**Plot** The telephone conversation between Bert Pengelly and Mr. Dodsworth is part of the rising action of the story. Is a conflict developing? Be sure to add to your diagram.

---

8. A **pedigreed** dog has papers showing that its ancestors were the same breed.
9. **Beseechingly** means “in a begging or pleading way.”

---

376 UNIT 3  Who Can We Really Count On?
So that was how Lob came to live with the Pengelly family. Everybody loved him and he loved them all. But there was never any question who came first with him. He was Sandy’s dog. He slept by her bed and followed her everywhere he was allowed.

Nine years went by, and each summer Mr. Dodsworth came back to stay at the Fisherman’s Arms and call on his erstwhile dog. Lob always met him with recognition and dignified pleasure, accompanied him for a walk or two—but showed no signs of wishing to return to Liverpool. His place, he intimated, was definitely with the Pengellys.

In the course of nine years Lob changed less than Sandy. As she went into her teens he became a little slower, a little stiffer, there was a touch of gray on his nose, but he was still a handsome dog. He and Sandy still loved one another devotedly.

---

10. Lob belonged to Mr. Dodsworth in earlier times (erstwhile). To intimate is to hint at something without stating it directly.
One evening in October all the summer visitors had left, and the little fishing town looked empty and secretive. It was a wet, windy dusk. When the children came home from school—even the twins were at high school now, and Don was a full-fledged fisherman—Jean Pengelly said, "Sandy, your Aunt Rebecca says she’s lonesome because Uncle Will Hoskins has gone out trawling, and she wants one of you to go and spend the evening with her. You go, dear; you can take your homework with you."

Sandy looked far from enthusiastic.

"Can I take Lob with me?"

"You know Aunt Becky doesn’t really like dogs—Oh, very well." Mrs. Pengelly sighed. "I suppose she’ll have to put up with him as well as you."

Reluctantly Sandy tidied herself, took her schoolbag, put on the damp raincoat she had just taken off, fastened Lob’s lead to his collar, and set off to walk through the dusk to Aunt Becky’s cottage, which was five minutes’ climb up the steep hill.

The wind was howling through the shrouds of boats drawn up on the Hard.

"Put some cheerful music on, do," said Jean Pengelly to the nearest twin. "Anything to drown that wretched sound while I make your dad’s supper." So Don, who had just come in, put on some rock music, loud. Which was why the Pengellys did not hear the truck hurtle down the hill and crash against the post office wall a few minutes later.

Dr. Travers was driving through Cornwall with his wife, taking a late holiday before patients began coming down with winter colds and flu. He saw the sign that said STEEP HILL. LOW GEAR FOR 1½ MILES. Dutifully he changed into second gear.
“We must be nearly there,” said his wife, looking out her window. “I noticed a sign on the coast road that said the Fisherman’s Arms was two miles. What a narrow, dangerous hill! But the cottages are very pretty—Oh, Frank, stop, stop! There’s a child, I’m sure it’s a child—by the wall over there!”

Dr. Travers jammed on his brakes and brought the car to a stop. A little stream ran down by the road in a shallow stone culvert, and half in the water lay something that looked, in the dusk, like a pile of clothes—or was it the body of a child? Mrs. Travers was out of the car in a flash, but her husband was quicker.

“Don’t touch her, Emily!” he said sharply. “She’s been hit. Can’t be more than a few minutes. Remember that truck that overtook us half a mile back, speeding like the devil? Here, quick, go into that cottage and phone for an ambulance. The girl’s in a bad way. I’ll stay here and do what I can to stop the bleeding. Don’t waste a minute.”

Doctors are expert at stopping dangerous bleeding, for they know the right places to press. This Dr. Travers was able to do, but he didn’t dare do more; the girl was lying in a queerly crumpled heap, and he guessed she had a number of bones broken and that it would be highly dangerous to move her. He watched her with great concentration, wondering where the truck had got to and what other damage it had done.

Mrs. Travers was very quick. She had seen plenty of accident cases and knew the importance of speed. The first cottage she tried had a phone; in four minutes she was back, and in six an ambulance was wailing down the hill.

Its attendants lifted the child onto a stretcher as carefully as if she were made of fine thistledown. The ambulance sped off to Plymouth—for the local cottage hospital did not take serious accident cases—and Dr. Travers went down to the police station to report what he had done.

He found that the police already knew about the speeding truck—which had suffered from loss of brakes and ended up with its radiator halfway through the post office wall. The driver was concussed and shocked, but the police thought he was the only person injured—until Dr. Travers told his tale.

13. Aculvertis a drainage ditch.
14. Cottage hospital is a British term for a small hospital with a staff of local doctors.
At half-past nine that night Aunt Rebecca Hoskins was sitting by her fire thinking _aggrieved_ thoughts about the inconsiderateness of nieces who were asked to supper and never turned up when she was startled by a neighbor, who burst in exclaiming, “Have you heard about Sandy Pengelly, then, Mrs. Hoskins? Terrible thing, poor little soul, and they don’t know if she’s likely to live. Police have got the truck driver that hit her—ah, it didn’t ought to be allowed, speeding through the place like that at umpty miles an hour, they ought to jail him for life—not that that’d be any comfort to poor Bert and Jean.”

Horrified, Aunt Rebecca put on a coat and went down to her brother’s house. She found the family with white shocked faces; Bert and Jean were about to drive off to the hospital where Sandy had been taken, and the twins were crying bitterly. Lob was nowhere to be seen. But Aunt Rebecca was not interested in dogs; she did not inquire about him.

“Thank the lord you’ve come, Beck,” said her brother. “Will you stay the night with Don and the twins? Don’s out looking for Lob and heaven knows when we’ll be back; we may get a bed with Jean’s mother in Plymouth.”

“Oh, if only I’d never invited the poor child,” wailed Mrs. Hoskins. But Bert and Jean hardly heard her.

That night seemed to last forever. The twins cried themselves to sleep. Don came home very late and grim-faced. Bert and Jean sat in a waiting room of the Western Counties Hospital, but Sandy was unconscious, they were told, and she remained so. All that could be done for her was done. She was given transfusions to replace all the blood she had lost. The broken bones were set and put in slings and cradles.15

15. The _cradles_ are frames that keep Sandy’s bedclothes from touching her injuries.

16. Here, _constitution_ refers to a person’s physical condition.

“Is she a healthy girl? Has she a good constitution?”16 the emergency doctor asked.

“Aye, doctor, she is that,” Bert said hoarsely. The lump in Jean’s throat prevented her from answering: she merely nodded.

**Vocabulary**

_aggrieved_ (uh GREEVD) adj. feeling insulted or unfairly treated
“Then she ought to have a chance. But I won’t conceal from you that her condition is very serious, unless she shows signs of coming out from this coma.”

But as hour succeeded hour, Sandy showed no signs of recovering consciousness. Her parents sat in the waiting room with haggard faces; sometimes one of them would go to telephone the family at home, or try to get a little sleep at the home of Granny Pearce, not far away.

At noon next day Dr. and Mrs. Travers went to the Pengelly cottage to inquire how Sandy was doing, but the report was gloomy: “Still in a very serious condition.” The twins were miserably unhappy. They forgot that they had sometimes

**Practice the Skills**

**Analyzing the Photo**  Compare the home shown here with the painting Straithes, Yorkshire, on page 377. Which of the two pictures is closer to your image of the story’s setting? Why?

**Comparing Literature**

**Plot**  What part of the plot is it now? Is suspense building again? Is there a new conflict? Make notes about these questions on your “Lob’s Girl” list.

**Vocabulary**

- **succeeded** (suk SEED ud)  v. followed; happened after
- **haggard** (HAG urd)  adj. looking worn out from grief, worry, or illness
called their elder sister bossy and only remembered how often she had shared her pocket money with them, how she read to them and took them for picnics and helped with their homework. Now there was no Sandy, no Mother and Dad, Don went around with a gray, shuttered face, and worse still, there was no Lob.

The Western Counties Hospital is a large one, with dozens of different departments and five or six connected buildings, each with three or four entrances. By that afternoon it became noticeable that a dog seemed to have taken up position outside the hospital, with the fixed intention of getting in. Patiently he would try first one entrance and then another, all the way around, and then begin again. Sometimes he would get a little way inside, following a visitor, but animals were, of course, forbidden, and he was always kindly but firmly turned out again. Sometimes the guard at the main entrance gave him a pat or offered him a bit of sandwich—he looked so wet and beseeching and desperate. But he never ate the sandwich. No one seemed to own him or to know where he came from: Plymouth is a large city and he might have belonged to anybody.

At tea time Granny Pearce came through the pouring rain to bring a flask of hot tea with brandy in it to her daughter and son-in-law. Just as she reached the main entrance the guard was gently but forcibly shoving out a large, agitated, soaking-wet Alsatian dog.

“No, old fellow, you can not come in. Hospitals are for people, not for dogs.”

“Why, bless me,” exclaimed old Mrs. Pearce. “That’s Lob! Here, Lob. Lobby boy!”

Lob ran to her, whining. Mrs. Pearce walked up to the desk. “I’m sorry, madam, you can’t bring that dog in here,” the guard said.

Mrs. Pearce was a very determined old lady. She looked the porter in the eye. “Now, see here, young man. That dog has walked twenty miles from St. Killan to get to my granddaughter. Heaven

**Vocabulary**

*agitated* (AJ uh tay tud) adj. excited, nervous, or disturbed; stirred up

**Practice the Skills**

**Comparing Literature**

**Plot** What do you think has happened to Lob? How does his being gone affect the plot? Add any important ideas to the list in your Learner’s Notebook.

**Comparing Literature**

**Plot** Stories don’t always follow a simple plot sequence. A minor conflict was resolved early in this story when Mr. Dodsworth let the family keep Lob. However, the story was far from over! Now, here’s another conflict. What is it? Does it add to the suspense? How will this conflict be resolved?
knows how he knew she was here, but it’s plain he knows. And he ought to have his rights! He ought to get to see her! Do you know,” she went on, bristling, “that dog has walked the length of England—twice—to be with that girl? And you think you can keep him out with your fiddling rules and regulations?”

“I’ll have to ask the medical officer,” the guard said weakly.

“You do that, young man.” Granny Pearce sat down in a determined manner, shutting her umbrella, and Lob sat patiently dripping at her feet. Every now and then he shook his head, as if to dislodge something heavy that was tied around his neck.

Presently a tired, thin, intelligent-looking man in a white coat came downstairs, with an impressive, silver-haired man in a dark suit, and there was a low-voiced discussion. Granny Pearce eyed them, biding her time.

“Frankly . . . not much to lose,” said the older man. The man in the white coat approached Granny Pearce.

“It’s strictly against every rule, but as it’s such a serious case we are making an exception,” he said to her quietly. “But only outside her bedroom door—and only for a moment or two.”

Without a word, Granny Pearce rose and stumped upstairs. Lob followed close to her skirts, as if he knew his hope lay with her.

They waited in the green-floored corridor outside Sandy’s room. The door was half shut. Bert and Jean were inside. Everything was terribly quiet. A nurse came out. The white-coated man asked her something and she shook her head. She had left the door ajar, and through it could now be seen a high, narrow bed with a lot of gadgets around it. Sandy lay there, very flat under the covers, very still. Her head was turned away. All Lob’s attention was riveted on the bed. He strained toward it, but Granny Pearce clasped his collar firmly.

“I’ve done a lot for you, my boy, now you behave yourself,” she whispered grimly. Lob let out a faint whine, anxious and pleading.

At the sound of that whine Sandy stirred just a little. She sighed and moved her head the least fraction. Lob whined again. And then Sandy turned her head right over. Her eyes opened, looking at the door.
“Lob?” she murmured—no more than a breath of sound. “Lobby, boy?”

The doctor by Granny Pearce drew a quick, sharp breath. Sandy moved her left arm—the one that was not broken—from below the covers and let her hand dangle down, feeling, as she always did in the mornings, for Lob’s furry head. The doctor nodded slowly.

“All right,” he whispered. “Let him go to the bedside. But keep ahold of him.”

Granny Pearce and Lob moved to the bedside. Now she could see Bert and Jean, white-faced and shocked, on the far side of the bed. But she didn’t look at them. She looked at the smile on her granddaughter’s face as the groping fingers found Lob’s wet ears and gently pulled them. “Good boy,” whispered Sandy, and fell asleep again.

Granny Pearce led Lob out into the passage again. There she let go of him and he ran off swiftly down the stairs. She would have followed him, but Bert and Jean had come out into the passage, and she spoke to Bert fiercely.

“I don’t know why you were so foolish as not to bring the dog before! Leaving him to find the way here himself—”

“But, Mother!” said Jean Pengelly. “That can’t have been Lob. What a chance to take! Suppose Sandy hadn’t—” She stopped, with her handkerchief pressed to her mouth.

“Not Lob? I’ve known that dog nine years! I suppose I ought to know my own granddaughter’s dog?”

“Listen, Mother,” said Bert. “Lob was killed by the same truck that hit Sandy. Don found him—when he went to look for Sandy’s schoolbag. He was—he was dead. Ribs all smashed. No question of that. Don told me on the phone—he and Will Hoskins rowed a half mile out to sea and sank the dog with a lump of concrete tied to his collar. Poor old boy. Still—he was getting on. Couldn’t have lasted forever.”

“Sank him at sea? Then what—?”

Slowly old Mrs. Pearce, and then the other two, turned to look at the trail of dripping-wet footprints that led down the hospital stairs.

In the Pengellys’ garden they have a stone, under the palm tree. It says: “Lob. Sandy’s dog. Buried at sea.”

### Comparing Literature

**Plot** The resolution of the story is the ending. Did the author give you some important information at the end of this story? What was it? Did the story end as you expected it to? Remember to add these points to your list under “Resolution.”

**BIG Question** Who could Sandy count on? Put your answer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.
COMPARING LITERATURE WORKSHOP

Before You Read

The Highwayman

Vocabulary Preview

**torrent** (TOR unt) *n.* a strong rush of anything (usually water) flowing swiftly and wildly (p. 386) *A torrent of water flooded the town.*

**jest** (jest) *n.* a joke, prank, or amusing remark (p. 389) *The soldier's jest made his buddies roar with laughter.*

**writhe** (rythd) *v.* twisted and turned, as from suffering; form of the verb *writhe* (p. 389) *She writhe against the ropes.*

English Language Coach

**Synonyms** Be sure to choose the best synonym for your context. Below are three synonyms for **torrent**. Which one would be best to replace **torrent** in the sentence above? (You may use a dictionary.)

- blast
- gush
- flood

Get Ready to Read

Connect to the Reading

The story of this poem takes place before there were organized police forces, cars, telephones, and electricity. Imagine how different that time was.

Build Background

- A highwayman is a roadside robber, especially one on horseback. In England, from the 1600s to 1800s, highwaymen robbed passengers traveling by coach.
- Some highwaymen became famous. Some became popular, at least among those who were never robbed. Those who were caught were usually tried and hanged to death.
- Some highwaymen became legends. One of them, Jonathan Wild, became the hero of a novel and an opera in the 1700s.

Set Purposes for Reading

**BIG Question** Read to find out how a poem about a highwayman may affect your answer to the Big Question.

**Set Your Own Purpose** What would you like to learn from the poem to help you answer the Big Question? Write your own purpose on a note card and put the card in the left pocket of Foldable 3.

Objectives (pp. 385–391)

- **Literature** Identify literary elements: plot • Compare and contrast: literature
- **Vocabulary** Use synonyms

Meet the Author

Alfred Noyes was born in England in 1880. He became one of the most popular British poets of his lifetime. Noyes wrote more than fifty books. He wrote short stories, novels, and nonfiction, as well as collections of poetry. Noyes died in 1958. See page R6 of the Author Files for more on Alfred Noyes.

Author Search For more about Alfred Noyes, go to www.glencoe.com.
Comparing Literature

Plot

The exposition of a plot often introduces the setting and the main character of a story. What do you learn about the setting from these first few lines? What do you learn about the main character? Start a new list in your Learner’s Notebook for “The Highwayman.” Under “Exposition,” note important points about the setting and main character.

Vocabulary

- **torrent** (TOR unt) n. a strong rush of anything (usually water) flowing swiftly and wildly
15 He whistled a tune to the window, and who should be waiting there
But the landlord’s black-eyed daughter,
    Bess, the landlord’s daughter,
Plaiting* a dark red love-knot into her long black hair. 2

And dark in the dark old inn yard a stable wicket* creaked
Where Tim the ostler listened. His face was white and peaked.*
His eyes were hollows of madness, his hair like mouldy hay,

Practice the Skills

2 Comparing Literature

Plot This is still the exposition of the plot. What new character has been introduced? What more have you learned about the highwayman? Why has he come to the inn? Add notes to the list in your Learner’s Notebook.

18 Bess is braiding (plaiting) a red ribbon into her hair.
19 A wicket is a small door or gate; this one leads into the stable.
20 As the ostler (a shorter form of hostler), it’s Tim’s job to take care of the horses at the inn. A peaked face looks pale and sickly.
But he loved the landlord’s daughter,  
The landlord’s red-lipped daughter. 3  
Dumb as a dog he listened, and he heard the robber say—

“One kiss, my bonny * sweetheart, I’m after a prize tonight,  
But I shall be back with the yellow gold before the morning light;  
Yet, if they press me sharply, and harry* me through the day,  
Then look for me by moonlight,  
Watch for me by moonlight,  
I’ll come to thee by moonlight, though hell should bar the way.”

He rose upright in the stirrups. He scarce could reach her hand,  
But she loosened her hair in the casement. His face burnt like a brand*  
As the black cascade* of perfume came tumbling over his breast;  
And he kissed its waves in the moonlight,  
(O, sweet black waves in the moonlight!)  
Then he tugged at his rein in the moonlight, and galloped away to the west. 4

PART 2  
He did not come in the dawning. He did not come at noon;  
And out of the tawny* sunset, before the rise of the moon,  
When the road was a gypsy’s ribbon, looping the purple moor,  
A red coat troop* came marching—  
Marching—marching—  
King George’s men came marching, up to the old inn door. 5

---

25 Bonny (a Scottish word) means “good-looking, fine, or admirable.”  
27 To harry is to trouble, bother, or worry.  
32 The casement is the window frame, and the brand is a burning torch.  
33 A cascade is a small waterfall or something similar to a waterfall.  
38 Tawny is a brownish-gold color.  
40 The red coat troop is a group of soldiers wearing bright red coats.
They said no word to the landlord. They drank his ale instead,
But they gagged his daughter, and bound her, to the foot of her narrow bed.

Two of them knelt at her casement, with muskets at their side!
There was death at every window;
   And hell at one dark window;
For Bess could see, through her casement, the road that he would ride.

They had tied her up to attention, with many a sniggering jest.*

They had bound a musket beside her, with the muzzle* beneath her breast!
“Now, keep good watch!” and they kissed her. She heard the doomed man say—
Look for me by moonlight;
   Watch for me by moonlight;
I’ll come to thee by moonlight, though hell should bar the way!

She twisted her hands behind her; but all the knots held good!
She writhed her hands till her fingers were wet with sweat or blood!
They stretched and strained in the darkness, and the hours crawled by like years,
Till, now, on the stroke of midnight,
   Cold, on the stroke of midnight,
The tip of one finger touched it! The trigger at last was hers!

The tip of one finger touched it. She strove no more for the rest.

---

49  Bess is tied to a pole, arms at her sides in what a soldier would call “at attention,” while the soldiers laugh disrespectfully (many a sniggering jest).
50  The muzzle is the open end of the musket, a long gun.

**Vocabulary**

- **jest** (jest) *n.* a joke, prank, or amusing remark
- **writhed** (rythd) *v.* twisted and turned, as from suffering
Up, she stood up to attention, with the muzzle beneath her breast.
She would not risk their hearing; she would not **strive** again; 7
For the road lay bare in the moonlight;
Blank and bare in the moonlight;
And the blood of her veins, in the moonlight, throbbed to her love’s refrain.*

*Tlot-tlot; tlot-tlot! Had they heard it: The horsehoofs ringing clear;
*Tlot-tlot, tlot-tlot, in the distance? Were they deaf that they did not hear?
Down the ribbon of moonlight, over the brow of the hill,
The highwayman came riding—
Riding—riding—
The red-coats looked to their priming!* She stood up, straight and still!

*Tlot-tlot, in the frosty silence! Tlot-tlot, in the echoing night!
Nearer he came and nearer. Her face was like a light.
Her eyes grew wide for a moment; she drew one last deep breath,

---

**Synonyms** A dictionary or thesaurus will offer several synonyms for **strive**, including **fight for**, **try hard**, and **struggle**. Which synonym works best in this context?

---

66 In a song or poem, the **refrain** is a phrase or verse that is repeated.
72 The soldiers are **priming** their weapons, or loading their muskets with ammunition.
Then her finger moved in the moonlight,
   Her musket shattered the moonlight,
Shattered her breast in the moonlight and warned him—with her death.

He turned. He spurred to the westward; he did not know who stood

Bowed, with her head o’er the musket, drenched with her own red blood!
Not till the dawn he heard it, and his face grew grey to hear how Bess, the landlord’s daughter, the landlord’s black-eyed daughter, had watched for her love in the moonlight, and died in the darkness there.

Back, he spurred like a madman, shrieking a curse to the sky,
With the white road smoking behind him and his rapier brandished high.
Blood-red were his spurs in the golden noon, wine-red was his velvet coat;
When they shot him down on the highway, down like a dog on the highway,
And he lay in his blood on the highway, with a bunch of lace at his throat.  

And still of a winter’s night, they say, when the wind is in the trees,
When the moon is a ghostly galleon tossed upon cloudy seas,
When the road is a ribbon of moonlight over the purple moor,
A highwayman comes riding—

Riding—riding—
A highwayman comes riding, up to the old inn door.

Over the cobbles he clatters and clangs in the dark inn yard.
He taps with his whip on the shutters, but all is locked and barred.
He whistles a tune to the window, and who should be waiting there

But the landlord’s black-eyed daughter,
   Bess, the landlord’s daughter,
Plaiting a dark red love-knot into her long black hair.

86 The highwayman waved his sword threateningly (brandished).
After You Read

**Vocabulary Check**

**LOB’S GIRL**

On a separate sheet of paper, match the number of the word with the letter of its definition.

1. secretive  a. feeling insulted or unfairly treated
2. hurtle  b. excited, nervous, or disturbed; stirred up
3. aggrieved  c. seeming to keep secrets
4. succeeded  d. to move fast with a lot of force
5. haggard  e. followed; happened after
6. agitated  f. looking worn out from grief, worry, or illness

**The Highwayman**

Rewrite each sentence, replacing the underlined word with its synonym from the vocabulary words.

7. **torrent** jest writhed

8. Heavy rains turned the stream into a flood.
9. Tom’s joke made me laugh.
10. The fox twisted, trying to escape the trap.

10. **English Language Coach** Copy the sentences below and circle each word that is a synonym for *melancholy*. In “Lob’s Girl,” *melancholy* is used as an adjective meaning “sad or depressed.”

   - After the exam, Priscilla was in a blue mood.
   - The constant rain has helped make this a dismal day.
   - “Hey Regina,” Letricia called out, “Don’t look so glum, things aren’t so bad.”
   - Why does Eugene have such an unhappy tone to his voice?
Reading/Critical Thinking
On a separate sheet of paper, answer the following questions.

LOB’S GIRL
11. Drawing Conclusions At the end of the selection, you learn that the truck killed Lob in the accident. Then who was the dog that came to visit Sandy at the hospital?
   Tip Author and Me

12. Synthesizing The title of the selection suggests that Sandy belongs to Lob. What do you think this means?
   Tip Author and Me

The Highwayman
13. Drawing Conclusions Lines 19–24 describe Tim, the ostler. What role do you think Tim plays in this poem? How did the soldiers know to wait for the highwayman in Bess’s room?
   Tip Author and Me

14. Synthesizing You learn in the poem that Bess shoots herself to warn the highwayman away from the inn. You also learn that the highwayman goes back to the soldiers when he learns of Bess’s death, and the soldiers kill him. What do you think the author wants you to take away from reading this poem?
   Tip Author and Me

Get It On Paper
Write two short paragraphs. One will be about the differences between the plots of the selections. One will be about their similarities. Remember to look at your notes. All the details you underlined can be used in the paragraph about the differences. All the details you circled can be used in the paragraph about the similarities.

Writing: Compare the Literature

Use Your Notes
15. Follow these steps and use your lists to compare the plots of “Lob’s Girl” and “The Highwayman.”

Step 1: Place your two lists side-by-side. Circle or highlight your plot headings of “Exposition,” “Rising Action,” “Climax,” “Falling Action,” and “Resolution.” Circle the notes that are similar in the two selections. Underline the notes that are different. Pay particular attention to climaxes and resolutions. If you think of something new as you do this, be sure to add it to one of your lists.

Step 2: Look over your lists with a partner and discuss them. Add any new notes you want.

Step 3: To help you compare the plots of the two selections, be sure you can answer these questions.
   • In the exposition of the selections, how are the settings similar or different?
   • What are the conflicts in each selection? Are they similar or different?
   • What is the main conflict in each selection?
   • What happens during the climax of each selection?
   • What happens during the resolution of each selection? Were you surprised? What surprised you?

16. In each selection, did the main character have someone he or she could count on? Explain. Put your answer on a note card in the center pocket of Foldable 3. Your response will help you complete the Unit Challenge later.
UNIT 3 WRAP-UP

Who Can We Really Count On?

You’ve just read different selections about who people can count on. Now use what you’ve learned to do the Unit Challenge.

The Unit Challenge

Choose Activity A or Activity B and follow the directions for that activity.

A. Group Activity: Write a Handbook

- The school newspaper asks you and two friends to write a handbook with the title “People You Can Count On.” The handbook should list and discuss the people to whom teens might turn if they have problems.
- The handbook should also explain how to make sure you can count on someone.

1. Discuss the Assignment

- Review the notes from your Foldables for this unit and those you wrote in your Learner’s Notebook at the beginning of the unit.
- Discuss the problems the characters in the selections faced and who they could or could not count on.
- Think about the people in your home, school, and community that you count on. Examples might be parents, teachers, friends, or coaches.
- Think about how you can tell if a person is someone you can’t count on.
- Think about which person might be most helpful for a particular problem. For example, you might be able to count on a parent to help you with a fight you’re having with a friend, but another teenager might be more helpful.

2. Make a Decision and Divide the Work

As a group, review your notes and decide what to include in the handbook. You can have very general headings. For example, one might be “Friends: Which Ones Can You Count On and How Can You Tell?” Then divide up the tasks. Who will write which section?

3. Write the Handbook

- Review your notes.
- Once you have each written something, show each other your work and get advice about changes that might need to be made.
- Neatly write or type the information.
- Check your writing for errors in spelling or grammar.

4. Present Your Information

Present your handbook to your classmates or send it to the school newspaper.
B. Solo Activity: Create a Chart

In the future, what problems might you face? Who will you count on to help you? In Activity B, you’ll create a chart to organize your ideas. So, if you have a problem, the solution will be easier to find.

1. Decide What You Need  Review the list you made in your Learner’s Notebook of problems you face. Think about any future problems you may face as you work toward your goals.

2. Create a Chart  Draw a chart like the one below. Use your list to fill in the Problem column. Think about solutions. Use the following questions to help you think:
   - Who did the people in the selections count on? Look at your Unit 3 Foldable notes to remember.
   - How have people you’ve known solved their problems?

   Now fill in the Solutions column. Some problems may have more than one solution. If you can’t think of a solution to a problem, leave it blank.

   Once you have thought of solutions, think about who you can count on to help you. Add these people to the People I Can Count On column. Remember that you are also a person you can count on. If you can’t think of a solution, that’s okay. Just leave that column blank and fill it in later.

   3. Use the Chart  Keep this chart and add to it as you work toward your goals. Notice the problems that you solve and the solutions you find. Keep track of the people you can count on. When you can’t find a solution to a problem, use the people you can count on to help you find one.

<table>
<thead>
<tr>
<th>Problem</th>
<th>Solutions</th>
<th>People I Can Count On</th>
</tr>
</thead>
<tbody>
<tr>
<td>not getting good grades in my math class</td>
<td>study more, find a friend who is good at math to help me study, get a tutor, ask my teacher for help, ask my mom for help</td>
<td>myself, friends, my teacher, my mom</td>
</tr>
<tr>
<td>friends want me to smoke</td>
<td>tell them I don’t want to smoke, stay away from them when they smoke, find new friends who don’t smoke</td>
<td>myself, good friends, new friends</td>
</tr>
</tbody>
</table>
What had been wanted was this always, this always to last, the talking softly on this porch, with the snake plant in the jardiniere in the southwest corner, and the obstinate slip from Aunt Eppie’s magnificent Michigan fern at the left side of the friendly door. Mama, Maud Martha and Helen rocked slowly in their rocking chairs, and looked at the late afternoon light on the lawn, and at the emphatic iron of the fence and at the poplar tree. These things might soon be theirs no longer. Those shafts and pools of light, the tree, the graceful iron, might soon be viewed possessively by different eyes.

Papa was to have gone that noon, during his lunch hour, to the office of the Home Owners’ Loan. If he had not succeeded in getting another extension, they would be leaving this house in which they had lived for more than fourteen years. There was little hope. The Home Owners’ Loan was hard. They sat, making their plans.

1. A **jardiniere** (jar dun EER) is a decorative pot or plant stand.
2. Something that’s **obstinate** (AWB stuh nit) is stubborn. The **slip** is a small part of the aunt’s fern plant that’s being used to grow a new plant. The narrator seems to mean that the young plant is stubborn in continuing to live.
3. **Emphatic** means “strongly expressive; forceful.”
4. Here, **hard** is probably short for **hard-hearted**. The suggestion is that the loan officers show little sympathy or warm feelings toward people who borrow money.
“We’ll be moving into a nice flat somewhere,” said Mama. “Somewhere on South Park, or Michigan, or in Washington Park Court.” Those flats, as the girls and Mama knew well, were burdens on wages twice the size of Papa’s. This was not mentioned now.

“They’re much prettier than this old house,” said Helen. “I have friends I’d just as soon not bring here. And I have other friends that wouldn’t come down this far for anything, unless they were in a taxi.”

Yesterday, Maud Martha would have attacked her. Tomorrow she might. Today she said nothing. She merely gazed at a little hopping robin in the tree, her tree, and tried to keep the fronts of her eyes dry.

“Well, I do know,” said Mama, turning her hands over and over, “that I’ve been getting tireder and tireder of doing that firing. From October to April, there’s firing to be done.”

“But lately we’ve been helping, Harry and I,” said Maud Martha. “And sometimes in March and April and in October, and even in November, we could build a little fire in the fireplace. Sometimes the weather was just right for that.”

She knew, from the way they looked at her, that this had been a mistake. They did not want to cry.

But she felt that the little line of white, somewhat ridged with smoked purple, and all that cream-shot saffron, would never drift across any western sky except that in back of this house. The rain would drum with as sweet a dullness nowhere but here. The birds on South Park were mechanical birds, no better than the poor caught canaries in those “rich” women’s sun parlors.

“It’s just going to kill Papa!” burst out Maud Martha. “He loves this house! He lives for this house!”

5. Flat is another word for apartment.

6. The orange-yellow color (saffron) is streaked or mixed (shot) with a cream color. Maud Martha is describing the colors of the sunset.
“He lives for us,” said Helen. “It’s us he loves. He wouldn’t want the house, except for us.”

“And he’ll have us,” added Mama, “wherever.”

“You know,” Helen sighed, “if you want to know the truth, this is a relief. If this hadn’t come up, we would have gone on, just dragged on, hanging out here forever.”

“It might,” allowed Mama, “be an act of God. God may just have reached down, and picked up the reins.”

“Yes,” Maud Martha cracked in, “that’s what you always say—that God knows best.”

Her mother looked at her quickly, decided the statement was not suspect, looked away.

Helen saw Papa coming. “There’s Papa,” said Helen.

They could not tell a thing from the way Papa was walking. It was that same dear little staccato walk, one shoulder down, then the other, then repeat, and repeat. They watched his progress. He passed the Kennedys’, he passed the vacant lot, he passed Mrs. Blakemore’s. They wanted to hurl themselves over the fence, into the street, and shake the truth out of his collar. He opened his gate—the gate—and still his stride and face told them nothing.

“Hello,” he said.

Mama got up and followed him through the front door. The girls knew better than to go in too.

Presently Mama’s head emerged. Her eyes were lamps turned on.

“It’s all right,” she exclaimed. “He got it. It’s all over. Everything is all right.”

The door slammed shut. Mama’s footsteps hurried away.

“I think,” said Helen, rocking rapidly, “I think I’ll give a party. I haven’t given a party since I was eleven. I’d like some of my friends to just casually see that we’re homeowners.”

---

7. **Staccato** (stuh KAW toh) means “made of short, sharp sounds or movements.”

8. Papa’s **stride** is his way of walking.
I’ll Walk the Tightrope

by Margaret Danner

I’ll walk the tightrope that’s been stretched for me, and though a wrinkled forehead, perplexed why, will accompany me, I’ll delicately step along. For if I stop to sigh at the earth-propped stride of others, I will fall. I must balance high without a parasol to tide a faltering step, without a net below, without a balance stick to guide. ☐


7 A parasol is a small lightweight umbrella used as protection from the sun. Here, tide means “to aid or assist.”
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**

**The Adventures of Tom Sawyer**
by Mark Twain

*The Adventures of Tom Sawyer* follows young Tom Sawyer and his friends through a series of mishaps, pranks, and narrow escapes, revealing the humorous side of life. Set in the 1840s along the Mississippi River in Missouri, the book gives a view of pre–civil war America and tells the timeless story of growing up.

**The Chosen**
by Chaim Potok

The story of two young Jewish men living in Brooklyn in the 1940s, *The Chosen* follows their lives and their relationships with their fathers and with each other. Despite their different backgrounds, the men form an enduring friendship and face tough issues of the times together.

**Bridge to Terabithia**
by Katherine Paterson

Two young classmates, Jess and Leslie, form a strong friendship as they create together an imaginary kingdom, Terabithia, beyond a nearby creek. The events that follow forever change the life of Jess.

**The Friends**
by Rosa Guy

This coming-of-age novel deals with the relationship between two unlikely friends, Phyllisia Cathy and Edith Jackson. *The Friends* details the bond the two girls forge, while dealing with the pressures of family and friends.
Nonfiction

Anne Frank Remembered
by Miep Gies and Alison Leslie Gold

This memoir tells the story of Miep Gies, the woman who helped Anne Frank and her family hide from the Nazi forces in Amsterdam during World War II. The story shows the courage that Gies had despite great personal danger.

Stick Up for Yourself: Every Kid’s Guide to Personal Power & Positive Self-Esteem
by Gershen Kaufman, Lev Raphael, and Pamela Espeland

This is a self-help guide to positive thinking, high self-esteem, and personal power. Read to learn how other kids handle life. The writing exercises in the book offer ways to connect to the text.

Cliques, Phonies, & Other Baloney
by Trevor Romain

With a sense of humor, the author gives kids solid advice on dealing with cliques and phonies. Romain defines these concepts and provides examples. The black-and-white cartoons make the book’s concepts easy to understand.

We Beat the Street: How a Friendship Pact Led to Success
by Sampson Davis, George Jenkins, Rameck Hunt, and Sharon Draper

Three men tell the story of growing up in the inner city and the friendship that gave them the strength to continue their education and become doctors. Readers learn how each man overcame the obstacles in his life and accomplished his goals with the help of his friends.
Part 1: Literary Elements
Read the passage. Then write the numbers 1–6 on a separate sheet of paper.
For the first five 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 6.

A Job Well Done

Rita was tired from basketball practice, and she had to study for the next day’s
math test. Instead of either sleeping or studying, however, she was babysitting.
And it wasn’t easy!

Molly refused to wash her face or her hands before bed, but her mother had said
that doing so was a rule. Rita was bigger and stronger than the little girl and could
force her, and she was tempted to do so. What choice did she have? Surely she
shouldn’t just give in and let the child go to bed filthy. But she hesitated, knowing
there must be a better way to do her job. Then she got an idea.

Rita went into the kitchen to get what she needed. Then she chased Molly around the
living room and dining room until she caught her and could carry her into the
bathroom. Molly looked at the sink full of water and started yelling and kicking at the
bathroom door.

“Have you ever washed your face and hands with purple water?” Rita asked. She
squirted blue and red food coloring into the water. “If you dip your hands in the sink,
the water will turn purple.”

Molly opened her mouth to yell, then closed it and stared at the swirls of color.
Finally, she couldn’t resist and thrust her hands into the swirls of color, turning the
water purple. She was disappointed that her hands did not take on the same shade,
but Rita had not been foolish enough to add enough coloring for that result.

“Can I wash my face now, too?” asked Molly when her hands were completely
clean.

“Yes,” said Rita. “But wouldn’t you rather do that with orange water?”

Ten minutes later, a tired (but clean) little girl was sound asleep and a tired
(but relieved) babysitter was opening her math book.
1. What is the external conflict in this story?
   A. Rita wants Molly to wash up, but Molly refuses.
   B. Rita isn’t sure whether she should use force to get her job done.
   C. Rita can’t decide whether to follow the rule or give in to Molly.
   D. Molly wants to keep yelling but also wants to make purple water.

2. At the end of the passage, what does Molly’s dialogue reveal about her?
   A. Her hands are clean.
   B. She wants to go to bed.
   C. She has become eager to cooperate.
   D. She is sorry she gave Rita such a hard time.

3. Which of the following is an event that helps the plot develop?
   A. Molly falls asleep.
   B. Rita chases Molly.
   C. Rita opens her math book.
   D. Rita goes to basketball practice.

4. During what part of the story does Rita go into the kitchen to get what she needs?
   A. Exposition
   B. Rising action
   C. Climax
   D. Falling action

5. What is the resolution to this story?
   A. Rita gets an idea.
   B. Rita puts food coloring into the sink.
   C. Molly asks if she can wash her face.
   D. Molly falls asleep and Rita begins to study.

6. What kind of person is Rita? How can you tell? That is, how does the story reveal her traits?

Unit Assessment To prepare for the Unit test, go to www.glencoe.com.
Part 2: Reading Skills
Write the numbers 1–3 on a separate sheet of paper. Then read the following passage and answer the first two questions.

1. Everyone knows that honey is sweet and that honeybees produce it.
2. It is also a natural antibiotic (germ killer) and is a helpful treatment for wounds and burns. 3. In the United States, there has been very little scientific investigation of the medical uses for honey. 4. However, in foreign countries, studies have shown that treating burns with honey helps them heal with fewer scars than if they are treated with other products. 5. Other studies have shown that wounds that do not respond to other treatments will often heal when honey is used. 6. Unfortunately for those of us who get our honey in grocery stores, only natural honey (not pasteurized honey) has such helpful effects. 7. One can buy natural honey at many health food stores or from a beekeeper—a person who raises bees and collects honey from the hives.

1. Which sentence in this passage states the main idea?
   A. Sentence 1  
   B. Sentence 2  
   C. Sentence 3  
   D. Sentence 7

2. Which of the following is a conclusion you can draw by synthesizing information in this passage?
   A. It does little or no good to treat a burn with pasteurized honey.  
   B. The honey from a health food store is sweeter than other honey.  
   C. Honeybees in foreign countries are quite different from American honeybees.  
   D. Beekeepers make most of their profits by selling honey for medical purposes.

Read the following passage. Then write the answer to question 3 next to that number on your paper.

Finn has lived next door to us for eight years. When I was little and dad was sick for two months, Finn mowed our lawn eight times. Last month, Mom dropped her wallet, with all her money inside, in the alley. Finn found it and brought it back to her. He taught me how to pitch a curve ball, and he taught my sister how to hit one. In the summer, he gives us tomatoes from his garden, and in the winter, he lets us use his snow blower.

3. What is the main idea of this paragraph? Write down the main idea in your own words and give three details that support that idea.

Objectives
Reading Synthesize information • Identify main ideas and supporting details
Vocabulary Identify synonyms and antonyms
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. to speak sternly
   A. firmly
   B. quickly
   C. unhappily
   D. in a teasing way

2. a practical idea
   A. new
   B. creative
   C. sensible
   D. frightening

3. a wary response
   A. slow
   B. cautious
   C. clear
   D. truthful

4. a flawless performance
   A. boring
   B. perfect
   C. exciting
   D. unusual

5. her dejected face
   A. dirty
   B. lovely
   C. unhappy
   D. frightened

Choose the correct answer for each question.

6. Which pair of words are synonyms?
   A. hair / hare
   B. find / locate
   C. forgive / forget
   D. selfish / generous

7. Which pair of words are synonyms?
   A. buy / sell
   B. rain / reign
   C. hurt / injure
   D. wealthy / happy

8. Which pair of words are antonyms?
   A. try / fail
   B. get / take
   C. fear / panic
   D. future / past

9. Which pair of words are antonyms?
   A. friend / enemy
   B. help / cooperate
   C. chapter / book
   D. picture / sound

10. Which prefix could be added to all of the following words to create their antonyms?
    agree    approve    honest
    A. in-  C. dis-
    B. un-  D. non-
Part 4: Writing Skills
Write the numbers 1–11 on a separate sheet of paper. For the first 10 questions, write the letter of the right answer next to the number for that question. Then write your answer for the final question next to number 11.

1. Which word or phrase best fills in the blank in the sentence below?
   She’s a smart person, maybe the ___ person in the school.
   A. smarter  B. smartest  C. more smart  D. most smartest

2. In the sentence below, which word is an adverb?
   He looked lonely as he sadly watched the other students.
   A. lonely  B. as  C. sadly  D. other

3. In the sentence below, which words form a prepositional phrase?
   When I was young, there was nothing I would rather have done on a summer afternoon than swim.
   A. When I was young  B. have done  C. on a summer afternoon  D. than swim

4. In the sentence below, which word is an adjective?
   Gee, don’t you wonder how such a good book could have been made into a movie that nobody would want to see?
   A. Gee  B. good  C. nobody  D. would

5. Which words best fill in the blanks in the sentence below?
   Bo’s car was expensive, a lot ___ than Tamira’s, but it doesn’t run as ___ as hers.
   A. expensiver, good  B. expensiver, well  C. more expensive, good  D. more expensive, well

6. In the sentence below, which word is an interjection?
   If you have a cheap watch that breaks, hey, just go buy another one.
   A. If  B. hey  C. just  D. another

7. Which of the following is one of the first things you should do when you are writing a story?
   A. Think of a conflict your main character will face.
   B. Look up the spellings of hard words you want to use.
   C. Make sure you have used interesting adjectives and adverbs.
   D. Check the punctuation of any dialogue used in your story.

Objectives
Grammar  Use modifiers: adverbs, adjectives  Use interjections
Writing  Use story elements: plot, setting, character, dialogue
Read the following paragraph. Then write the answers to questions 8–11 on your paper.

1. The kitchen was warm and inviting. 2. Catherine could smell the bread baking in the oven and the beans cooking on the stove. 3. Cinnamon filled the air as she mixed in the spices to make her favorite dish for her granddaughter, Susan. 4. The outside of the small house was brown and had peeling paint. 5. She stirred the pot and smiled at Susan, who was sitting at the kitchen table doing her homework while she waited for dinner.

6. “What are you writing?” Catherine asked.

7. “A story about you for English class said Susan.”

8. “Really!” said Catherine. “Tell me more about the story.”

9. “It’s about some of the situations you faced when you came to this country as a young woman,” Susan answered.

8. Which sentence in the first paragraph interferes with the way the story is organized and should be deleted?
   A. Sentence 1
   B. Sentence 3
   C. Sentence 4
   D. Sentence 5

9. How should sentence 7 be written?
   A. “A story about you for English class, Susan said.”
   B. “A story about you for English class” Susan said.
   C. “A story about you for English class,” Susan said.
   D. no change

10. What is incorrect about sentence 9 and should be changed?
    A. More details should be added.
    B. The word young should be changed to younger.
    C. The sentence should be indented as a new paragraph.
    D. There should be a period instead of a comma after woman.

11. Write a short paragraph that continues the story of Catherine and Susan. What happens next in this story? Use details and dialogue to make the story interesting and fun to read.