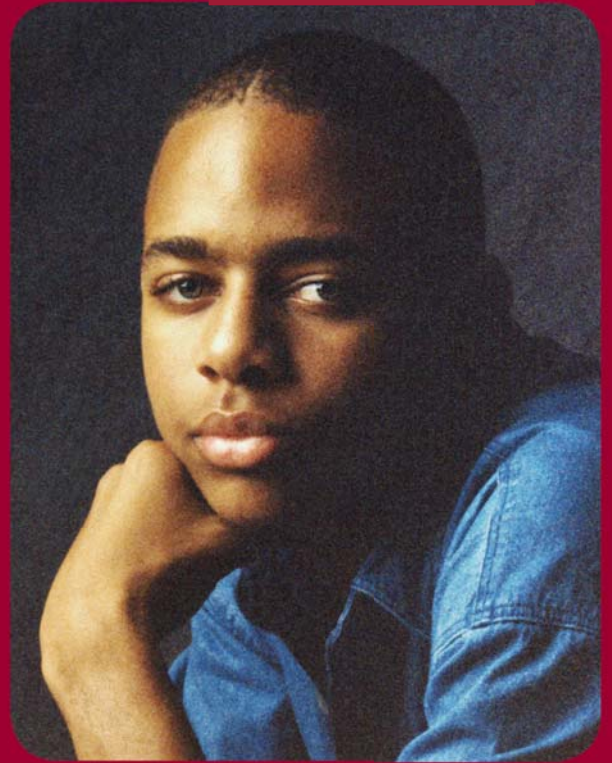


UNIT

2

Personality Tests



ANALYZING CHARACTER AND POINT OF VIEW

- In Fiction
- In Nonfiction
- In Poetry

What makes a great **CHARACTER?**

An eccentric inventor, an orphaned boy, and a spider—hard to imagine what these three characters have in common, isn't it? But once you know their names—Willy Wonka, Harry Potter, and Charlotte—the connection becomes clearer. All three are examples of **great characters**—figments of authors' imaginations that are so lifelike they seem to pop off the page and into our own world.

ACTIVITY With a partner, brainstorm a list of great characters from stories, TV shows, and movies. Then discuss the following questions:

- Why did you choose these characters? Next to each name, jot down what makes him or her (or it!) great.
- What similarities do you notice about your reasons for selecting these characters?
- On the basis of your discussion, what advice would you give a first-time author about how to create great characters?





CALIFORNIA

Preview Unit Goals

Included in this unit: R1.1, R1.2, R1.3,
R2.1, R2.2, R2.3, R3.3, R3.5, W1.1,
W1.2, W1.3, W1.7, W2.1, W2.5, LC1.4,
LS1.1, LS1.2

**LITERARY
ANALYSIS**

- Recognize character traits
- Identify and analyze characterization
- Recognize point of view, including first person, limited third person, and omniscient
- Identify and compare characters

READING

- Use reading strategies, including visualizing, predicting, and connecting
- Make inferences, draw conclusions, and synthesize
- Identify cause-effect relationships

**WRITING AND
GRAMMAR**

- Write a comparison-contrast essay
- Write a narrative
- Write a summary
- Correctly use present, past, and future verb tenses
- Correctly use comparative and superlative forms of adjectives and adverbs

**SPEAKING,
LISTENING,
AND VIEWING**

- Conduct an interview

VOCABULARY

- Use context clues to determine the meaning of words, similes, and idioms

**ACADEMIC
VOCABULARY**

- character traits
- characterization
- first-person point of view
- omniscient point of view
- inferences
- context clues



R3.3 Analyze characterization as delineated through a character's thoughts, words, speech patterns, and actions; the narrator's description; and the thoughts, words, and actions of other characters. See page 178.

R3.5 Contrast points of view (e.g., first and third person, limited and omniscient, subjective and objective) in narrative text and explain how they affect the overall theme of the work.

Character and Point of View

Bossy and loud, sensitive and shy, athletic and adventurous—what qualities make you admire one person and dislike another? When you meet characters in literature, you are likely to form strong impressions, just as you do with people in real life. By looking closely at character and point of view, you can understand your reactions to the people you meet on the page.

Part 1: Point of View

Imagine watching three videotapes of a soccer game. One was taken from the sidelines; you can see all the players in action. The second was taped by someone running alongside one player. The third was taken *by* a player; you can see the game through her eyes. In literature, the **narrator** holds the camera—that is, tells the story. A writer's choice of narrator is referred to as **point of view**.

Just how much can point of view affect a story? Find out by contrasting these examples from comical retellings of the “Cinderella” tale.

FIRST-PERSON POINT OF VIEW



The Narrator

- is a character in the story
- uses the pronouns *I* and *me* to refer to himself or herself
- describes his or her own thoughts, feelings, and impressions
- does not know what other characters are thinking and feeling

Example

Cinderella was the last girl in the world I would want to marry. I mean, who wears glass slippers to a ball? I only picked up that lost slipper because it was a safety hazard. And it seemed like a princely thing to do.

THIRD-PERSON POINT OF VIEW



The Narrator

- is not a character in the story
- is called **limited** if he or she tells the thoughts and feelings of only one character
- is called **omniscient**, or all-knowing, if he or she reveals the thoughts and feelings of all the characters

Examples

Limited: Cinderella ran down the steps, losing a slipper along the way. The prince thought to himself, “She’s going to break an ankle.”

Omniscient: Cinderella hated to lose her slipper but knew she was running out of time. Watching her, the prince shook his head and thought, “There’s an accident waiting to happen!”



MODEL 1: FIRST-PERSON POINT OF VIEW

This story is told by a teenage boy. What do you learn about him from what he says and thinks?

from
AN HOUR WITH ABUELO

Short story by **Judith Ortiz Cofer**

My grandfather is in a nursing home in Brooklyn, and my mother wants me to spend some time with him, since the doctors say that he doesn't have too long to go now. *I* don't have much time left of my summer vacation, and there's a stack of books next to my bed I've
 5 got to read if I'm going to get into the AP English class I want. I'm going stupid in some of my classes, and Mr. Williams, the principal at Central, said that if I passed some reading tests, he'd let me move up.

Besides, I hate the place, the old people's home, especially the way it smells like industrial-strength ammonia and other stuff I won't
 10 mention, since it turns my stomach.

Close Read

1. Copy any sentence, then circle the pronouns that show the first-person point of view.
2. Describe two things you learn about the narrator from what he tells you about himself.



MODEL 2: THIRD-PERSON POINT OF VIEW

In a story told from the third-person limited point of view, the narrator reveals the thoughts of one character. Here, the character is a dog named Buck.

from
THE CALL OF THE Wild Novel by **Jack London**

Dazed, suffering intolerable pain from throat and tongue, with the life half throttled out of him, Buck attempted to face his tormentors. But he was thrown down and choked repeatedly, till they succeeded in filing the heavy brass collar from off his neck. Then the rope was
 5 removed, and he was flung into a cagelike crate.

There he lay for the remainder of the weary night, nursing his wrath and wounded pride. He could not understand what it all meant. What did they want with him, these strange men? Why were they keeping him pent up in this narrow crate? He did not know why,
 10 but he felt oppressed. . . .

Close Read

1. Find two places where the narrator reveals Buck's thoughts. One example has been boxed.
2. What more might an omniscient narrator be able to tell you?

Part 2: Methods of Characterization

When you meet people, how do you figure out what they are like? You might make judgments based on how they look or how they behave. You may also find out information from others. In literature, these kinds of details are clues to a character's personality. As a reader, you can use these clues to infer a character's **traits**, or qualities, such as sloppiness or bravery. By knowing what to look for, you can get to know the **main characters**, or the most important ones. You may even learn something about the **minor characters**, or less important ones, too.

Writers use four **methods of characterization** to bring their characters to life. What do you learn about Cinderella's fairy godmother from each example?

METHOD OF CHARACTERIZATION	EXAMPLE
 <p>PHYSICAL APPEARANCE A narrator's description can tell you about a character. Ask:</p> <ul style="list-style-type: none"> • What does the character look like? • What are his or her expressions, gestures, or body language? 	<p>The fairy godmother was wearing greasy overalls with a rusty garden fork sticking out of one back pocket. She brushed some dirt off her hands and smiled.</p>
 <p>THOUGHTS, SPEECH, AND ACTIONS A character's words and actions can reveal his or her personality. Ask:</p> <ul style="list-style-type: none"> • What does the character think, say, or do? • How does he or she treat others? • What kinds of things are important to him or her? 	<p>The fairy godmother thought to herself, "I'd better get to work! I have only eight hours to get Cinderella ready for the ball. And from what I've seen of her, I'll need every second of it."</p>
 <p>OTHER CHARACTERS Other characters' reactions to a character can also serve as clues. Ask:</p> <ul style="list-style-type: none"> • What do others think and say about the character? • How do they treat him or her? 	<p>Cinderella's wicked stepsister shrieked when she saw the fairy godmother. "What is this disgusting woman doing in my home? Have her removed at once!"</p>
 <p>NARRATOR'S COMMENTS Sometimes the narrator tells you directly about a character. Ask:</p> <ul style="list-style-type: none"> • What does the narrator say about the character? • Does the narrator respect the character or criticize him or her? 	<p>The fairy godmother knew how to handle wicked people! In fact, she was frighteningly clever.</p>

**METHOD 1: PHYSICAL APPEARANCE**

In this novel, a girl finds herself abandoned with her younger siblings in a car outside a shopping mall. What do you learn about their mother from this one brief glimpse?

from **Homecoming**

Novel by **Cynthia Voigt**

The woman put her sad moon-face in at the window of the car. “You be good,” she said. “You hear me? You little ones, mind what Dacey tells you. You hear?”

“Yes, Momma,” they said.

- 5 “That’s all right then.” She slung her purse over her shoulder and walked away, her stride made uneven by broken sandal thongs, thin elbows showing through **holes in the oversized sweater**, her jeans faded and baggy. When she had disappeared into the crowd of Saturday morning shoppers entering the side doors of the mall, the three younger
- 10 children leaned forward onto the front seat.

Close Read

1. Find three details that describe the mother’s appearance. One example has been **boxed** for you.
2. What do you learn about the mother from the narrator’s description?

**METHOD 2: THOUGHTS, SPEECH, AND ACTIONS**

Here, a girl at her piano lesson notices an umbrella that was left behind by Eugenie, an older student she admires and envies.

from *The White Umbrella*

Short story by **Gish Jen**

I stared at the umbrella. I wanted to open it, twirl it around by its slender silver handle; **I wanted to dangle it from my wrist on the way**

- to school the way the other girls did.** I wondered what Miss Crosman would say if I offered to bring it to Eugenie at school tomorrow. She
- 5 would be impressed with my consideration for others; Eugenie would be pleased to have it back; and I would have possession of the umbrella for an entire night. I looked at it again, toying with the idea of asking for one for Christmas. I knew, however, how my mother would react.

- 10 “Things,” she would say. “What’s the matter with a raincoat? All you want is things, just like an American.”

Close Read

1. The **boxed** text suggests that the girl wants to fit in at school. What do her other thoughts tell you about her?
2. What do the girl’s thoughts in lines 7–10 reveal about her relationship with her mother?



METHOD 3: OTHER CHARACTERS

In this excerpt, a girl named Cassie walks into her classroom and faces her classmates and her teacher. As you read, observe how the other characters react to Cassie. Does she seem to be well liked?

from

ROLL OF THUNDER, HEAR MY CRY

Novel by
Mildred Taylor

I hurried to the rear of the building, turned to the right, and slid into a third-row bench occupied by Gracey Pearson and Alma Scott.

“You can’t sit here,” objected Gracey. “I’m saving it for Mary Lou.”

I glanced back at Mary Lou Wellever depositing her lunch pail on a shelf in the back of the room and said, “Not any more you ain’t.”

Miss Daisy Crocker, yellow and buckeyed, glared down at me from the middle of the room with a look that said, “Soooooovoooo, it’s you, Cassie Logan.”

Close Read

1. Does Gracey Pearson like Cassie? Explain.
2. Reread the boxed sentence about Miss Crocker, Cassie’s teacher. How does Miss Crocker feel about Cassie?
3. What impression do you get of Cassie from other characters’ reactions to her?



METHOD 4: NARRATOR’S COMMENTS

Here, the narrator tells you directly about a character named Mack. What do you learn about Mack from the narrator’s comments?

from

Kitty and Mack: A Love Story

Short story by
Walter Dean Myers

He was eighteen and one newspaper article about him said that he could be in the major leagues by the time he was nineteen. That’s how good he was. Naturally the baseball coach loved him. That was the thing about Mack, the people who liked him usually liked him because he was a star. Mack had an attitude problem. He thought he could just show up and everybody was supposed to fall down and go crazy or something.

He was pretty smart, too, but he made this big show of not caring about grades.

Close Read

1. On the basis of the narrator’s comments, how would you describe Mack?
2. Do you think the narrator admires Mack? Support your opinion with evidence.

Part 3: Analyze the Literature

In this story, a girl named Katie spends her birthday visiting her dying mother in the hospital. Among her presents is one from her mother. It's a box—a beautiful, empty box. Katie is upset by the present and by her mother's last words to her: "It's you." As you read, use what you have learned to analyze both Katie and her mother.

from

BIRTHDAY BOX

Short story by Jane Yolen

5 . . . For about a year I cried at anniversaries, like Mama's birthday or mine, at Thanksgiving, on Mother's Day. I stopped writing. I stopped reading except for school assignments. I was pretty mean to my half brothers and totally rotten to my stepmother and Dad. I felt empty and angry, and they all left me pretty much alone.

10 And then one night, right after my first birthday without Mama, I woke up remembering how she had said, "It's you." Not, "It's for you," just "It's you." Now Mama had been a high school English teacher and a writer herself. She'd had poems published in little magazines. She didn't use words carelessly. In the end she could hardly use any words at all. So—I asked myself in that dark room—why had she said, "It's you"? Why were they the very last words she had ever said to me, forced out with her last breath?

15 I turned on the bedside light and got out of bed. The room was full of shadows, not all of them real.

Pulling the desk chair over to my closet, I climbed up and felt along the top shelf, and against the back wall, there was the birthday box, just where I had thrown it the day I had moved in with my dad.

20 I pulled it down and opened it. It was as empty as the day I had put it away.

"It's you," I whispered to the box.

And then suddenly I knew.

25 Mama had meant *I* was the box, solid and sturdy, maybe even beautiful or at least interesting on the outside. But I had to fill up the box to make it all it could be. And I had to fill me up as well. She had guessed what might happen to me, had told me in a subtle way. In the two words she could manage.

I stopped crying and got some paper out of the desk drawer. I got out my fountain pen. I started writing, and I haven't stopped since.

Close Read

1. From what point of view is this story told? Explain how you can tell.
2. Reread the boxed paragraph. How does Katie react to her mother's death?
3. What do you learn about Katie's mother from what Katie tells you in lines 6–13?
4. Reread lines 23–27. Given what you know about the characters, why do you think Katie's mother would have chosen to deliver her message in this way?
5. How would you describe the character of Katie? Support your answer.

Zebra

Short Story by Chaim Potok

What has the power to **HEAL?**



R3.3 Analyze characterization as delineated through a character's thoughts, words, speech patterns, and actions; the narrator's description; and the thoughts, words, and actions of other characters.

Also included in this lesson: R1.1 (p. 206), W2.1 (p. 207), LC1.4 (p. 207)

KEY IDEA You never know what kind of wounds will cause the greatest damage. An argument with a friend can cause as much pain as a broken leg. Likewise, a physical injury can also scar the spirit. In “Zebra,” you will read about a boy your age who needs to **heal** both his body and his mind.

LIST IT With a partner, create two lists. In the first, list three to five ways people cope with physical injuries or disabilities. In the second, identify at least three ways that people deal with emotional pain.



LITERARY ANALYSIS: CHARACTER


People who appear in stories are called **characters**. A story usually focuses on one or two **main characters** who change during the story. You learn about these characters from

- their thoughts, words, speech patterns, and actions
- the narrator’s descriptions
- the thoughts, words, and actions of other characters

The less important characters, known as **minor characters**, help the reader learn more about the main characters. As you read, notice each character’s role in the story.

READING STRATEGY: VISUALIZE

To **visualize** while you read, use descriptions from a story and your knowledge and imagination to form mental pictures. As you read, record these descriptions and then sketch the mental pictures they help you form.

Descriptions	Mental Picture
<i>“They were odd-looking creatures, like stubby horses, short-legged, thick-necked, with dark and white stripes.”</i>	

Review: Make Inferences

VOCABULARY IN CONTEXT

Chaim Potok uses the boldfaced words to help tell a story of pain and healing. To see how many you know, substitute a different word or phrase for each one.

1. He tried not to **grimace** in pain.
2. It was hard to unwrap the **intricate** bandage.
3. She is a firm **disciplinarian**.
4. The animal looked **gaunt** and underfed.
5. They skipped **jauntily** down the path.
6. He **winc**ed when he got a flu shot.
7. A cast might **chafe** your skin.
8. We saw the **contour** of the jagged mountain.
9. She appeared **somber** when she heard the bad news.
10. They applauded our team **exuberantly**.

Early Days

While growing up in New York City, Chaim Potok lived the strict life of a Hasidic Jew. His parents wanted him to be a religious scholar. But by the time he was 16, Potok had started reading



Chaim Potok
1929–2002

literature other than traditional Jewish texts. The more he read, the more he struggled between religious learning and the call to become a creative artist.

Coming to Terms Potok eventually left the Hasidic community for the Conservative movement of Judaism. He became a rabbi and published his first novel in 1967. Much of Potok’s writing centers on characters who try to live in both the spiritual world and the secular world of everyday life.



MORE ABOUT THE AUTHOR

For more on Chaim Potok, visit the Literature Center at ClassZone.com.

Background

Vietnam War One of the characters in this story is a veteran of the Vietnam War. U.S. troops fought in Vietnam from 1965 until 1973. Approximately 58,000 Americans died there, and more than 300,000 were wounded. In 1982, the Vietnam Veterans Memorial was unveiled in Washington, D.C., to honor the men and women who served in the war. A black granite wall bears the names of those who died.

ZEBRA

CHAIM POTOK

He couldn't remember when he began to be called by that name. Perhaps they started to call him Zebra when he first began running. Or maybe he began running when they started to call him Zebra.

He loved the name and he loved to run.

When he was very young, his parents took him to a zoo, where he saw zebras for the first time. They were odd-looking creatures, like stubby horses, short-legged, thick-necked, with dark and white stripes.

Then one day he went with his parents to a movie about Africa, and he saw zebras, hundreds of them, thundering across a grassy plain, dust
10 rising in boiling brown clouds. **A**

ANALYZE VISUALS

Examine the photograph. What images can you identify?

A VISUALIZE

Reread lines 8–10. What words help you picture the scene in the movie?



Was he already running before he saw that movie, or did he begin to run afterward? No one seemed able to remember.

He would go running through the neighborhood for the sheer joy of feeling the wind on his face. People said that when he ran he arched his head up and back, and his face kind of flattened out. One of his teachers told him it was clever to run that way, his balance was better. But the truth was he ran that way, his head thrown back, because he loved to feel the wind rushing across his neck.

Each time, after only a few minutes of running, his legs would begin to feel wondrously light. He would run past the school and the homes on the street beyond the church. All the neighbors knew him and would wave and call out, “Go, Zebra!” And sometimes one or two of their dogs would run with him awhile, barking.

He would imagine himself a zebra on the African plain. Running. **B**

There was a hill on Franklin Avenue, a steep hill. By the time he reached that hill, he would feel his legs so light it was as if he had no legs at all and was flying. He would begin to descend the hill, certain as he ran that he needed only to give himself the slightest push and off he would go, and instead of a zebra he would become the bird he had once seen in a movie about Alaska, he would swiftly change into an eagle, soaring higher and higher, as light as the gentlest breeze, the cool wind caressing his arms and legs and neck.

Then, a year ago, racing down Franklin Avenue, he had given himself that push and had begun to turn into an eagle, when a huge rushing shadow appeared in his line of vision and crashed into him and plunged him into a darkness from which he emerged very, very slowly. . . .

“Never, never, *never* run down that hill so fast that you can’t stop at the corner,” his mother had warned him again and again.

His schoolmates and friends kept calling him Zebra even after they all knew that the doctors had told him he would never be able to run like that again. **C**

His leg would heal in time, the doctors said, and perhaps in a year or so the brace would come off. But they were not at all certain about his hand. From time to time his injured hand, which he still wore in a sling, would begin to hurt. The doctors said they could find no cause for the pain.

One morning, during Mr. Morgan’s geography class, Zebra’s hand began to hurt badly. He sat staring out the window at the sky. Mr. Morgan, a stiff-mannered person in his early fifties, given to smart suits and dapper bow ties, called on him to respond to a question. Zebra stumbled about in vain for the answer. Mr. Morgan told him to pay attention to the geography inside the classroom and not to the geography outside.

B CHARACTER

Reread lines 13–24.
How does Zebra feel about running?

C MAKE INFERENCES

What happened to Zebra a year ago? What details tell you this?

“In this class, young man, you will concentrate your attention upon the earth, not upon the sky,” Mr. Morgan said.

Later, in the schoolyard during the midmorning recess, Zebra stood near the tall fence, looking out at the street and listening to the noises behind him.

His schoolmates were racing about, playing **exuberantly**, shouting and laughing with full voices. Their joyous sounds went ringing through the quiet street.

60 Most times Zebra would stand alongside the basketball court or behind the wire screen at home plate and watch the games. That day, because his hand hurt so badly, he stood alone behind the chain-link fence of the schoolyard. **D**

That’s how he happened to see the man. And that’s how the man happened to see him.

One minute the side street on which the school stood was strangely empty, without people or traffic, without even any of the dogs that often roamed about the neighborhood—vacant and silent, as if it were already in the full heat of summer. The red-brick ranch house that belonged to
70 Mr. Morgan, and the white clapboard two-story house in which Mrs. English lived, and the other homes on the street, with their columned front porches and their back patios, and the tall oaks—all stood curiously still in the warm golden light of the mid-morning sun. **E**

Then a man emerged from wide and busy Franklin Avenue at the far end of the street.

Zebra saw the man stop at the corner and stand looking at a public trash can. He watched as the man poked his hand into the can and fished about but seemed to find nothing he wanted. He withdrew the hand and, raising it to shield his eyes from the sunlight, glanced at the street sign on
80 the lamppost.

He started to walk up the street in the direction of the school.

He was tall and wiry, and looked to be about forty years old. In his right hand he carried a bulging brown plastic bag. He wore a khaki army jacket, a blue denim shirt, blue jeans, and brown cowboy boots. His **gaunt** face and muscular neck were reddened by exposure to the sun. Long brown hair spilled out below his dark-blue farmer’s cap. On the front of the cap, in large orange letters, were the words LAND ROVER.¹

He walked with his eyes on the sidewalk and the curb, as if looking for something, and he went right past Zebra without noticing him.

90 Zebra’s hand hurt very much. He was about to turn away when he saw the man stop and look around and peer up at the red-brick wall of

exuberantly

(ĭg-zōō’bēr-ənt-lē) *adv.*
in a manner showing
enthusiasm or joy

D CHARACTER

Why does Zebra stand alone and watch the other students run and play?

E VISUALIZE

Reread lines 66–73. What descriptions help you see the street in your mind? Record them in your chart.

gaunt (gōnt) *adj.* thin and bony

1. **Land Rover:** British automaker known for producing four-wheel-drive vehicles.

the school. The man set down the bag and took off his cap and stuffed it into a pocket of his jacket. From one of his jeans pockets he removed a handkerchief, with which he then wiped his face. He shoved the handkerchief back into the pocket and put the cap back on his head. **F**

Then he turned and saw Zebra.

He picked up the bag and started down the street to where Zebra was standing. When the man was about ten feet away, Zebra noticed that the left sleeve of his jacket was empty.

100 The man came up to Zebra and said in a low, friendly, shy voice, “Hello.”

Zebra answered with a cautious “Hello,” trying not to look at the empty sleeve, which had been tucked into the man’s jacket pocket.

The man asked, with a distinct Southern accent, “What’s your name, son?”

Zebra said, “Adam.”

“What kind of school is this here school, Adam?”

“It’s a good school,” Zebra answered.

“How long before you-all begin your summer vacation?”

110 “Three days,” Zebra said.

“Anything special happen here during the summer?”

“During the summer? Nothing goes on here. There are no classes.”

“What do you-all do during the summer?”

“Some of us go to camp. Some of us hang around. We find things to do.”

Zebra’s hand had begun to tingle and throb. Why was the man asking all those questions? Zebra thought maybe he shouldn’t be talking to him at all. He seemed vaguely menacing in that army jacket, the dark-blue cap with the words LAND ROVER on it in orange letters, and the empty sleeve.

120 Yet there was kindness in his gray eyes and ruddy features.

The man gazed past Zebra at the students playing in the yard. “Adam, do you think your school would be interested in having someone teach an art class during the summer?”

That took Zebra by surprise. “An *art* class?”

“Drawing, sculpting, things like that.”

Zebra was trying *very hard* not to look at the man’s empty sleeve.

“I don’t know. . . .”

“Where’s the school office, Adam?”

“On Washington Avenue. Go to the end of the street and turn right.”

130 “Thanks,” the man said. He hesitated a moment. Then he asked, in a quiet voice, “What happened to you, Adam?”

“A car hit me,” Zebra said. “It was my fault.”

The man seemed to **wince**.

F CHARACTER

Reread lines 74–95. What are your first impressions of this new character?

wince (wɪns) v. to draw back, as in pain or distress



For a flash of a second, Zebra thought to ask the man what had happened to *him*. The words were on his tongue. But he kept himself from saying anything.

The man started back up the street, carrying the brown plastic bag. Zebra suddenly called, “Hey, mister.”

The man stopped and turned. “My name is John Wilson,” he said softly.

140 “Mr. Wilson, when you go into the school office, you’ll see signs on two doors. One says ‘Dr. Winter,’ and the other says ‘Mrs. English.’ Ask for Mrs. English.”

Dr. Winter, the principal, was a **disciplinarian** and a grump. Mrs. English, the assistant principal, was generous and kind. Dr. Winter would probably tell the man to call his secretary for an appointment. Mrs. English might invite him into her office and offer him a cup of coffee and listen to what he had to say.

ANALYZE VISUALS

What might you **infer** from this figure’s body language?

disciplinarian

(dĭs’ə-plĕ-nâr’ē-ən) *n.*
someone who enforces strict discipline, or rules

The man hesitated, looking at Zebra.

“Appreciate the advice,” he said. **G**

150 Zebra watched him walk to the corner.

Under the lamppost was a trash can. Zebra saw the man set down the plastic bag and stick his hand into the can and haul out a battered umbrella.

The man tried to open the umbrella, but its metal ribs were broken. The black fabric dangled flat and limp from the pole. He put the umbrella into the plastic bag and headed for the entrance to the school.

A moment later, Zebra heard the whistle that signaled the end of recess. He followed his classmates at a distance, careful to avoid anyone’s bumping against his hand.

160 **H**e sat through his algebra class, copying the problems on the blackboard while holding down his notebook with his left elbow. The sling **chafed** his neck and felt warm and clumsy on his bare arm. There were sharp pains now in the two curled fingers of his hand.

Right after the class he went downstairs to the office of Mrs. Walsh, a cheerful, gray-haired woman in a white nurse’s uniform.

She said, “I’m sorry I can’t do very much for you, Adam, except give you two Tylenols.”

He swallowed the Tylenols down with water.

170 On his way back up to the second floor, he saw the man with the dark-blue cap emerge from the school office with Mrs. English. He stopped on the stairs and watched as the man and Mrs. English stood talking together. Mrs. English nodded and smiled and shook the man’s hand.

The man walked down the corridor, carrying the plastic bag, and left the school building.

Zebra went slowly to his next class.

The class was taught by Mrs. English, who came hurrying into the room some minutes after the bell had rung.

“I apologize for being late,” she said, sounding a little out of breath.

“There was an important matter I had to attend to.”

180 Mrs. English was a tall, gracious woman in her forties. It was common knowledge that early in her life she had been a journalist on a Chicago newspaper and had written short stories, which she could not get published. Soon after her marriage to a doctor, she had become a teacher.

This was the only class Mrs. English taught.

Ten students from the upper school—seventh and eighth grades—were chosen every year for this class. They met for an hour three times a week

G CHARACTER

Why did Zebra give Mr. Wilson advice?

chafe (chāf) v. to irritate by rubbing

and told one another stories. Each story would be discussed and analyzed by Mrs. English and the class.

Mrs. English called it a class in the *imagination*.

190 Zebra was grateful he did not have to take notes in this class. He had only to listen to the stories.

That day, Andrea, the freckle-faced, redheaded girl with very thick glasses who sat next to Zebra, told about a woman scientist who discovered a method of healing trees that had been blasted apart by lightning.

Mark, who had something wrong with his upper lip, told in his quavery² voice about a selfish space cadet who stepped into a time machine and met his future self, who turned out to be a hateful person, and how the cadet then returned to the present and changed himself.

Kevin talked in blurred, high-pitched tones and often related parts
200 of his stories with his hands. Mrs. English would quietly repeat many of his sentences. Today he told about an explorer who set out on a journey through a valley filled with yellow stones and surrounded by red mountains, where he encountered an army of green shadows that had been at war for hundreds of years with an army of purple shadows. The explorer showed them how to make peace. **H**

When it was Zebra's turn, he told a story about a bird that one day crashed against a closed windowpane and broke a wing. A boy tried to heal the wing but couldn't. The bird died, and the boy buried it under a tree on his lawn.

210 When he had finished, there was silence. Everyone in the class was looking at him.

"You always tell such sad stories," Andrea said.

The bell rang. Mrs. English dismissed the class.

In the hallway, Andrea said to Zebra, "You know, you are a very gloomy life form."

"Andrea, get off my case," Zebra said. **I**

He went out to the schoolyard for the midafternoon recess. On the other side of the chain-link fence was the man in the dark-blue cap.

Zebra went over to him.

220 "Hello again, Adam," the man said. "I've been waiting for you."

"Hello," said Zebra.

"Thanks much for suggesting I talk to Mrs. English."

"You're welcome."

"Adam, you at all interested in art?"

"No."

H MAKE INFERENCES

What do all the students in Mrs. English's class have in common with Zebra? Cite details to support your answer.

I CHARACTER

What does Andrea's comment tell you about Zebra?

2. **quavery** (kwā'vēr-ē): quivering or trembling.

“You ever try your hand at it?”

“I’ve made drawings for class. I don’t like it.”

“Well, just in case you change your mind, I’m giving an art class in your school during the summer.”

230 “I’m going to camp in August,” Zebra said.

“There’s the big long month of July.”

“I don’t think so,” Zebra said.

“Well, okay, suit yourself. I’d like to give you something, a little thank-you gift.”

He reached into an inside pocket and drew out a small pad and a pen. He placed the pad against the fence.

“Adam, you want to help me out a little bit here? Put your fingers through the fence and grab hold of the pad.”

240 Extending the fingers of his right hand, Zebra held the pad to the fence and watched as the man began to work with the pen. He felt the pad move slightly.

“I need you to hold it real still,” the man said.

250 He was standing bent over, very close to Zebra. The words LAND ROVER ON his cap shone in the afternoon sunlight. As he worked, he glanced often at Zebra. His tongue kept pushing up against the insides of his cheeks, making tiny hills rise and fall on his face. Wrinkles formed **intricate** spidery webs in the skin below his gray eyes. On his smooth forehead, in the blue and purple shadows beneath the peak of his cap, lay glistening beads of sweat. And his hand—how dirty it was, the fingers and palm smudged with black ink and encrusted with colors.

260 Then Zebra glanced down and noticed the plastic bag near the man’s feet. It lay partly open. Zebra was able to see a large pink armless doll, a dull metallic object that looked like a dented frying pan, old newspapers, strings of cord, crumpled pieces of red and blue cloth, and the broken umbrella.

ANALYZE VISUALS

How does the sketch in this photo **compare** with your mental image of Zebra?

intricate (ɪnˈtrɪ-kɪt) *adj.*
arranged in a complex way; elaborate



“One more minute is all I need,” the man said.

He stepped back, looked at the pad, and nodded slowly. He put the pen back into his pocket and tore the top page from the pad. He rolled up the page and pushed it through the fence. Then he took the pad
270 from Zebra.

“See you around, Adam,” the man said, picking up the plastic bag.

Zebra unrolled the sheet of paper and saw a line drawing, a perfect image of his face. **J**

He was looking at himself as if in a mirror. His long straight nose and thin lips and sad eyes and gaunt face; his dark hair and smallish ears and the scar on his forehead where he had hurt himself years before while roller skating.

In the lower right-hand corner of the page the man had written: “To Adam, with thanks. John Wilson.”

280 Zebra raised his eyes from the drawing. The man was walking away. Zebra called out, “Mr. Wilson, all my friends call me Zebra.”

The man turned, looking surprised.

“From my last name,” Adam said. “Zebrin. Adam Martin Zebrin. They call me Zebra.”

“Is that right?” the man said, starting back toward the fence. “Well, in that case you want to give me back that piece of paper.”

He took the pad and pen from his pocket, placed the page on the pad, and, with Zebra holding the pad to the fence, did something to the page and then handed it back.

290 “You take real good care of yourself, Zebra,” the man said.

He went off toward Franklin Avenue.

Zebra looked at the drawing. The man had crossed out Adam and over it had drawn an animal with a stubby neck and short legs and a striped body.

A zebra!

Its legs were in full gallop. It seemed as if it would gallop right off the page.

A strong breeze rippled across the drawing, causing it to flutter like a flag in Zebra’s hand. He looked out at the street.

300 The man was walking slowly in the shadows of the tall oaks. Zebra had the odd sensation that all the houses on the street had turned toward the man and were watching him as he walked along. How strange that was: the windows and porches and columns and front doors following intently the slow walk of that tall, one-armed man—until he turned into Franklin Avenue and was gone. **K**

J MAKE INFERENCES

Why do you think Mr. Wilson drew the picture of Zebra?

K VISUALIZE

Reread lines 300–305. What images do you see in your mind?

The whistle blew, and Zebra went inside. Seated at his desk, he slipped the drawing carefully into one of his notebooks.

From time to time he glanced at it.

Just before the bell signaled the end of the school day, he looked at it again.

310 Now *that* was strange!

He thought he remembered that the zebra had been drawn directly over his name: the head over the A and the tail over the M. Didn't it seem now to have moved a little beyond the A?

Probably he was running a fever again. He would run mysterious fevers off and on for about three weeks after each operation on his hand. Fevers sometimes did that to him: excited his imagination.

He lived four blocks from the school. The school bus dropped him off at his corner. In his schoolbag he carried his books and the notebook with the drawing.

320 His mother offered him a snack, but he said he wasn't hungry. Up in his room, he looked again at the drawing and was astonished to discover that the zebra had reached the edge of his name and appeared poised to leap off.

It *had* to be a fever that was causing him to see the zebra that way. And sure enough, when his mother took his temperature, the thermometer registered 102.6 degrees.

She gave him his medicine, but it didn't seem to have much effect, because when he woke at night and switched on his desk light and peered at the drawing, he saw the little zebra galloping across the page, along the **contours** of his face, over the hills and valleys of his eyes and nose and

330 mouth, and he heard the tiny clickings of its hooves as cloudlets of dust rose in its wake.

He knew he was asleep. He knew it was the fever working upon his imagination.

But it was so real.

The little zebra running . . .

When he woke in the morning the fever was gone, and the zebra was quietly in its place over ADAM.

contour (kŏn'tŏŏr') *n.*
the outline of a figure
or body

Later, as he entered the school, he noticed a large sign on the bulletin board in the hallway:

340

SUMMER ART CLASS

The well-known American artist Mr. John Wilson will conduct an art class during the summer for students in 7th and 8th grades. For details, speak to Mrs. English. There will be no tuition fee for this class.

During the morning, between classes, Zebra ran into Mrs. English in the second-floor hallway.

“Mrs. English, about the summer art class . . . is it okay to ask where—um—where Mr. Wilson is from?”

“He is from a small town in Virginia. Are you thinking of signing
350 up for his class?”

“I can’t draw,” Zebra said.

“Drawing is something you can learn.”

“Mrs. English, is it okay to ask how did Mr. Wilson—um—get hurt?”

The school corridors were always crowded between classes. Zebra and Mrs. English formed a little island in the bustling, student-jammed hallway.

“Mr. Wilson was wounded in the war in Vietnam,” Mrs. English said.

“I would urge you to join his class. You will get to use your imagination.”

For the next hour, Zebra sat impatiently through Mr. Morgan’s geography class, and afterward he went up to the teacher.

360 “Mr. Morgan, could I—um—ask where is Vietnam?”

Mr. Morgan smoothed down the jacket of his beige summer suit, touched his bow tie, rolled down a wall map, picked up his pointer, and cleared his throat.

“Vietnam is this long, narrow country in southeast Asia, bordered by China, Laos, and Cambodia.³ It is a land of valleys in the north, coastal plains in the center, and marshes in the south. There are barren mountains and tropical rain forests. Its chief crops are rice, rubber, fruits, and vegetables. The population numbers close to seventy million people. Between 1962 and 1973, America fought a terrible war there to prevent
370 the south from falling into the hands of the communist north. We lost the war.”

“Thank you.”

“I am impressed by your suddenly awakened interest in geography, young man, though I must remind you that your class is studying the Mediterranean,” said Mr. Morgan.

During the afternoon recess, Zebra was watching a heated basketball game, when he looked across the yard and saw John Wilson walk by, carrying a laden plastic bag. Some while later, he came back along the street, empty-handed.

380 **O**ver supper that evening, Zebra told his parents he was thinking of taking a summer art class offered by the school.

His father said, “Well, I think that’s a fine idea.”

“Wait a minute. I’m not so sure,” his mother said.

SOCIAL STUDIES CONNECTION



In 1976 North Vietnam and South Vietnam were reunited into one country, the Socialist Republic of Vietnam

3. **Laos** (lous) . . . **Cambodia** (kăm-bō’dē-ə): countries in southeast Asia.

“It’ll get him off the streets,” his father said. “He’ll become a Matisse⁴ instead of a lawyer like his dad. Right, Adam?”

“Just you be very careful,” his mother said to Adam. “Don’t do anything that might injure your hand.”

“How can drawing hurt his left hand, for heaven’s sake?” said his father.

That night, Zebra lay in bed looking at his hand. It was a dread and
390 a mystery to him, his own hand. The fingers were all there, but like dead leaves that never fell, the ring and little fingers were rigid and curled, the others barely moved. The doctors said it would take time to bring them back to life. So many broken bones. So many torn muscles and tendons. So many injured nerves. The dark shadow had sprung upon him so suddenly. How stupid, stupid, *stupid* he had been! **L**

He couldn’t sleep. He went over to his desk and looked at John Wilson’s drawing. The galloping little zebra stood very still over ADAM.

Early the following afternoon, on the last day of school, Zebra went to Mrs. English’s office and signed up for John Wilson’s summer art class.

400 “The class will meet every weekday from ten in the morning until one,” said Mrs. English. “Starting Monday.”

Zebra noticed the three plastic bags in a corner of the office.

“Mrs. English, is it okay to ask what Mr. Wilson—um—did in Vietnam?”

“He told me he was a helicopter pilot,” Mrs. English said. “Oh, I neglected to mention that you are to bring an unlined notebook and a pencil to the class.” **M**

“That’s all? A notebook and a pencil?”

Mrs. English smiled. “And your imagination.”

When Zebra entered the art class the next Monday morning, he
410 found about fifteen students there—including Andrea from his class with Mrs. English.

The walls of the room were bare. Everything had been removed for the summer. Zebra noticed two plastic bags on the floor beneath the blackboard.

He sat down at the desk next to Andrea’s.

She wore blue jeans and a yellow summer blouse with blue stripes. Her long red hair was tied behind her head with a dark-blue ribbon. She gazed at Zebra through her thick glasses, leaned over, and said, “Are you going to make gloomy drawings, too?”

Just then John Wilson walked in, carrying a plastic bag, which he put
420 down on the floor next to the two others.

He stood alongside the front desk, wearing a light-blue long-sleeved shirt and jeans. The left shirtsleeve had been folded back and pinned to the shirt.

L VISUALIZE

Reread lines 389–395. Notice the description of Zebra’s hand. What words help you visualize how it looks?

M CHARACTER

What does Mrs. English tell Zebra about Mr. Wilson?

4. **Matisse** (mə-tēs') (1869–1954): a French painter who was one of the best-known artists of the 20th century.



The dark-blue cap with the words LAND ROVER sat **jauntily** on his head.

“Good morning to you-all,” he said, with a shy smile. “Mighty glad you’re here. We’re going to do two things this summer. We’re going to make paper into faces and garbage into people. I can see by your expressions that you don’t know what I’m talking about, right? Well, I’m about to show you.”

He asked everyone to draw the face of someone sitting nearby.

430 Zebra hesitated, looked around, then made a drawing of Andrea.

Andrea carefully drew Zebra.

He showed Andrea his drawing.

“It’s awful.” She **grimaced**. “I look like a mouse.”

Her drawing of him was good. But was his face really so sad? **N**

John Wilson went from desk to desk, peering intently at the drawings.

He paused a long moment over Zebra’s drawing. Then he spent more than an hour demonstrating with chalk on the blackboard how they should not be thinking *eyes* or *lips* or *hands* while drawing, but should think only *lines* and *curves* and *shapes*; how they should be looking at

440 where everything was situated in relation to the edge of the paper; and how they should not be looking *directly* at the edges of what they were drawing but at the space *outside* the edges.

jauntily (jɒn'tə-lē) *adv.*
in a light and carefree way

grimace (grɪm'ɪs) *v.* to
twist one’s face to show
pain or disgust

N CHARACTER
How does Andrea’s
drawing affect Zebra?

Zebra stared in wonder at how fast John Wilson's hand raced across the blackboard, and at the empty sleeve rising and falling lightly against the shirt.

"You-all are going to learn how to *see* in a new way," John Wilson said. They made another drawing of the same face.

"Now I look like a horse," Andrea said. "Are you going to add stripes?"

"You are one big pain, Andrea," Zebra said.

450 Shortly before noon, John Wilson laid out on his desk the contents of the plastic bags: a clutter of junked broken objects, including the doll and the umbrella.

Using strips of cloth, some lengths of string, crumpled newspaper, his pen, and his one hand, he swiftly transformed the battered doll into a red-nosed, umbrella-carrying clown, with baggy pants, a tattered coat, a derby hat, and a **somber** smile. Turning over the battered frying pan, he made it into a pedestal, on which he placed the clown.

somber (söm'bər) *adj.*
serious; gloomy

"That's a sculpture," John Wilson said, with his shy smile. "Garbage into people."

460 The class burst into applause. The clown on the frying pan looked as if it might take a bow.

"You-all will be doing that, too, before we're done," John Wilson said. "Now I would like you to sign and date your drawings and give them to me."

When they returned the next morning the drawings were on a wall.

Gradually, in the days that followed, the walls began to fill with drawings. Sculptures made by the students were looked at with care, discussed by John Wilson and the class, and then placed on shelves along the walls: a miniature bicycle made of wire; a parrot made of an
470 old sofa cushion; a cowboy made of rope and string; a fat lady made of a dented metal pitcher; a zebra made of glued-together scraps of cardboard.

"I like your zebra," Andrea said.

"Thanks," Zebra said. "I like your parrot."

One morning John Wilson asked the class members to make a contour drawing of their right or left hand. Zebra felt himself sweating and trembling as he worked.

"That's real nice," John Wilson said, when he saw Andrea's drawing.

He gazed at the drawing made by Zebra.

480 "You-all were looking at your hand," he said. "You ought to have been looking at the edge of your hand and at the space outside."

Zebra drew his hand again. Strange and ugly, the two fingers lay rigid and curled. But astonishingly, it looked like a hand this time.

One day, a few minutes before the end of class, John Wilson gave everyone an assignment: draw or make something at home, something very special that each person *felt deeply* about. And bring it to class.

Zebra remembered seeing a book titled *Incredible Cross-Sections* on a shelf in the family room at home. He found the book and took it into his room.

490 There was a color drawing of a rescue helicopter on one of the Contents pages. On pages 30 and 31, the helicopter was shown in pieces, its complicated insides displayed in detailed drawings. Rotor blades, control rods, electronics equipment, radar scanner, tail rotor, engine, lifeline, winch—all its many parts.

Zebra sat at his desk, gazing intently at the space outside the edges of the helicopter on the Contents page.

He made an outline drawing and brought it to class the next morning.

John Wilson looked at it. Was there a stiffening of his muscular neck, a sudden tensing of the hand that held the drawing?



500 He took the drawing and tacked it to the wall.

The next day he gave them all the same home assignment: draw or make something they *felt very deeply* about.

That afternoon, Zebra went rummaging through the trash bin in his kitchen and the garbage cans that stood near the back door of his home. He found some sardine cans, a broken eggbeater, pieces of cardboard, chipped buttons, bent bobby pins, and other odds and ends.

With the help of epoxy glue, he began to make of those bits of garbage a kind of helicopter. For support, he used his desktop, the floor, his knees, the elbow of his left arm, at one point even his chin. Struggling with the
510 last piece—a button he wanted to position as a wheel—he realized that without thinking he had been using his left hand, and the two curled fingers had straightened slightly to his needs. ○

His heart beat thunderously. There had been so many hope-filled moments before, all of them ending in bitter disappointment. He would say nothing. Let the therapist or the doctors tell him. . . .

The following morning, he brought the helicopter to the class.

“Eewwww, what is *that*?” Andrea grimaced.

“Something to eat you with,” Zebra said.

“Get human, Zebra. Mr. Wilson will have a laughing fit over that.”

520 But John Wilson didn’t laugh. He held the helicopter in his hand a long moment, turning it this way and that, nodded at Zebra, and placed it on a windowsill, where it shimmered in the summer sunlight.

The next day, John Wilson informed everyone that three students would be leaving the class at the end of July. He asked each of those students to make a drawing for him that he would get to keep. Something to remember them by. All their other drawings and sculptures they could take home.

Zebra lay awake a long time that night, staring into the darkness of his room. He could think of nothing to draw for John Wilson.

530 In the morning, he sat gazing out the classroom window at the sky and at the helicopter on the sill.

“What are you going to draw for him?” Andrea asked.

Zebra shrugged and said he didn’t know.

“Use your imagination,” she said. Then she said, “Wait, what am I seeing here? Are you able to move those fingers?”

“I think so.”

“You *think* so?”

“The doctors said there was some improvement.”

Her eyes glistened behind the thick lenses. She seemed genuinely happy. P

○ **CHARACTER**

What effect is John Wilson’s art class having on Zebra?

P **CHARACTER**

How have Andrea’s feelings toward Zebra changed?

540 He sat looking out the window. Dark birds wheeled and soared. There was the sound of traffic. The helicopter sat on the windowsill, its eggbeater rotor blades ready to move to full throttle.

Later that day, Zebra sat at his desk at home, working on a drawing. He held the large sheet of paper in place by pressing down on it with the palm and fingers of his left hand. He drew a landscape: hills and valleys, forests and flatlands, rivers and plateaus. Oddly, it all seemed to resemble a face.

Racing together over that landscape were a helicopter and a zebra.

It was all he could think to draw. It was not a very good drawing.

He signed it: “To John Wilson, with thanks. Zebra.” **Q**

550 The next morning, John Wilson looked at the drawing and asked Zebra to write on top of the name “John Wilson” the name “Leon.”

“He was an old buddy of mine, an artist. We were in Vietnam together. Would’ve been a much better artist than I’ll ever be.”

Zebra wrote in the new name.

“Thank you kindly,” John Wilson said, taking the drawing. “Zebra, you have yourself a good time in camp and a good life. It was real nice knowing you.”

He shook Zebra’s hand. How strong his fingers felt!

560 “I think I’m going to miss you a little,” Andrea said to Zebra after the class.

“I’ll only be away a month.”

“Can I help you carry some of those drawings?”

“Sure. I’ll carry the helicopter.”

Zebra went off to a camp in the Adirondack Mountains.⁵ He hiked and read and watched others playing ball. In the arts and crafts program he made some good drawings and even got to learn a little bit about watercolors. He put together clowns and airplanes and helicopters out of discarded cardboard and wood and clothing. From time to time his hand hurt, but the fingers seemed slowly to be coming back to life.

570 “Patience, young man,” the doctors told him when he returned to the city. “You’re getting there.”

One or two additional operations were still necessary. But there was no urgency. And he no longer needed the leg brace.

On the first day of school, one of the secretaries found him in the hallway and told him to report to Mrs. English.

“Did you have a good summer?” Mrs. English asked.

“It was okay,” Zebra said.

Q CHARACTER

Why does Zebra thank John Wilson?

5. **Adirondack** (ăd’ə-rŏn’dăk’) **Mountains:** mountains covering a large area of northeast New York State.

“This came for you in the mail.”

She handed him a large brown envelope. It was addressed to Adam
580 Zebra, Eighth Grade, at the school. The sender was John Wilson, with
a return address in Virginia.

“Adam, I admit I’m very curious to see what’s inside,” Mrs. English said.
She helped Zebra open the envelope.

Between two pieces of cardboard were a letter and a large color photograph.

The photograph showed John Wilson down on his right knee before a
glistening dark wall. He wore his army jacket and blue jeans and boots,
and the cap with the words LAND ROVER. Leaning against the wall to his
right was Zebra’s drawing of the helicopter and the zebra racing together
across a facelike landscape. The drawing was enclosed in a narrow frame.

590 The wall behind John Wilson seemed to glitter with a strange
black light. **R**

Zebra read the letter and showed it to Mrs. English.

Dear Zebra,

*One of the people whose names are on this wall was among
my very closest friends. He was an artist named Leon Kellner.
Each year I visit him and leave a gift—something very special that
someone creates and gives me. I leave it near his name for a few
hours, and then I take it to my studio in Virginia, where I keep
a collection of those gifts. All year long I work in my studio, but
600 come summer I go looking for another gift to give him.*

Thank you for your gift.

*Your friend,
John Wilson*

P.S. I hope your hand is healing.

Mrs. English stood staring awhile at the letter. She turned away
and touched her eyes. Then she went to a shelf on the wall behind her,
took down a large book, leafed through it quickly, found what she was
searching for, and held it out for Zebra to see.

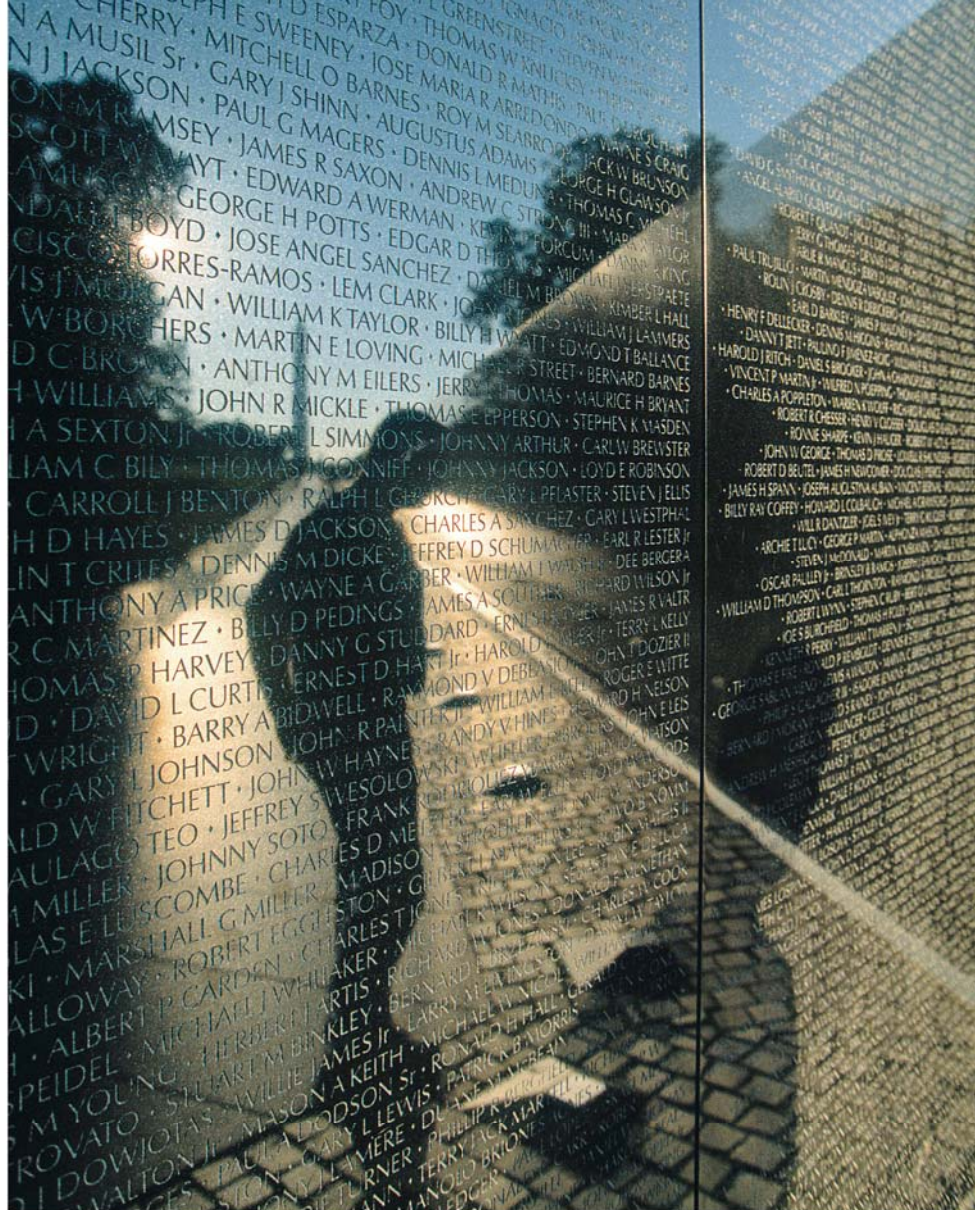
Zebra found himself looking at the glistening black wall of the
610 Vietnam Memorial in Washington, D.C. And at the names on it,
the thousands of names. . . .

Later, in the schoolyard during recess, Zebra stood alone at the chain-link
fence and gazed down the street toward Franklin Avenue. He thought
how strange it was that all the houses on this street had seemed to turn
toward John Wilson that day, the windows and porches and columns
and doors, as if saluting him.

Had that been only his imagination?

R VISUALIZE

Reread lines 585–592.
Sketch the photo Zebra
found in the envelope.



ANALYZE VISUALS

Look carefully at this photograph. How do you think it was taken? What feelings was the photographer trying to show?

Maybe, Zebra thought, just maybe he could go for a walk to Franklin Avenue on Saturday or Sunday. He had not walked along Franklin Avenue since the accident; had not gone down that steep hill. Yes, he would walk carefully down that hill to the corner and walk back up and past the school and then the four blocks home.

Andrea came over to him.

“We didn’t get picked for the story class with Mrs. English,” she said.


“I won’t have to listen to any more of your gloomy stories.”

Zebra said nothing.

“You know, I think I’ll walk home today instead of taking the school bus,” Andrea said.

“Actually, I think I’ll walk, too,” Zebra said. “I was thinking maybe

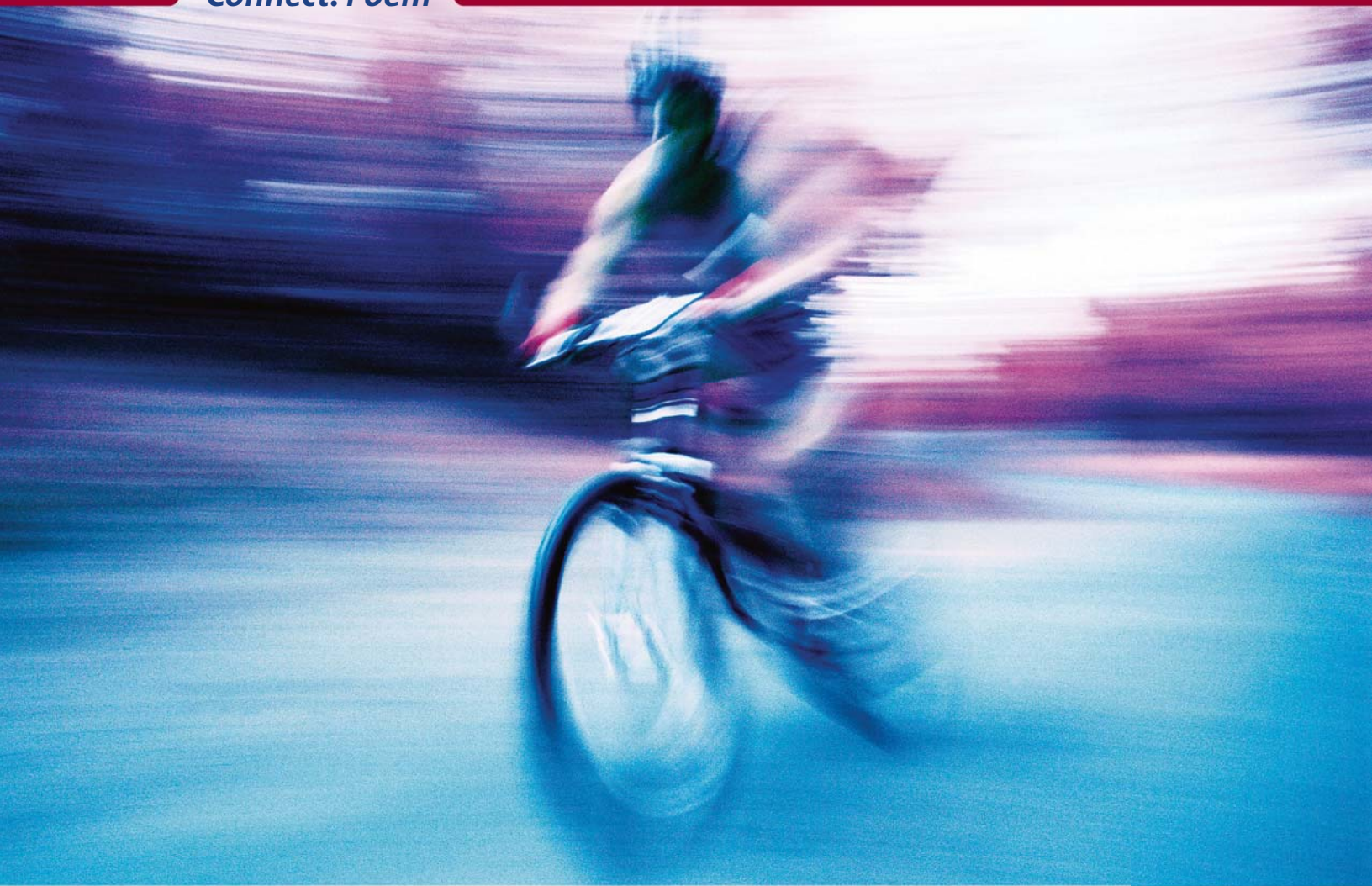
I could pick up some really neat stuff in the street.”

“You are becoming a pleasant life form,” Andrea said.  **S**

S CHARACTER

Reread lines 618–631.

Why is it important for Zebra to walk along Franklin Avenue again?



THE Rider

NAOMI SHIHAB NYE

A boy told me
if he rollerskated fast enough
his loneliness couldn't catch up to him,

the best reason I ever heard
5 for trying to be a champion.

What I wonder tonight
pedaling hard down King William Street
is if it translates to bicycles.

A victory! To leave your loneliness
10 panting behind you on some street corner
while you float free into a cloud of sudden azaleas,
luminous pink petals that have never felt loneliness,
no matter how slowly they fell.



R3.3 Analyze characterization as delineated through a character's thoughts, words, speech patterns, and actions; the narrator's description; and the thoughts, words, and actions of other characters.

Comprehension

- Recall** How does Zebra get his name?
- Recall** What does John Wilson do with Zebra's drawing?
- Represent** On the basis of the description in the story, sketch Zebra's drawing of a helicopter and a zebra racing together over a landscape.

Literary Analysis

- Visualize** Choose three sketches from the chart you made while reading "Zebra." Which of the author's words helped you draw these sketches?
- Identify Characters** Complete a chart like the one shown by identifying each character as a main character or a minor character.
- Analyze Character** How does Zebra change, or grow, from the beginning of the story to the end? Support your answer with details from the narrator's descriptions and from Zebra's and other characters' thoughts, words, and actions.
- Evaluate Characters** A **static character** doesn't change throughout a story. A **dynamic character** changes as a result of events in a story. Do you think John Wilson is a static or dynamic character? Support your answer with examples from the story.
- Compare Literary Works** Consider the character Zebra and the speaker in "The Rider" on page 204. How are they alike? How are they different?

Characters	Main or Minor	Explanation
Zebra		
John Wilson		
Mrs. English		
Andrea		

Extension and Challenge

- Creative Project: Art** Choose three characters from this story and decide what everyday things you would use to make a "sculpture" of each of them. For each character, list the objects and tell why you chose them.
- SOCIAL STUDIES CONNECTION** What challenges did Vietnam veterans like John Wilson face when they came home? Research what aid and resources were available to them as they sought help in the **healing** process. Share your findings with the class.



RESEARCH LINKS

For more on the aid and resources available to Vietnam veterans, visit the Research Center at ClassZone.com.



Downhearted by Janine Hilder is an example of a found objects sculpture.

Vocabulary in Context

VOCABULARY PRACTICE

For each set, choose the word that differs most in meaning from the other words. Refer to a dictionary if you need help.

1. (a) elaborate, (b) ornate, (c) intricate, (d) plain
2. (a) joyously, (b) glumly, (c) delightedly, (d) exuberantly
3. (a) thick, (b) fat, (c) gaunt, (d) full
4. (a) smile, (b) grimace, (c) grin, (d) laugh
5. (a) somber, (b) dreary, (c) angry, (d) depressing
6. (a) cringe, (b) flinch, (c) approach, (d) wince
7. (a) disciplinarian, (b) counselor, (c) advisor, (d) guide
8. (a) jauntily, (b) slowly, (c) lightheartedly, (d) cheerfully
9. (a) outline, (b) contour, (c) color, (d) shape
10. (a) scrape, (b) chafe, (c) rub, (d) bless



VOCABULARY IN WRITING

What role did John Wilson play in Zebra's healing process? Write a paragraph about this, using three or more vocabulary words. You could start like this.

EXAMPLE SENTENCE

Before meeting John Wilson, Zebra's injury made him somber and sad.

VOCABULARY STRATEGY: SIMILES

Writers sometimes use **similes** to compare two things (using the words *like* or *as*) that are not alike. In this story, Zebra's fingers are said to be "rigid and curled," "**like** dead leaves that never fell." This simile helps you see his fingers in a new way.

Similes can also provide context clues to help you figure out the meaning of unknown words. If you can visualize dead leaves, you can understand the meaning of *rigid*.

PRACTICE Use the simile in each sentence as a context clue to help you define the boldfaced word.

1. Teresa felt as **emancipated** as a prisoner recently released from jail.
2. Like a dam bursting, the **impasse** between the enemies was finally broken.
3. The sight of his destroyed home made him **recoil** like a snake.
4. The clues to the robbery were as **enigmatic** as unidentified ruins found in a desert.
5. Tom was as **tenacious** in business as a survivor hanging on to a lifeboat.



R1.1 Identify idioms, analogies, metaphors, and **similes in prose** and poetry.

VOCABULARY PRACTICE

For more practice, go to the **Vocabulary Center** at **ClassZone.com**.

Reading-Writing Connection



W2.1abc

Demonstrate an understanding of the characters in “Zebra” by responding to these prompts. Then complete the **Grammar and Writing** exercise.

WRITING PROMPTS	SELF-CHECK
<p>A. Short Response: Write a Character Sketch When Zebra and John Wilson first notice each other, the author gives a long description of John Wilson. Now it’s your turn. Describe Zebra in one paragraph.</p>	<p>A strong description will . . .</p> <ul style="list-style-type: none">• include details about how Zebra looks, acts, and talks• use specific details from the story
<p>B. Extended Response: Write a Letter Write a two- or three-paragraph letter that Zebra might send in response to John Wilson’s letter. It should include a description of how the art class and their friendship helped heal his hand and spirits.</p>	<p>An interesting letter will . . .</p> <ul style="list-style-type: none">• respond to details in John Wilson’s letter• include descriptions that Zebra would be likely to make

GRAMMAR AND WRITING

USE CORRECT VERB TENSE Verb tense indicates the time that an action takes place. The three basic verb tenses are **present, past, and future**. In your writing, be sure to use the same verb tense when describing actions that happen at the same time. Only make a change in verb tense if actions are happening at different times.

Original: I **am** grateful for your encouragement. I **looked** forward to seeing you again. (*Am is present tense, and looked is past tense.*)

Revised: I **am** grateful for your encouragement. I **look** forward to seeing you again. (*Since both actions are happening in the present, both verbs should be present tense.*)

PRACTICE Choose the correct verb tense to complete the sentence.

1. I feel good when I work on my art. It (reflected, reflects) my creativity.
2. Art inspires me. It (helps, helped) me to focus my energy.
3. After the accident, I never thought my hand would get better. Now I (knew, know) I’ll be fine.
4. I will always remember you and (will try, tried) to keep in touch.

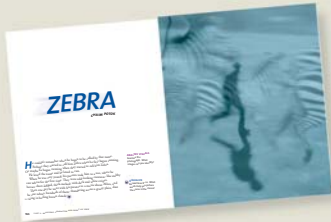
For more help with verb tenses, see pages R56–R57 in the **Grammar Handbook**.



LC1.4 Demonstrate the mechanics of writing (e.g., quotation marks, commas at end of dependent clauses) and **appropriate English usage** (e.g., pronoun reference).

The Legacy of the Vietnam War

- Feature Article, page 209
- Letter, page 212
- Timeline, page 214



Use with “Zebra,”
page 184.



R2.1 Understand and analyze the differences in structure and purpose between various categories of informational materials (e.g., textbooks, newspapers, instructional manuals, signs).

W2.5 Write summaries of reading materials: a. Include the main ideas and most significant details. b. Use the student’s own words, except for quotations. c. Reflect underlying meaning, not just the superficial details.

What’s the Connection?

In “Zebra” you read about a veteran of the Vietnam War. In the following selections, you will learn more about the war and the Vietnam Veterans Memorial.

Skill Focus: Identify Main Ideas

Have you ever seen a news report about something, such as digital music, and then read about that topic in a book? Even though they were on the same subject, it is likely that the news report and the book each had a different **main idea**, the most important thing that a writer wants you to know about a topic.

Finding main ideas can help you learn information faster and remember it better. It can also help you **summarize** the most important ideas a writer presents. Here are some tips:

- Many times, the main idea of a paragraph is directly stated in a **topic sentence**, usually at the start or end of the paragraph.
- **Significant details**, such as examples and facts, help you understand the main ideas.

As you read the selections that follow, use a chart like the one shown to record main ideas and significant details you encounter.

Page 209, lines 1–25

Main idea: People leave keepsakes at the Vietnam Wall.

Detail: Dvery Felton Jr. has dedicated his life to taking care of the keepsakes.



Pages 209–210, lines 26–42

Main idea:

Detail:

The Collected Grief of a Nation



FOCUS ON FORM
 This is a **feature article**, a nonfiction article found in a newspaper or magazine. Its purpose is to provide interesting information. Unlike a news article, it does not need to focus on current events.

AN EXHIBIT OF MEMENTOS FROM THE VIETNAM WALL *by Judith Weinraub*

At 19 Duery Felton Jr. was drafted and sent to Vietnam.

At 20 the D.C. native, assigned to the 1st Infantry Division, was badly wounded—so badly he refuses to discuss the details. “I was almost a name on the Wall,” he says simply.

Decades later, Felton has made 10 the Vietnam Wall—or more properly, the tens of thousands of objects that have been left there since it was dedicated in 1982—the center of his life. From dog tags

to combat boots, letters to prayers, he looks after them, he researches them, he speaks for them.

And the objects have become a collection of war memorabilia 20 unlike any other.

“It’s a living collection,” says Felton. “People are leaving keepsakes at a public site—things normally passed on to their children.” . . . **A**

No one would have predicted the memorial would engender such an outpouring of feeling.

A MAIN IDEAS
 Choose a phrase or sentence from lines 1–25 that sums up the most important idea of this section.

In 1981 Maya Lin's proposed
30 design—two long walls of black
granite meeting in a V, with the
names of the dead chiseled in
chronological order, set into the
gradual incline of a site near the
Lincoln Memorial—ignited a hue
and cry.

But over the years, as millions
of visitors viewed their reflections
in the polished granite and left
40 behind their tributes to the dead,
the black gash has become a
mirror of America. . . .

B MAIN IDEAS

Reread lines 26–42.
Identify a phrase or
sentence that gives the
main idea of the section.
Then do the same with
lines 43–72.

It was that way with the Vietnam
Veterans Memorial almost from
the start. In the first two years,
according to Donna Donaldson,
chief of visitor services for the
National Park Service, some 600
50 tokens of remembrance were left.
As time went on, the number grew.

It is still growing. “It became
obvious that we couldn't just
leave them sitting there,” says
Donaldson. “Something different
was happening at this memorial.”

And the offerings weren't just
flags and flowers. . . . A wooden
cross with a crown of thorns made
of barbed wire. Wedding rings.
60 Purple Hearts. A varsity letter. A
replica of a POW “tiger” cage. . . .
POW-MIA bracelets. An IV bag.
A menorah.

“The objects were different
from anything else we'd ever
collected,” says Pamela West, the
regional curator for the Park
Service's National Capital region.
“It took on its own momentum.
70 We decided to keep these things
as a museum collection and treat
it as such.”. . .



Felton got involved one day while visiting the Lanham warehouse where the objects were stored. A reporter also there that day asked about certain objects. Only Felton knew what they were. . . .

By 1984, the collection had become overwhelming, and someone in the Park Service remembered Duery Felton. He began as a volunteer, working a couple of hours a day. Felton assumed responsibility for the collection in 1988.

Felton now has a small staff and an army of volunteers. He has witnessed the changing American reaction to the war from the time he was evacuated to Walter Reed Army Medical Center in 1968 until today. “I feel the memorial meets a felt need,” he says. “It has

become America’s bulletin board, a protest site—whatever you want to say, you can say at that site.” . . . **C**

When asked what single object left at the Wall shocked him the most, he points to a black beret from the 101st Airborne Division reconnaissance unit ambushed in November 1967. “It was left by the sole surviving member of a 12-man unit some 20 years after the fact,” he says, shaking his head.

At the Wall, the Capitol and the Washington Monument look postcard-perfect in the distance. And as Lincoln—the symbol of this country’s other divisive war—looks down from his majestic perch nearby, people are still bringing offerings to the Wall. **D**

C FEATURE ARTICLE

Reread Felton’s thoughts about the Wall. Then reread **Focus on Form** on page 209. What makes the Wall such a good topic for a feature article?

D MAIN IDEAS

Sometimes the main idea of a text is **implied**. In other words, it is suggested but not directly stated. What is the implied main idea of the last paragraph of this article? (Think about what all the supporting details add up to.)



This black beret (left) and purple heart (right), along with the other items shown were all left at the Wall.

A Mother's Words

Mrs. Eleanor Wimbish of Glen Burnie, Maryland, is the mother of William R. Stocks, who died in the Vietnam War. For years she left letters to her son under his name on the Vietnam Veterans Memorial in Washington, D.C. **E**

E MAIN IDEAS

Carefully read the headline and introductory text at the top of this page. These will help you understand the main ideas of Eleanor Wimbish's letter.

Dear Bill,

Today is February 13, 1984. I came to this black wall again to see and touch your name, and as I do I wonder if anyone ever stops to realize that next to your name, on this black wall, is your mother's heart. A heart broken 15 years ago today, when you lost your life in Vietnam.

And as I look at your name, William R. Stocks, I think of how many, many times I used to wonder how scared and homesick you must have been in that strange country called
10 Vietnam. And if and how it might have changed you, for you were the most happy-go-lucky kid in the world, hardly ever sad or unhappy. And until the day I die, I will see you as you laughed at me, even when I was very mad at you, and the next thing I knew, we were laughing together.

But on this past New Year's Day, I had my answer. I talked by phone to a friend of yours from Michigan, who spent your last Christmas and the last four months of your life with you. Jim told me how you died, for he was there and saw the helicopter crash. He told me how you had flown
20 your quota and had not been scheduled to fly that day. How the regular pilot was unable to fly and had been replaced by someone with less experience. How they did not know the exact cause of the crash. . . .

He told me how, after a while over there, instead of a yellow streak, the men got a mean streak down their backs.

Each day the streak got bigger and the men became meaner. Everyone but you, Bill. He said how you stayed the same, happy-go-lucky guy that you were when you arrived in Vietnam. How your warmth and friendliness drew the

30 guys to you. How your lieutenant gave you the nickname of “Spanky,” and soon your group, Jim included, were all known as “Spanky’s gang.” How when you died it made it so much harder on them for you were their moral support. And he said how you of all people should never have been the one to die. **F**

How it hurts to write this. But I must face it and then put it to rest. I know after Jim talked to me, he must have relived it all over again and suffered so. Before I hung up the phone I told Jim I loved him. Loved him for just being your

40 close friend, and for being there with you when you died. How lucky you were to have him for a friend, and how lucky he was to have had you. . . .

They tell me the letters I write to you and leave here at this memorial are waking others up to the fact that there is still much pain left, after all these years, from the Vietnam War. **G**

But this I know. I would rather have had you for 21 years, and all the pain that goes with losing you, than never to have had you at all.

Mon

F MAIN IDEAS


Reread lines 24–35. What **significant details** does this paragraph reveal about Bill’s personality and his influence on others? Use your own words or brief quotations to answer.

G MAIN IDEAS

This paragraph contains one of the main ideas of the letter. What is it?

Timeline: U.S. Involvement in Vietnam

The seeds of the Vietnam War were planted in 1858 when France attacked Vietnam for control of the government. After decades of frustration under foreign rule, many Vietnamese began supporting the Communist movement against the French. Meanwhile, the United States struggled against the spread of communism worldwide.

	USA	VIETNAM
1950s	<p>1950 The United States sends economic aid to the French forces in Vietnam.</p>	<p>1954 The French are defeated. Vietnam divides into Communist North and non-Communist South.</p> <p>1957 Communist rebels (the Viet Cong) fight for control of South Vietnam.</p>
1960s	<p>1965 Antiwar protests become widespread.</p> <p>1968 U.S. citizens begin to think the war cannot be won.</p>	<p>1965 The United States bombs North Vietnam. The first U.S. combat troops arrive in South Vietnam.</p> <p>1968 The number of U.S. troops in Vietnam reaches its peak. The North Vietnamese and the Viet Cong launch the Tet offensive, a series of surprise attacks.</p>
1970s	<p>1970 Four students are killed at an antiwar demonstration in Ohio.</p> 	<p>1973 All U.S. troops leave Vietnam.</p> <p>1975 South Vietnam surrenders to the Communists. The U.S. Embassy in Vietnam is evacuated.</p> 
1980s	<p>1982 The Vietnam Veterans Memorial is dedicated in Washington, D.C.</p>	<p>1986 The Vietnamese government begins economic restructuring.</p>
1990s	<p>1995 The United States and Vietnam restore full diplomatic relations. H</p>	



H FEATURE ARTICLE
How does this timeline help you understand the feature article on pages 209–211?



R2.1 Understand and analyze the differences in structure and purpose between various categories of informational materials (e.g., textbooks, newspapers, instructional manuals, signs).

W2.5 Write summaries of reading materials: a. Include the main ideas and most significant details. b. Use the student's own words, except for quotations. c. Reflect underlying meaning, not just the superficial details.

Comprehension

1. **Recall** When did the last U.S. combat troops leave Vietnam?
2. **Clarify** What kind of person was Bill Stocks?
3. **Clarify** In general, how would you describe the “tokens of remembrance” people leave at the Wall?

Critical Analysis

4. **Analyze** In the feature article, the Wall is described as a “black gash,” a “mirror of America,” a “bulletin board,” and a “protest site.” Pick one of these phrases and explain what it suggests about the Wall.
5. **Identify Main Idea** Think about the main idea of Eleanor Wimbish’s letter. Describe this main idea to a friend or relative.

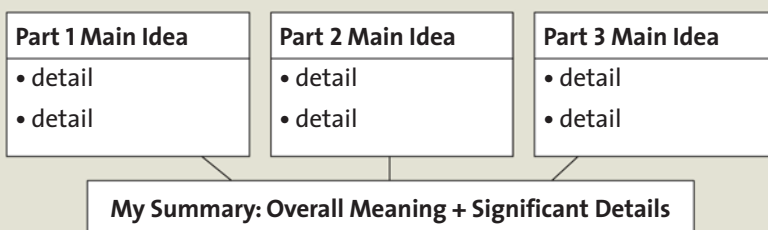
Read for Information: Write a Summary

WRITING PROMPT

Write a one-paragraph **summary** of the letter.

A **summary** is a brief retelling in your own words of the main ideas in a piece of writing. It should be no more than one-third as long as the original document. Follow these steps as you write and present it.

1. Break the selection into parts, such as paragraphs or sections.
2. Jot down the main idea and significant details in each part. Eliminate superficial details that tell little or nothing about the main idea. Think about the underlying meaning—the message the author wanted to get across. Use your own words, except for quotations.
3. Write a topic sentence explaining the overall meaning of the text. Then provide the most significant details, ones that help the reader understand the meaning.



The Scholarship Jacket

Short Story by Marta Salinas

What stands in the way of your **DREAMS?**



R3.5 Contrast points of view (e.g., first and third person, limited and omniscient, subjective and objective) in narrative text and explain how they affect the overall theme of the work.

Also included in this lesson: R1.3 (p. 225)

KEY IDEA Your dream may be to go to camp, to be a star on the basketball court, to be class president, or to go to college someday. Whatever it is, hard work and luck can help you fulfill that dream. But, like the narrator of “The Scholarship Jacket,” you may encounter **obstacles** that block your progress.

QUICKWRITE With a small group of classmates, discuss your dream for the future. What obstacles might you encounter while working to make your dream come true? Then, in your journal, write one or two ways to overcome each obstacle.





LITERARY ANALYSIS: FIRST-PERSON POINT OF VIEW

When you listen to a friend talk, you can learn a great deal about him or her. Your friend’s personality, experiences, and opinions all come through. The same is true when you read a story from one character’s point of view. When a story is told from the **first-person point of view**, the narrator

- is a character in the story
- tells the story using the pronouns *I, me, we,* and *us*
- tells the story as he or she experiences it

As you read “The Scholarship Jacket,” notice how the information you receive is limited to what the narrator sees, hears, thinks, and feels.

READING SKILL: MAKE INFERENCES

One way to get the most out of what you read is to make logical guesses, or **inferences**, about things that are not directly stated. Base your inferences on details in the story and on your own knowledge and experiences. As you read “The Scholarshic Jacket,” record each inference you make in an equation like the one shown.

Details from the Text	My Experiences	Inference
Martha couldn't play sports because of cost.	I couldn't go to playoffs because of expense.	Martha's grand-parents don't have extra money.

VOCABULARY IN CONTEXT

These words help tell the story of a girl facing obstacles. Write the word that best completes each sentence.

WORD	agile	dismay	falsify
LIST	despair	eavesdrop	vile

1. She unhappily swallowed the _____ medicine.
2. He would often _____ on his parents’ conversations.
3. He tried not to _____ over the terrible news.
4. She climbed the tree in a very _____ manner.
5. There was a look of _____ when she received the news.
6. Don’t _____ the records to hide the truth.

California Native

Marta Salinas was born in Coalinga, California, and received a degree in creative writing from the University of California at Irvine. “The Scholarship Jacket” is one of several short stories Salinas has published in journals and collections.



Marta Salinas
born 1949

Background

Texas History The main character in “The Scholarship Jacket” is a Mexican-American girl who lives in Texas. The history of Tejanos, or Texas Mexicans, dates back more than 200 years. As early as 1731, Tejanos established a ranch community in what was then northeastern Mexico. About 100 years later, Mexico invited immigrants from the United States to settle in the region. The Tejanos and the immigrants eventually joined forces to fight for their independence from Mexico, and in 1845, Texas became part of the United States. Mexicans continued migrating to Texas, but they often faced discrimination. Today, over seven million residents of Texas are Mexican Americans.



MORE ABOUT THE AUTHOR AND BACKGROUND

To learn more about Marta Salinas and Tejano history and culture, visit the Literature Center at ClassZone.com.

The Scholarship Jacket

Marta Salinas

The small Texas school that I went to had a tradition carried out every year during the eighth-grade graduation: a beautiful gold and green jacket (the school colors) was awarded to the class valedictorian, the student who had maintained the highest grades for eight years. The scholarship jacket had a big gold S on the left front side and your name written in gold letters on the pocket.

My oldest sister, Rosie, had won the jacket a few years back, and I fully expected to also. I was fourteen and in the eighth grade. I had been a straight A student since the first grade and this last year had looked
10 forward very much to owning that jacket. My father was a farm laborer who couldn't earn enough money to feed eight children, so when I was six I was given to my grandparents to raise. We couldn't participate in sports at school because there were registration fees, uniform costs, and trips out of town; so, even though our family was quite **agile** and athletic there would never be a school sports jacket for us. This one, the scholarship jacket, was our only chance. **A**

In May, close to graduation, spring fever had struck as usual with a vengeance.¹ No one paid any attention in class; instead we stared out the windows and at each other, wanting to speed up the last few weeks of

ANALYZE VISUALS

On the basis of the **details** in the painting, how do you think the girl is feeling?

agile (əj'əl) *adj.* quick and light in movement

A FIRST-PERSON POINT OF VIEW

Who is the narrator?
What have you learned from her so far?

1. **with a vengeance** (vēn'jəns): to an extreme degree.

Bernadita (1922), Robert Henri. Oil on canvas, 24 1/8" x 20 1/8". Gift of the San Diego Wednesday Club. © San Diego Museum of Art (1926:138).



ROBERT HENRI

20 school. I **despaired** every time I looked in the mirror. Pencil thin, not a curve anywhere. I was called “beanpole” and “string bean,” and I knew that’s what I looked like. A flat chest, no hips, and a brain; that’s what I had. That really wasn’t much for a fourteen-year-old to work with, I thought, as I absent-mindedly wandered from my history class to the gym. Another hour of sweating in basketball and displaying my toothpick legs was coming up. Then I remembered my P.E. shorts were still in a bag under my desk where I’d forgotten them. I had to walk all the way back and get them. Coach Thompson was a real bear if someone wasn’t dressed for P.E. She had said I was a good forward and even tried to talk Grandma
30 into letting me join the team once. Of course Grandma said no.

despair (dĭ-spâr’) v. to lose hope

I was almost back at my classroom door when I heard voices raised in anger as if in some sort of argument. I stopped. I didn’t mean to **eavesdrop**, I just hesitated, not knowing what to do. I needed those shorts and I was going to be late, but I didn’t want to interrupt an argument between my teachers. I recognized the voices: Mr. Schmidt, my history teacher, and Mr. Boone, my math teacher. They seemed to be arguing about me. I couldn’t believe it. I still remember the feeling of shock that rooted me flat against the wall as if I were trying to blend in with the graffiti written there.

eavesdrop (ēvz’drŏp’) v. to listen secretly to a private conversation of others

40 “I refuse to do it! I don’t care who her father is, her grades don’t even begin to compare to Martha’s. I won’t lie or **falsify** records. Martha has a straight A-plus average and you know it.” That was Mr. Schmidt and he sounded very angry. Mr. Boone’s voice sounded calm and quiet.

falsify (fôl’sə-fī’) v. to make false by adding to or changing

“Look. Joann’s father is not only on the Board, he owns the only store in town: we could say it was a close tie and—”

The pounding in my ears drowned out the rest of the words, only a word here and there filtered through. “. . . Martha is Mexican . . . resign . . . won’t do it . . .” Mr. Schmidt came rushing out and luckily for me went down the opposite way toward the auditorium, so he didn’t see me.

50 Shaking, I waited a few minutes and then went in and grabbed my bag and fled from the room. Mr. Boone looked up when I came in but didn’t say anything. To this day I don’t remember if I got in trouble in P.E. for being late or how I made it through the rest of the afternoon. I went home very sad and cried into my pillow that night so Grandmother wouldn’t hear me. It seemed a cruel coincidence that I had overheard that conversation. **B**

B FIRST-PERSON POINT OF VIEW

Reread lines 46–55. How does the argument between Mr. Schmidt and Mr. Boone make Martha feel?

The next day when the principal called me into his office I knew what it would be about. He looked uncomfortable and unhappy. I decided I wasn’t going to make it any easier for him, so I looked him straight in the eyes. He looked away and fidgeted with the papers on his desk. **C**

C MAKE INFERENCES

Why is the principal unhappy?

60 “Martha,” he said, “there’s been a change in policy this year regarding the scholarship jacket. As you know, it has always been free.” He cleared

his throat and continued. “This year the Board has decided to charge fifteen dollars, which still won’t cover the complete cost of the jacket.”

I stared at him in shock, and a small sound of **dismay** escaped my throat. I hadn’t expected this. He still avoided looking in my eyes.

“So if you are unable to pay the fifteen dollars for the jacket it will be given to the next one in line.” I didn’t need to ask who that was.

Standing with all the dignity I could muster, I said, “I’ll speak to my grandfather about it, sir, and let you know tomorrow.” I cried on the
70 walk home from the bus stop. The dirt road was a quarter mile from the highway, so by the time I got home, my eyes were red and puffy.

“Where’s Grandpa?” I asked Grandma, looking down at the floor so she wouldn’t ask me why I’d been crying. She was sewing on a quilt as usual and didn’t look up.

“I think he’s out back working in the bean field.”

I went outside and looked out at the fields. There he was. I could see him walking between the rows, his body bent over the little plants, hoe in hand. I walked slowly out to him, trying to think how I could best ask him for the money. There was a cool breeze blowing and a sweet
80 smell of mesquite² fruit in the air, but I didn’t appreciate it. I kicked at a dirt clod. I wanted that jacket so much. It was more than just being a valedictorian and giving a little thank you speech for the jacket on graduation night. It represented eight years of hard work and expectation. I knew I had to be honest with Grandpa; it was my only chance. He saw my shadow and looked up.

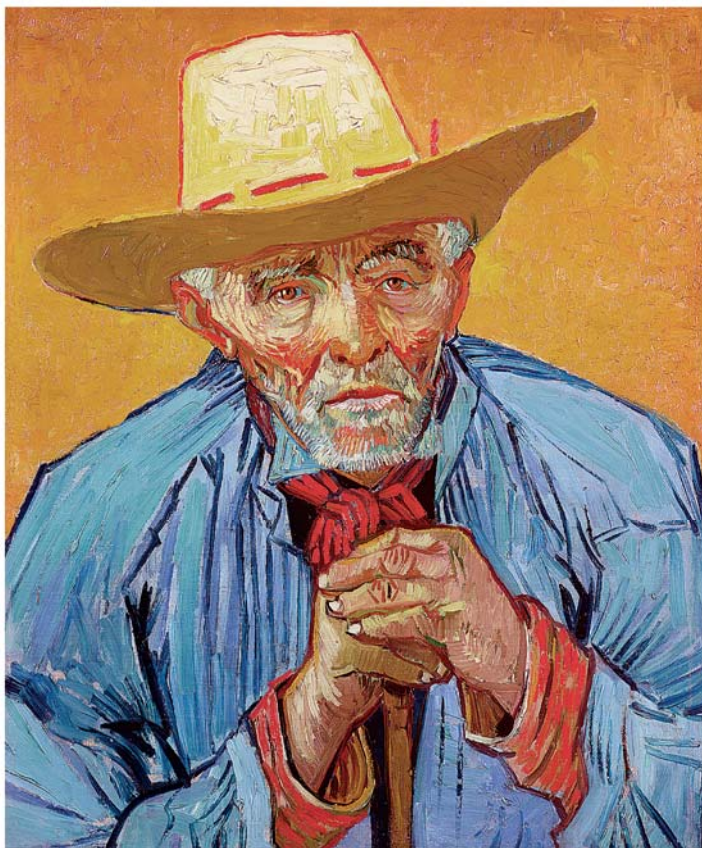
He waited for me to speak. I cleared my throat nervously and clasped my hands behind my back so he wouldn’t see them shaking. “Grandpa, I have a big favor to ask you,” I said in Spanish, the only language he knew. He still waited silently. I tried again. “Grandpa, this year the principal
90 said the scholarship jacket is not going to be free. It’s going to cost fifteen dollars, and I have to take the money in tomorrow, otherwise it’ll be given to someone else.” The last words came out in an eager rush. Grandpa straightened up tiredly and leaned his chin on the hoe handle. He looked out over the field that was filled with the tiny green bean plants. I waited, desperately hoping he’d say I could have the money.

He turned to me and asked quietly, “What does a scholarship jacket mean?”

I answered quickly; maybe there was a chance. “It means you’ve earned it by having the highest grades for eight years and that’s why
100 they’re giving it to you.” Too late I realized the significance of my words.

dismay (dĭs-mā’) *n.*
distress caused by
trouble or something
unexpected

2. **sweet smell of mesquite** (mě-skēt’): Mesquite, a small tree or shrub native to hot, dry regions of North America, has small flowers and large super-rich pods that give off a sweet smell.



Portrait of Patience Escalier (1888), Vincent van Gogh. Oil on canvas. Private collection. © Lefevre Fine Art Ltd., London/Bridgeman Art Library.

ANALYZE VISUALS

How does the man shown **compare** with your image of Martha's grandfather?

Grandpa knew that I understood it was not a matter of money. It wasn't that. He went back to hoeing the weeds that sprang up between the delicate little bean plants. It was a time-consuming job; sometimes the small shoots were right next to each other. Finally he spoke again as I turned to leave, crying.

"Then if you pay for it, Marta, it's not a scholarship jacket, is it? Tell your principal I will not pay the fifteen dollars." **D**

I walked back to the house and locked myself in the bathroom for a long time. I was angry with Grandfather even though I knew he was
110 right, and I was angry with the Board, whoever they were. Why did they have to change the rules just when it was my turn to win the jacket? Those were the days of belief and innocence.

It was a very sad and withdrawn girl who dragged into the principal's office the next day. This time he did look me in the eyes.

"What did your grandfather say?"

I sat very straight in my chair.

"He said to tell you he won't pay the fifteen dollars."

The principal muttered something I couldn't understand under his breath and walked over to the window. He stood looking out

D MAKE INFERENCES

Why won't Martha's grandfather pay the money for the jacket?

120 at something outside. He looked bigger than usual when he stood up; he was a tall, gaunt man with gray hair, and I watched the back of his head while I waited for him to speak. **E**

“Why?” he finally asked. “Your grandfather has the money. He owns a two-hundred acre ranch.”

I looked at him, forcing my eyes to stay dry. “I know, sir, but he said if I had to pay for it, then it wouldn’t be a scholarship jacket.” I stood up to leave. “I guess you’ll just have to give it to Joann.” I hadn’t meant to say that, it had just slipped out. I was almost to the door when he stopped me.

“Martha—wait.”

130 I turned and looked at him, waiting. What did he want now? I could feel my heart pounding loudly in my chest and see my blouse fluttering where my breasts should have been. Something bitter and **vile** tasting was coming up in my mouth; I was afraid I was going to be sick. I didn’t need any sympathy speeches. He sighed loudly and went back to his big desk. He watched me, biting his lip.

“Okay. We’ll make an exception in your case. I’ll tell the Board, you’ll get your jacket.” **F**

I could hardly believe my ears. I spoke in a trembling rush. “Oh, thank you, sir!” Suddenly I felt great. I didn’t know about adrenalin³ in those
140 days, but I knew something was pumping through me, making me feel as tall as the sky. I wanted to yell, jump, run the mile, do something. I ran out so I could cry in the hall where there was no one to see me.

At the end of the day, Mr. Schmidt winked at me and said, “I hear you’re getting the scholarship jacket this year.”

His face looked as happy and innocent as a baby’s, but I knew better. Without answering I gave him a quick hug and ran to the bus. I cried on the walk home again, but this time because I was so happy. I couldn’t wait to tell Grandpa and ran straight to the field. I joined him in the row where he was working, and without saying anything I crouched down and
150 started pulling up the weeds with my hands. Grandpa worked alongside me for a few minutes, and he didn’t ask what had happened. After I had a little pile of weeds between the rows, I stood up and faced him.

“The principal said he’s making an exception for me, Grandpa, and I’m getting the jacket after all. That’s after I told him what you said.”

Grandpa didn’t say anything; he just gave me a pat on the shoulder and a smile. He pulled out the crumpled red handkerchief that he always carried in his back pocket and wiped the sweat off his forehead.

“Better go see if your grandmother needs any help with supper.”

I gave him a big grin. He didn’t fool me. I skipped and ran back
160 to the house whistling some silly tune. 🎵

E FIRST-PERSON POINT OF VIEW

Reread lines 118–122.

How does the first-person point of view limit your understanding of what the principal is thinking?

vile (vīl) *adj.* disgusting; unpleasant

F MAKE INFERENCES

Why do you think the principal changed his mind?

3. **adrenalin** (ə-drĕn’ē-lĭn): a hormone that speeds up the heartbeat and increases bodily energy. The body produces adrenalin when a person experiences emotions such as excitement or fear.



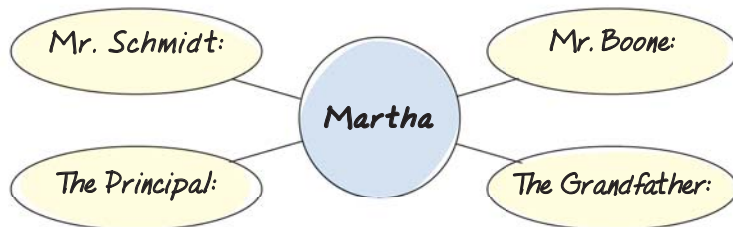
R3.5 Contrast points of view (e.g., first and third person, limited and omniscient, subjective and objective) in narrative text and explain how they affect the overall theme of the work.

Comprehension

- 1. Recall** Why does Martha call the scholarship jacket “our only chance”?
- 2. Clarify** What do Mr. Boone and Mr. Schmidt argue about?
- 3. Summarize** Tell why the scholarship jacket is so important to Martha. Cite evidence from the story.

Literary Analysis

- 4. Make Inferences** Review the inferences that you recorded in equations. Have any of your inferences changed after reading the story? If so, write a revised inference next to the equation. Explain your reasons for the change.
- 5. Interpret** Reread lines 47–48. During the teachers’ argument, one of the teachers says, “Martha is Mexican.” What could he mean by this?
- 6. Analyze Character** Martha is the main character in the story. Use a web to describe how the minor characters interact with Martha and what effect they have on the story.



- 7. Draw Conclusions** Martha’s grandfather says little, but his words and actions mean much to Martha. What does Martha learn from him? Explain how you came to this conclusion.
- 8. Contrast Points of View** The story of “The Scholarship Jacket” is told from the first-person point of view. Think about how the story might change if instead you knew everyone’s thoughts and feelings. In what ways would the story be different? Would such a change affect the overall theme of the story? Explain.

Extension and Challenge

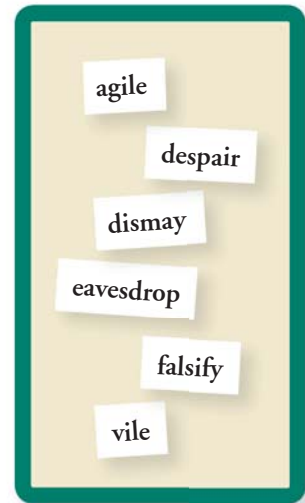
- 9. Big Question Activity** How would Martha answer the Big Question on page 216? Write a thank-you speech for Martha to give when she receives her scholarship jacket. In the speech, mention the **obstacles** Martha had to overcome in order to achieve this award.

Vocabulary in Context

VOCABULARY PRACTICE

Answer each question to show your understanding of the vocabulary words.

1. Which is a way to **falsify**—forging a signature or correcting an error?
2. Would an **agile** person be more likely to sing well or run quickly?
3. If I began to **despair**, would I more likely mingle with others or keep to myself?
4. Which is the more **vile** material—rotting garbage or rose petals?
5. Would losing one’s glasses or having lunch with friends more likely cause **dismay**?
6. If you were going to **eavesdrop**, would you talk on the phone or listen behind a door?



VOCABULARY IN WRITING

If someone asked you to summarize this story, what would you say? Use at least three vocabulary words in your account of the story’s events. Here is a sample beginning.

EXAMPLE SENTENCE

Martha did not mean to eavesdrop, but she overheard an argument.

VOCABULARY STRATEGY: CONTEXT CLUES

Sometimes writers tell you directly what difficult words mean. This kind of context clue, a **definition**, usually follows the difficult word. It is set off by commas or dashes or by expressions like *that is*. Look for a definition of *valedictorian* on page 218 of this story.

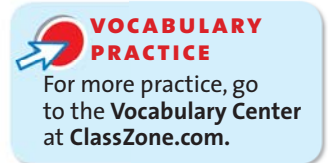
Sometimes the definition might be in the form of a **synonym**, a word that has the same or similar meaning. Look for *falsify* and its synonym in the same sentence on page 220 of this story.

PRACTICE Define the boldfaced words. Identify context clues that helped you understand the meaning of the word.

1. Loretta is a **polyglot**—that is, someone who knows several languages.
2. The hurricane began as an **amorphous** mass—a shapeless group of clouds.
3. When I **disparaged** him, he put me down in the same way.
4. She was not simply happy to receive the gift; she was **euphoric**.
5. The sleep clinic treats **somnambulists**, people who walk in their sleep.



R1.3 Clarify word meaning through the use of definition, example, restatement, or contrast.



A Retrieved Reformation

Short Story by O. Henry

Who deserves a second CHANCE?



R3.5 Contrast points of view (e.g., first and third person, limited and omniscient, subjective and objective) in narrative text and explain how they affect the overall theme of the work.

Also included in this lesson: LC1.4
(p. 239)

KEY IDEA Everybody makes mistakes—sometimes bad ones. But some people, if they’re lucky, are given a **chance** to redeem themselves. In “A Retrieved Reformation,” a man has the opportunity to change his scheming ways. Will he take it?

DISCUSS With a small group, think of one or two individuals who could have used a second chance. Perhaps it’s a coach who had a losing season. Maybe it’s someone who betrayed a friend’s secret. What criteria could be used to determine whether that person deserves another chance?



● LITERARY ANALYSIS: OMNISCIENT POINT OF VIEW

What would it be like to know what all your friends are thinking? The feeling would be similar to reading a story written in the **third-person omniscient point of view**.

An omniscient, or all-knowing, narrator

- tells the story using the pronouns *he, she, it, and they*
- is aware of what all the characters in the story are thinking and doing

As you read “A Retrieved Reformation,” notice when you have more information than the characters do.

● READING STRATEGY: PREDICT

One way to make reading a story even more interesting is to **predict** what will happen next. Your predictions won’t always be correct, but finding out whether they are correct or not can be fun. As you read “A Retrieved Reformation,” record your predictions in a chart like the one shown.

<i>My Prediction</i>	<i>Reason for Prediction</i>
<i>Jimmy will keep cracking safes.</i>	

Review: Make Inferences

▲ VOCABULARY IN CONTEXT

The boldfaced words help tell the story of a man who is given another chance. Figure out the meaning of each word by using the context clues in each of the phrases.

1. **saunter** casually through the park
2. might **balk** and change his mind at the last minute
3. friendly neighbors chatting **genially**
4. an upright, **virtuous** individual
5. **compulsory** attendance with no excuses allowed
6. slipped away like an **elusive** butterfly
7. tried to **rehabilitate** the injured man
8. honored to have such an **eminent** guest
9. a suitcase in the corner **unperceived** by anyone
10. promised **retribution** if the offender was caught

An Early Reader

How could one of the most famous short story writers of all time die with only 23 cents in his pocket? That is what happened to William Sydney Porter, better known as O. Henry. Porter’s adventures



O. Henry
1862–1910

began in the home of his aunt, who raised him. She encouraged the young boy’s love of reading, writing, and drawing caricatures, which are comically exaggerated representations of people. The sense of humor seen in his drawings often appears in his writing.

No Ordinary Life Porter continued writing and illustrating throughout his adult life in addition to working as a pharmacist, ranch hand, cook, and bank teller. Several years after leaving his position at the First National Bank of Austin, Texas, he was convicted of stealing money from the bank. He published several short stories from jail, using the pen name O. Henry in order to conceal his criminal record.

A Real Character Porter’s vast experiences serve as the inspiration for most of his stories. The main character in “A Retrieved Reformation” is based on a safecracker (someone who breaks into safes) who Porter met in prison.



MORE ABOUT THE AUTHOR

For more on O. Henry, visit the Literature Center at ClassZone.com.

A Retrieved REFORMATION

O. Henry

A guard came to the prison shoe shop, where Jimmy Valentine was assiduously stitching uppers,¹ and escorted him to the front office. There the warden handed Jimmy his pardon, which had been signed that morning by the governor. Jimmy took it in a tired kind of way. He had served nearly ten months of a four-year sentence. He had expected to stay only about three months, at the longest. When a man with as many friends on the outside as Jimmy Valentine had is received in the “stir”² it is hardly worthwhile to cut his hair. **A**

“Now, Valentine,” said the warden, “you’ll go out in the morning. Brace up, and make a man of yourself. You’re not a bad fellow at heart. Stop cracking safes, and live straight.”

“Me?” said Jimmy, in surprise. “Why, I never cracked a safe in my life.”

“Oh, no,” laughed the warden. “Of course not. Let’s see, now. How was it you happened to get sent up on that Springfield job? Was it because you wouldn’t prove an alibi for fear of compromising somebody in extremely high-toned society? Or was it simply a case of a mean old jury that had it in for you? It’s always one or the other with you innocent victims.”

ANALYZE VISUALS

What do the details in the painting help you infer about this man?

A OMNISCIENT POINT OF VIEW

Writers sometimes use the omniscient point of view to make general comments about life. Reread lines 6–8. What does this comment mean?

1. **assiduously** (ə-sīj’ōō-əs-lē) **stitching uppers**: carefully and industriously sewing together the top portions of shoes.

2. **“stir”**: a slang term for prison.



“Me?” said Jimmy, still blankly **virtuous**. “Why, warden, I never was in Springfield in my life!”

20 “Take him back, Cronin,” smiled the warden, “and fix him up with outgoing clothes. Unlock him at seven in the morning, and let him come to the bull-pen. Better think over my advice, Valentine.”

At a quarter past seven on the next morning Jimmy stood in the warden’s outer office. He had on a suit of the villainously fitting, ready-made clothes and a pair of the stiff, squeaky shoes that the state furnishes to its discharged **compulsory** guests.

The clerk handed him a railroad ticket and the five-dollar bill with which the law expected him to **rehabilitate** himself into good citizenship and prosperity. The warden gave him a cigar, and shook hands. Valentine, 30 9762, was chronicled³ on the books “Pardoned by Governor,” and Mr. James Valentine walked out into the sunshine.

Disregarding the song of the birds, the waving green trees, and the smell of the flowers, Jimmy headed straight for a restaurant. There he tasted the first sweet joys of liberty in the shape of a broiled chicken and a bottle of white wine—followed by a cigar a grade better than the one the warden had given him. From there he proceeded leisurely to the depot. He tossed a quarter into the hat of a blind man sitting by the door, and boarded his train. Three hours set him down in a little town near the state line. He went to the café of one Mike Dolan and shook hands with 40 Mike, who was alone behind the bar.

“Sorry we couldn’t make it sooner, Jimmy, me boy,” said Mike. “But we had that protest from Springfield to buck against, and the governor nearly **balked**. Feeling all right?”

“Fine,” said Jimmy. “Got my key?”

He got his key and went upstairs, unlocking the door of a room at the rear. Everything was just as he had left it. There on the floor was still Ben Price’s collar-button that had been torn from that **eminent** detective’s shirt-band when they had overpowered Jimmy to arrest him.

Pulling out from the wall a folding-bed, Jimmy slid back a panel in the 50 wall and dragged out a dust-covered suitcase. He opened this and gazed fondly at the finest set of burglar’s tools in the East. It was a complete set, made of specially tempered steel, the latest designs in drills, punches, braces and bits, jimmies, clamps, and augers, with two or three novelties invented by Jimmy himself, in which he took pride. Over nine hundred dollars they had cost him to have made at _____, a place where they make such things for the profession.

virtuous
(vûr’chōō-əs) *adj.*
morally good; honorable

compulsory
(kəm-pûl’sə-rē) *adj.*
forced; required

rehabilitate
(rē’hə-bīl’ĭ-tāt’) *v.* to
restore to useful life,
as through therapy
and education

balk (bôk) *v.* to refuse
to move or act

eminent (ĕm’ə-nənt) *adj.*
famous; well-respected

3. **chronicled** (krŏn’ĭ-kæld): written down in a record book or ledger book.

In half an hour Jimmy went downstairs and through the café. He was now dressed in tasteful and well-fitting clothes, and carried his dusted and cleaned suitcase in his hand. **B**

60 “Got anything on?” asked Mike Dolan, **genially**.

“Me?” said Jimmy, in a puzzled tone. “I don’t understand. I’m representing the New York Amalgamated Short Snap Biscuit Cracker and Frazzled Wheat Company.”

This statement delighted Mike to such an extent that Jimmy had to take a seltzer-and-milk on the spot. He never touched “hard” drinks.

B PREDICT

On the basis of Jimmy’s actions in this paragraph, what do you predict he will do?

genially (jēn’yəl-lē) *adv.*
in a pleasant, friendly manner

A week after the release of Valentine, 9762, there was a neat job of safe-burglary done in Richmond, Indiana, with no clue to the author. A scant eight hundred dollars was all that was secured. Two weeks after that a patented, improved, burglar-proof safe in Logansport was
70 opened like a cheese to the tune of fifteen hundred dollars, currency; securities and silver untouched. That began to interest the rogue catchers.⁴ Then an old-fashioned bank safe in Jefferson City became active and threw out of its crater an eruption of banknotes amounting to five thousand dollars. The losses were now high enough to bring the matter up into Ben Price’s class of work. By comparing notes, a remarkable similarity in the methods of the burglaries was noticed. Ben Price investigated the scenes of the robberies, and was heard to remark: “That’s Dandy Jim Valentine’s autograph. He’s resumed business. Look at that combination knob—jerked out as easy as pulling up a radish in wet weather. He’s got
80 the only clamps that can do it. And look how clean those tumblers were punched out! Jimmy never has to drill but one hole. Yes, I guess I want Mr. Valentine. He’ll do his bit next time without any short-time or clemency foolishness.”⁵

Ben Price knew Jimmy’s habits. He had learned them while working up the Springfield case. Long jumps, quick get-aways, no confederates,⁶ and a taste for good society—these ways had helped Mr. Valentine to become noted as a successful dodger of **retribution**. It was given out that Ben Price had taken up the trail of the **elusive** cracksman, and other people with burglar-proof safes felt more at ease. **C**

90 One afternoon Jimmy Valentine and his suitcase climbed out of the mailhack in Elmore, a little town five miles off the railroad down in the blackjack country of Arkansas. Jimmy, looking like an athletic young senior just home from college, went down the board sidewalk toward the hotel.

retribution

(rēt’rə-byōō’shən) *n.*
punishment for bad behavior

elusive (ī-lōō’sīv) *adj.*
tending to elude capture

C OMNISCIENT POINT OF VIEW

Reread lines 84–89. What information does the narrator share with you that the main character, Jimmy, doesn’t know?

4. **rogue** (rōg) **catchers**: people who chase after criminals.

5. **He’ll do his bit . . . foolishness**: He’ll serve his full term in prison without anyone shortening the length of it or pardoning him.

6. **confederates** (kən-fēd’ər-īts): accomplices or associates in crime.

A young lady crossed the street, passed him at the corner, and entered a door over which was the sign “The Elmore Bank.” Jimmy Valentine looked into her eyes, forgot what he was, and became another man. She lowered her eyes and colored slightly. Young men of Jimmy’s style and looks were scarce in Elmore.

100 Jimmy collared a boy that was loafing on the steps of the bank as if he were one of the stockholders, and began to ask him questions about the town, feeding him dimes at intervals. By and by the young lady came out, looking royally unconscious of the young man with the suitcase, and went her way.

“Isn’t that young lady Miss Polly Simpson?” asked Jimmy, with specious guile.⁷

“Naw,” said the boy. “She’s Annabel Adams. Her pa owns this bank. What’d you come to Elmore for? Is that a gold watch-chain? I’m going to get a bulldog. Got any more dimes?” **D**

110 Jimmy went to the Planters’ Hotel, registered as Ralph D. Spencer, and engaged a room. He leaned on the desk and declared his platform to the clerk. He said he had come to Elmore to look for a location to go into business. How was the shoe business, now, in the town? He had thought of the shoe business. Was there an opening? **E**

The clerk was impressed by the clothes and manner of Jimmy. He, himself, was something of a pattern of fashion to the thinly gilded youth of Elmore, but he now perceived his shortcomings. While trying to figure out Jimmy’s manner of tying his four-in-hand⁸ he cordially gave information.

120 Yes, there ought to be a good opening in the shoe line. There wasn’t an exclusive shoe store in the place. The dry-goods and general stores handled them. Business in all lines was fairly good. Hoped Mr. Spencer would decide to locate in Elmore.

He would find it a pleasant town to live in, and the people

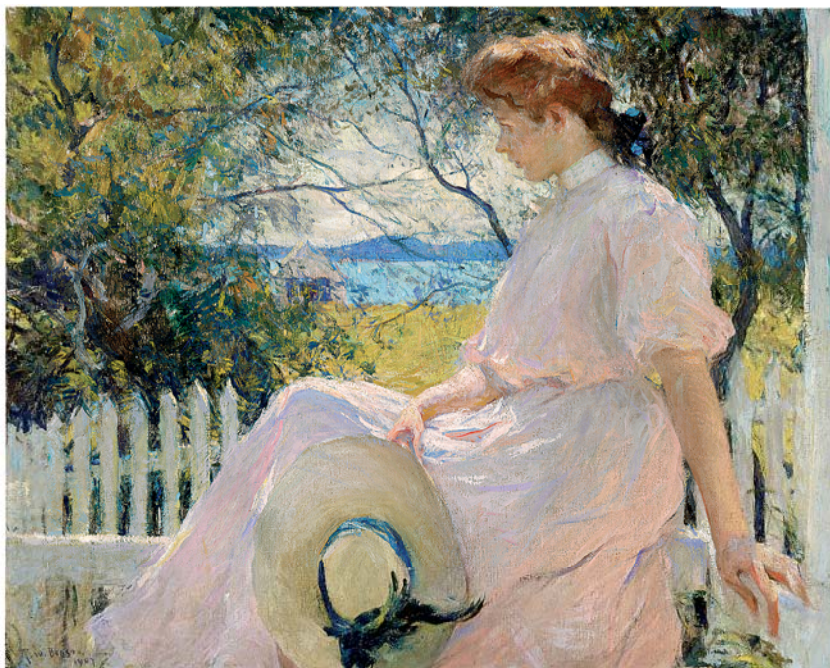
130 very sociable.

D PREDICT

What do you think will happen now that Jimmy and the bank owner’s daughter have noticed each other?

E MAKE INFERENCES

Reread lines 110–114. Why does Jimmy change his name and say he’s going into the shoe business?



Eleanor (1907), Frank Weston Benson. Oil on canvas, 64.13 cm × 76.83 cm. The Hayden Collection—Charles Henry Hayden Fund. © Museum of Fine Arts, Boston (08.326).

7. **specious guile** (spē'shəs gīl): innocent charm masking real slyness.

8. **four-in-hand**: a necktie tied in the usual way, that is, in a slipknot with the ends left hanging.

Mr. Spencer thought he would stop over in the town a few days and look over the situation. No, the clerk needn't call the boy. He would carry up his suitcase, himself; it was rather heavy.

Mr. Ralph Spencer, the phoenix⁹ that arose from Jimmy Valentine's ashes—ashes left by the flame of a sudden and alterative attack of love—remained in Elmore, and prospered. He opened a shoe store and secured a good run of trade. **F**

140 Socially he was also a success and made many friends. And he accomplished the wish of his heart. He met Miss Annabel Adams, and became more and more captivated by her charms.

F OMNISCIENT POINT OF VIEW

Who in the story knows that Ralph Spencer is also Jimmy Valentine?

At the end of a year the situation of Mr. Ralph Spencer was this: he had won the respect of the community, his shoe store was flourishing, and he and Annabel were engaged to be married in two weeks. Mr. Adams, the typical, plodding, country banker, approved of Spencer. Annabel's pride in him almost equaled her affection. He was as much at home in the family of Mr. Adams and that of Annabel's married sister as if he were already a member.

One day Jimmy sat down in his room and wrote this letter, which he mailed to the safe address of one of his old friends in St. Louis:

150 *Dear Old Pal:*

*I want you to be at Sullivan's place, in Little Rock, next Wednesday night, at nine o'clock. I want you to wind up some little matters for me. And, also, I want to make you a present of my kit of tools. I know you'll be glad to get them—you couldn't duplicate the lot for a thousand dollars. Say, Billy, I've quit the old business—a year ago. I've got a nice store. I'm making an honest living, and I'm going to marry the finest girl on earth two weeks from now. It's the only life, Billy—the straight one. I wouldn't touch a dollar of another man's money now for a million. After I get married I'm going to sell out and go West, where there won't be so much danger of having old scores brought up against me. I tell you, Billy, she's an angel. She believes in me; and I wouldn't do another crooked thing for the whole world. Be sure to be at Sully's, for I must see you. I'll bring along the tools with me. **G***

160

*Your old friend,
Jimmy*

G PREDICT

Do you think Jimmy will ever crack another safe? Why or why not?

9. **phoenix** (fē'nīks): a mythological bird that lived for 500 years and then burned itself to death, only to rise from its own ashes to live another long life.

Image not available.

Please refer to the image in the textbook.

On the Monday night after Jimmy wrote this letter, Ben Price jogged unobtrusively into Elmore in a livery buggy.¹⁰ He lounged about town in his quiet way until he found out what he wanted to know. From the
170 drugstore across the street from Spencer’s shoe store he got a good look at Ralph D. Spencer.

“Going to marry the banker’s daughter are you, Jimmy?” said Ben to himself, softly. “Well, I don’t know!”

The next morning Jimmy took breakfast at the Adamses. He was going to Little Rock that day to order his wedding suit and buy something nice for Annabel. That would be the first time he had left town since he came to Elmore. It had been more than a year now since those last professional “jobs,” and he thought he could safely venture out. **H**

After breakfast quite a family party went down together—Mr. Adams,
180 Annabel, Jimmy, and Annabel’s married sister with her two little girls,

ANALYZE VISUALS

What **mood** do the colors in the painting suggest?

H OMNISCIENT POINT OF VIEW

What do you know that Jimmy doesn’t know at this point?

10. **livery** (lĭv’ə-rē) **buggy**: a hired horse and carriage.

aged five and nine. They came by the hotel where Jimmy still boarded, and he ran up to his room and brought along his suitcase. Then they went on to the bank. There stood Jimmy's horse and buggy and Dolph Gibson, who was going to drive him over to the railroad station.

All went inside the high, carved oak railings into the banking room—Jimmy included, for Mr. Adams's future son-in-law was welcome anywhere. The clerks were pleased to be greeted by the good-looking, agreeable young man who was going to marry Miss Annabel. Jimmy set his suitcase down. Annabel, whose heart was bubbling with happiness
190 and lively youth, put on Jimmy's hat and picked up the suitcase. "Wouldn't I make a nice drummer?"¹¹ said Annabel. "My! Ralph, how heavy it is. Feels like it was full of gold bricks."

"Lot of nickel-plated shoehorns in there," said Jimmy, coolly, "that I'm going to return. Thought I'd save express charges by taking them up. I'm getting awfully economical."

The Elmore Bank had just put in a new safe and vault. Mr. Adams was very proud of it, and insisted on an inspection by everyone. The vault was a small one, but it had a new patented door. It fastened with three solid steel bolts thrown simultaneously with a single handle, and had a time
200 lock. Mr. Adams beamingly explained its workings to Mr. Spencer, who showed a courteous but not too intelligent interest. The two children, May and Agatha, were delighted by the shining metal and funny clock and knobs. **1**

While they were thus engaged Ben Price **sauntered** in and leaned on his elbow, looking casually inside between the railings. He told the teller that he didn't want anything; he was just waiting for a man he knew.

Suddenly there was a scream or two from the women, and a commotion. **Unperceived** by the elders, May, the nine-year-old girl, in a spirit of play, had shut Agatha in the vault. She had then shot the bolts
210 and turned the knob of the combination as she had seen Mr. Adams do.

The old banker sprang to the handle and tugged at it for a moment. "The door can't be opened," he groaned. "The clock hasn't been wound nor the combination set."

Agatha's mother screamed again, hysterically.

"Hush!" said Mr. Adams, raising his trembling hand. "All be quiet for a moment. Agatha!" he called as loudly as he could. "Listen to me." During the following silence they could just hear the faint sound of the child wildly shrieking in the dark vault in a panic of terror.

"My precious darling!" wailed the mother. "She will die of fright!
220 Open the door! Oh, break it open! Can't you men do something?"

1 MAKE INFERENCES

Why does "Mr. Spencer" show a "courteous but not too intelligent interest" in the new safe and vault?

saunter (sôn'ter) v. to stroll in a casual manner

unperceived (ün-per-sēvd') adj. not seen or noticed

11. **drummer**: an old-fashioned word for traveling salesman.

“There isn’t a man nearer than Little Rock who can open that door,” said Mr. Adams, in a shaky voice. “My God! Spencer, what shall we do? That child—she can’t stand it long in there. There isn’t enough air, and, besides, she’ll go into convulsions from fright.” **J**

Agatha’s mother, frantic now, beat the door of the vault with her hands. Somebody wildly suggested dynamite. Annabel turned to Jimmy, her large eyes full of anguish, but not yet despairing. To a woman nothing seems quite impossible to the powers of the man she worships.

“Can’t you do something, Ralph—try, won’t you?”

230 He looked at her with a queer, soft smile on his lips and in his keen eyes.

“Annabel,” he said, “give me that rose you are wearing, will you?”

Hardly believing that she had heard him aright, she unpinned the bud from the bosom of her dress, and placed it in his hand. Jimmy stuffed it into his vest pocket, threw off his coat and pulled up his shirt sleeves. With that act Ralph D. Spencer passed away and Jimmy Valentine took his place. **K**

“Get away from the door, all of you,” he commanded, shortly.

He set his suitcase on the table, and opened it out flat. From that time on he seemed to be unconscious of the presence of anyone else. He laid
240 out the shining, queer implements swiftly and orderly, whistling softly to himself as he always did when at work. In a deep silence and immovable, the others watched him as if under a spell.

In a minute Jimmy’s pet drill was biting smoothly into the steel door. In ten minutes—breaking his own burglarious record—he threw back the bolts and opened the door.

Agatha, almost collapsed, but safe, was gathered into her mother’s arms.

Jimmy Valentine put on his coat, and walked outside the railings toward the front door. As he went he thought he heard a faraway voice that he once knew call “Ralph!” But he never hesitated. At the door a
250 big man stood somewhat in his way.

“Hello, Ben!” said Jimmy, still with his strange smile. “Got around at last, have you? Well, let’s go. I don’t know that it makes much difference, now.”

And then Ben Price acted rather strangely.

“Guess you’re mistaken, Mr. Spencer,” he said. “Don’t believe I recognize you. Your buggy’s waiting for you, ain’t it?”

And Ben Price turned and strolled down the street.  **L**

J PREDICT

On the basis of everything you know about Jimmy, what do you think he will do?

K MAKE INFERENCES

What is Jimmy preparing to do? How does he expect it to affect his relationship with Annabel?

L MAKE INFERENCES

Why does Ben Price let Jimmy go free?



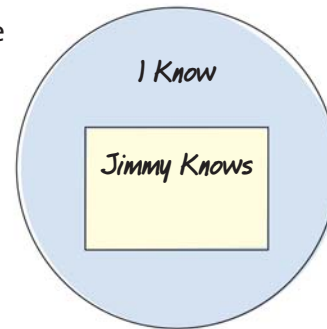
R3.5 Contrast points of view (e.g., first and third person, limited and omniscient, subjective and objective) in narrative text and explain how they affect the overall theme of the work.

Comprehension

- Recall** What successes does Jimmy achieve in Elmore?
- Recall** How does Ben Price react when Jimmy cracks the safe?
- Summarize** How has Jimmy changed?

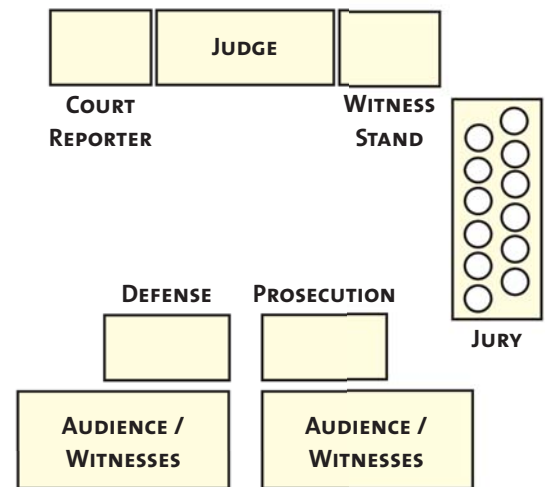
Literary Analysis

- Predict** Review the prediction chart you made as you read. How close were your predictions to what actually happens to Jimmy?
- Analyze Omniscient Point of View** Skim the story from lines 196–236. Use a graphic organizer like the one shown to note the information the reader knows that Jimmy does not.
- Identify Irony** Irony is a contrast between what is expected and what actually happens. What is ironic about the turn of events in this story?
- Contrast Points of View** “A Retrieved Reformation” is told from the third-person omniscient point of view. When a story is told from the **third-person limited point of view**, the narrator tells only what one character sees, thinks, and feels. Rewrite lines 247–256 by revealing only what Ben Price sees, thinks, and feels. How does using the third-person limited point of view affect the story?
- Evaluate the Title** A reformation is a change for the better. The word *retrieve* means “to rescue or regain something.” Think about what the title refers to. Do you think it is a good title for this story? Why or why not?



Extension and Challenge

- Speaking and Listening** Do you agree with Ben Price’s decision to let Jimmy go free? Hold a classroom trial to decide Jimmy’s fate. Choose who will be Jimmy’s defense lawyer, the prosecutor, the judge, the witnesses, the jury, the audience, and the court reporter. The defense will argue that Jimmy be granted a second **chance** and the prosecution will argue that he should be sent back to prison. The closing arguments should be presented to the classroom jury. Your arguments must be supported with evidence from the text.



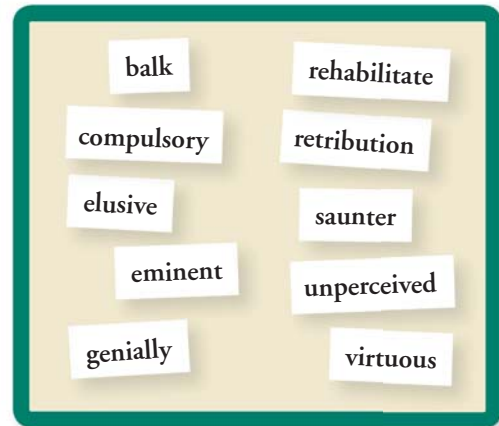
Typical courtroom layout

Vocabulary in Context

VOCABULARY PRACTICE

Synonyms are words that have the same meaning, and **antonyms** are words that have the opposite meaning. Decide whether the words in each pair are synonyms or antonyms.

1. compulsory—voluntary
2. elusive—slippery
3. virtuous—honorable
4. saunter—stroll
5. balk—agree
6. retribution—punishment
7. eminent—unknown
8. rehabilitate—restore
9. unperceived—unnoticed
10. genially—disagreeably



VOCABULARY IN WRITING

What were some of Ben Price's qualities? Write a paragraph describing Ben, using four or more vocabulary words. You could start like this.

EXAMPLE SENTENCE

Ben Price often spoke **genially**, but he always took his job seriously.

VOCABULARY STRATEGY: WORDS WITH MULTIPLE MEANINGS


Many English words have more than one meaning. For example, you might know that *compromising* can mean “giving in by both sides to reach an agreement.” But you might not be familiar with its meaning in this story (line 15), “putting someone into a bad position or situation.”

If a word does not make sense to you, look at the words around it for clues to other possible meanings. For further help, check a dictionary. For example, which of these meanings of *balk* would you expect to find in a baseball article?

balk (bôk) *v.* **1.** to refuse to move or act: *The horse balked at jumping the fence.* **2.** to make an illegal motion as a pitcher, especially to start a throw and not finish it.

PRACTICE Define the boldfaced words using context clues or a dictionary.

1. Shipping is one of the city's **key** industries.
2. He floated down the stream with the **current**.
3. Several town officials helped to **frame** the new law.
4. The stars stood out in sharp **relief** against the sky.
5. What numbers must you multiply to figure out the **volume** of a room?

 **VOCABULARY PRACTICE**
For more practice, go to the **Vocabulary Center** at **ClassZone.com**.

Reading-Writing Connection

Demonstrate an understanding of the characters in “A Retrieved Reformation” by responding to these prompts. Then complete the **Grammar and Writing** exercise.

WRITING PROMPTS	SELF-CHECK
<p>A. Short Response: Compare Characters Jimmy Valentine and Ben Price both make surprising decisions at the end of “A Retrieved Reformation.” Using details and examples from the text, write one paragraph in which you compare the two characters.</p>	<p>A strong comparison will . . .</p> <ul style="list-style-type: none">• use transition words and phrases such as <i>like</i> and <i>similarly</i>• conclude with a clear statement about the characters
<p>B. Extended Response: Write a Personal Letter How will Jimmy Valentine explain his actions to Annabel? Write a two- or three-paragraph letter to Annabel in which Jimmy describes his past and asks for a second chance.</p>	<p>A successful letter will . . .</p> <ul style="list-style-type: none">• show an understanding of Jimmy Valentine’s character• be written in personal letter format

GRAMMAR AND WRITING

COMPARE CORRECTLY When making comparisons, follow these guidelines:

- To compare only two people or things, use the **comparative form** (stronger; **more** quickly). Never use *more* and *-er* together.
- To compare three or more people or things, use the **superlative form** (strongest; **most** quickly). Never use *most* and *-est* together.

PRACTICE Choose the comparative or superlative form to correctly complete each sentence.

1. Of the two men, Jimmy is the (smarter, smartest).
2. Annabel is the (sweeter, sweetest) person in the world to him.
3. Jimmy must decide what he wants (more, most)— the life of a safecracker or the life of a family man.
4. Ben Price can see that Jimmy has become the (more, most) reformed of all the crooks he has known.

For more help with comparative and superlative forms, see page R58 in the **Grammar Handbook**.



LC1.4 Demonstrate the mechanics of writing (e.g., quotation marks, commas at end of dependent clauses) and **appropriate English usage** (e.g., pronoun reference).

Comparing Characters

The Three-Century Woman

Short Story by Richard Peck

Charles

Short Story by Shirley Jackson

Why do people MISBEHAVE?

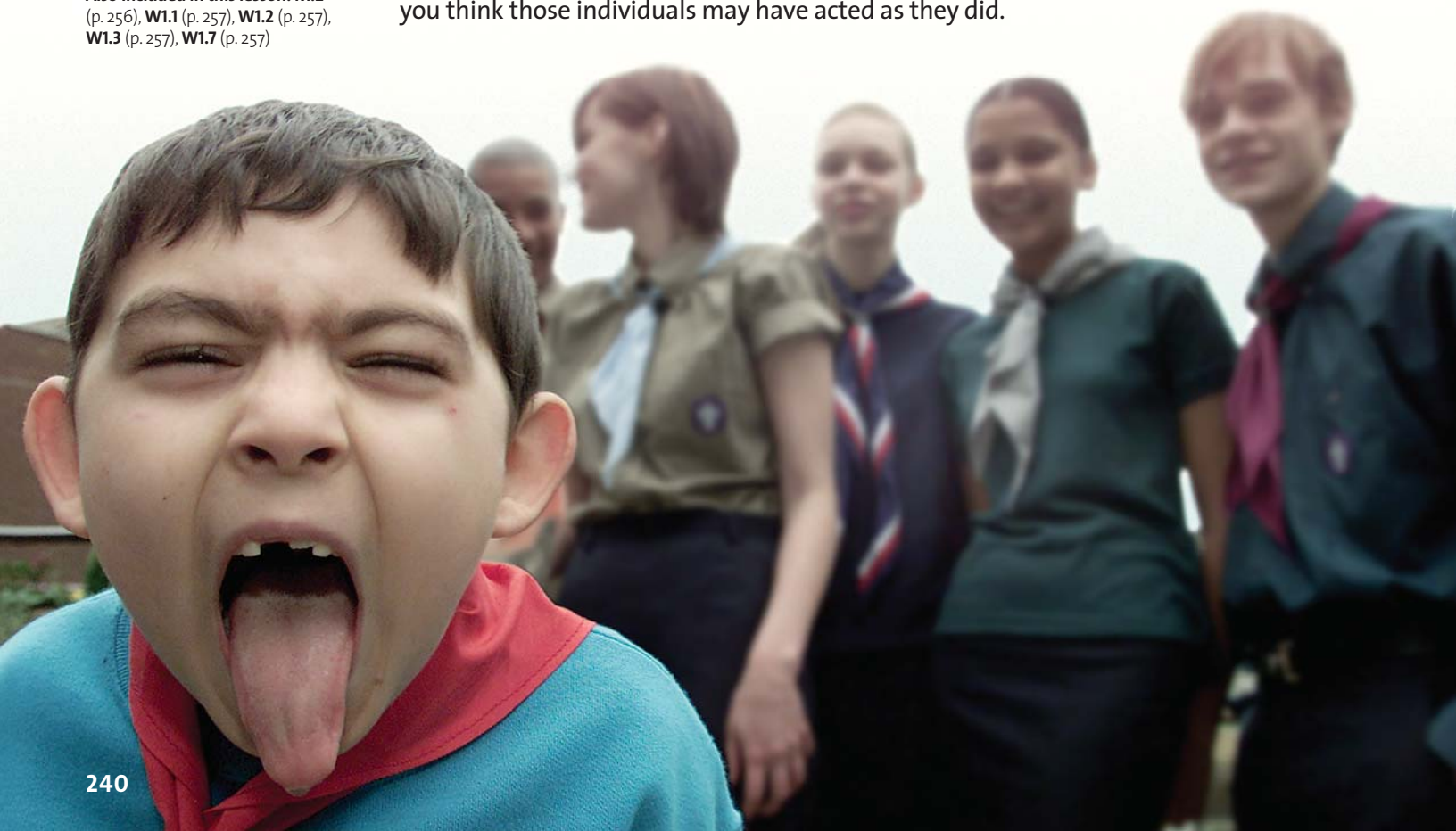


R3.3 Analyze characterization as delineated through a character's thoughts, words, speech patterns, and actions; the narrator's description; and the thoughts, words, and actions of other characters.

Also included in this lesson: **R1.2** (p. 256), **W1.1** (p. 257), **W1.2** (p. 257), **W1.3** (p. 257), **W1.7** (p. 257)

KEY IDEA No one's **behavior** is always perfect. When we misbehave, sometimes we do so for a reason—although that doesn't mean it's a good one. In the stories you are about to read, an elderly woman and a young boy misbehave at important milestones in their lives.

LIST IT Make a list of ways you've seen people misbehave. Did someone make a face in a yearbook picture? Did someone disrupt a serious ceremony? After making your list, discuss with classmates why you think those individuals may have acted as they did.



LITERARY ANALYSIS: CHARACTERIZATION

Literary characters have personalities just as real people do. How a writer creates and develops these personalities is known as **characterization**. For example, a writer may

- describe a character’s physical appearance
- present a character’s thoughts, words, speech patterns, and actions
- present the thoughts, words, and actions of other characters
- make direct comments about a character’s personality

As you read the following two stories, note what the characters say and do and what is said about them.

READING STRATEGY: SET A PURPOSE FOR READING

To **set a purpose** for reading, you choose specific reasons to read. As you read “The Three-Century Woman” and “Charles,” find similarities and differences between the two main characters. Fill in the chart after you finish each story.

	<i>Great-Grandma</i>	<i>Laurie</i>
<i>What does each character look like?</i>		
<i>What does each character think, say, and do?</i>		
<i>How do other characters react to each character?</i>		
<i>How would you describe each character’s personality?</i>		

Review: Make Inferences

VOCABULARY IN CONTEXT

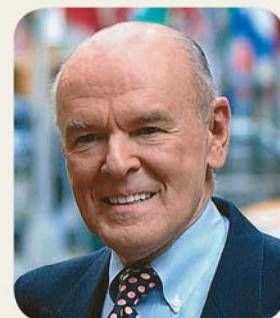
The listed words help reveal the characters’ personalities. For each word, choose the numbered term closest in meaning.

WORD	cynically	insolently	renounce
LIST	incredulously	raucous	venerable

- noisy
- disrespectfully
- sarcastically
- skeptically
- well-respected
- give up

Richard Peck: Inspired Teacher

Teaching high school English brought out the writer in Richard Peck. As he says, “I found my future readers right there in the roll book.” Although Peck has written novels for adults, he is best known and loved for his young-adult fiction.



Richard Peck
born 1934

Shirley Jackson: Rebel with a Cause

From an early age, Shirley Jackson rebelled against what she considered her wealthy family’s selfish lifestyle. Instead of taking part in social events, she would disappear into her journals. After she married, Jackson moved to a small town in Vermont and adopted a much different way of life. She wrote many novels, essays, and short stories. Jackson’s friends and critics described the reclusive author as the “Madame of Mystery,” referring to the dark humor and strange twists found in her stories. Sadly, Jackson died at 45 from a heart attack.



Shirley Jackson
1919–1965



MORE ABOUT THE AUTHOR

For more on the authors, visit the Literature Center at ClassZone.com.

The **Three-Century** *Woman*

Richard Peck

I guess if you live long enough,” my mom said to Aunt Gloria, “you get your fifteen minutes of fame.”

Mom was on the car phone to Aunt Gloria. The minute Mom rolls out of the garage, she’s on her car phone. It’s state of the art and better than her car.

We were heading for Whispering Oaks to see my Great-Grandmother Breckenridge, who’s lived there since I was a little girl. They call it an Elder Care Facility. Needless to say, I hated going.

The reason for Great-Grandma’s fame is that she was born in 1899.
10 Now it’s January 2001. If you’re one of those people who claim the new century begins in 2001, not 2000, even you have to agree that Great-Grandma Breckenridge has lived in three centuries. This is her claim to fame.

We waited for a light to change along by Northbrook Mall, and I gazed fondly over at it. Except for the Multiplex, it was closed because of New Year’s Day. I have a severe mall habit. But I’m fourteen, and the mall is the place without homework. Aunt Gloria’s voice filled the car. **A**

“If you take my advice,” she told Mom, “you’ll keep those Whispering Oaks people from letting the media in to interview Grandma. Interview
20 her my foot! Honestly. She doesn’t even know where she is, let alone how many centuries she’s lived in. The poor old soul. Leave her in peace. She’s already got one foot in the—”

“Gloria, your trouble is you have no sense of history.” Mom gunned across the intersection. “You got a C in History.”

“I was sick a lot that year,” Aunt Gloria said.

“Sick of history,” Mom murmured.

ANALYZE VISUALS

What can you **infer** about the personality of the woman in the red hat on the basis of her appearance?

A CHARACTERIZATION

Reread lines 14–17. What do you learn about the narrator here?



“I heard that,” Aunt Gloria said.

They bickered on, but I tuned them out. Then when we turned in at Whispering Pines, a sound truck from IBC-TV was blocking the drive.

30 “Good grief,” Mom murmured. “TV.”

“I told you,” Aunt Gloria said, but Mom switched her off. She parked in a frozen rut.

“I’ll wait in the car,” I said. “I have homework.”

“Get out of the car,” Mom said.

If you get so old you have to be put away, Whispering Oaks isn’t that bad. It smells all right, and a Christmas tree glittered in the lobby. A real tree. On the other hand, you have to push a red button to unlock the front door. I guess it’s to keep the inmates from escaping, though Great-Grandma Breckenridge wasn’t going anywhere and hadn’t for
40 twenty years.

When we got to her wing, the hall was full of camera crews and a woman from the suburban newspaper with a notepad.

Mom sighed. It was like that first day of school when you think you’ll be okay until the teachers learn your name. Stepping over a cable, we stopped at Great-Grandma’s door, and they were on to us.

“Who are you people to Mrs. Breckenridge?” the newspaperwoman said. “I want names.”

These people were seriously pushy. And the TV guy was wearing more makeup than Mom. It dawned on me that they couldn’t get into Great-
50 Grandma’s room without her permission. Mom turned on them. **B**

“Listen, you’re not going to be interviewing my grandmother,” she said in a quiet bark. “I’ll be glad to tell you anything you want to know about her, but you’re not going in there. She’s got nothing to say, and . . . she needs a lot of rest.”

“Is it Alzheimer’s?”¹ the newswoman asked. “Because we’re thinking Alzheimer’s.”

“Think what you want,” Mom said. “But this is as far as you get. And you people with the camera and the light, you’re not going in there either. You’d scare her to death, and then I’d sue the pants off you.” **C**

60 They pulled back.

But a voice came wavering out of Great-Grandma’s room. Quite an eerie, echoing voice.

“Let them in!” the voice said.

B CHARACTERIZATION

Reread lines 41–50. The narrator characterizes the news people as “seriously pushy.” Which of their actions or words led to this description?

C CHARACTERIZATION

Reread lines 51–59. What do you learn about the narrator’s mother from how she talks to the reporters?

1. **Alzheimer’s** (älts’hi-märz): a disease of the brain that causes confusion and may lead to total loss of memory.

It had to be Great-Grandma Breckenridge. Her roommate had died. “Good grief,” Mom murmured, and the press surged forward.

Mom and I went in first, and our eyes popped. Great-Grandma was usually flat out in the bed, dozing, with her teeth in a glass and a book in her hand. Today she was bright-eyed and propped up. She wore a fuzzy pink bed jacket. A matching bow was stuck in what remained of her hair.

70 “Oh for pity’s sake,” Mom murmured. “They’ve got her done up like a Barbie doll.”

Great-Grandma peered from the bed at Mom. “And who are you?” she asked.

“I’m Ann,” Mom said carefully. “This is Megan,” she said, meaning me.

“That’s right,” Great-Grandma said. “At least you know who you are. Plenty around this place don’t.” **D**

The guy with the camera on his shoulder barged in. The other guy turned on a blinding light.

Great-Grandma blinked. In the glare we noticed she wore a trace of
80 lipstick. The TV anchor elbowed the woman reporter aside and stuck a mike in Great-Grandma’s face. Her claw hand came out from under the covers and tapped it.

“Is this thing on?” she inquired.

“Yes, ma’am,” the TV anchor said in his broadcasting voice. “Don’t you worry about all this modern technology. We don’t understand half of it ourselves.” He gave her his big, five-thirty news smile and settled on the edge of her bed. There was room for him. She was tiny.

“We’re here to congratulate you for having lived in three centuries—for being a Three-Century Woman! A great achievement.”

90 Great-Grandma waved a casual claw. “Nothing to it,” she said. “You sure this mike’s on? Let’s do this in one take.”

The cameraman snorted and moved in for a closer shot. Mom stood still as a statue, wondering what was going to come out of Great-Grandma’s mouth next. **E**

“Mrs. Breckenridge,” the anchor said, “to what do you attribute your long life?”

“I was only married once,” Great-Grandma said. “And he died young.”

The anchor stared. “Ah. And anything else?”

“Yes. I don’t look back. I live in the present.”

100 The camera panned around the room. This was all the present she had, and it didn’t look like much.

“You live for the present,” the anchor said, looking for an angle, “even now?”

D CHARACTERIZATION

Consider Great-Grandma’s appearance and words. What is your first impression of her?

E MAKE INFERENCES

Reread lines 77–94. How do you think Megan feels about the reporters?

Great-Grandma nodded. “Something’s always happening. Last night I fell off the bed pan.”

Mom groaned.

The cameraman pulled in for a tighter shot. The anchor seemed to search his mind. You could tell he thought he was a great interviewer, though he had no sense of humor. A tiny smile played around Great-Grandma’s wrinkled lips.

“But you’ve lived through amazing times, Mrs. Breckenridge. And you never think back about them?” **F**

Great-Grandma stroked her chin and considered. “You mean you want to hear something interesting? Like how I lived through the San Francisco earthquake—the big one of oh-six?”

Beside me, Mom stirred. We were crowded over by the dead lady’s bed. “You survived the 1906 San Francisco earthquake?” the anchor said.

Great-Grandma gazed at the ceiling, lost in thought.

“I’d have been about seven years old. My folks and I were staying at that big hotel. You know the one. I slept in a cot at the foot of their bed. In the middle of the night, that room gave a shake, and the chiffonier walked right across the floor. You know what chiffonier is?”

“A chest of drawers?” the anchor said.

“Close enough,” Great-Grandma said. “And the pictures flapped on the walls. We had to walk down twelve flights because the elevators didn’t work. When we got outside, the streets were ankle-deep in broken glass. You never saw such a mess in your life.”

Mom nudged me and hissed: “She’s never been to San Francisco. She’s never been west of Denver. I’ve heard her say so.”

130 “Incredible!” the anchor said.

“Truth’s stranger than fiction,” Great-Grandma said, smoothing her sheet.

“And you never think back about it?”

Great-Grandma shrugged her little fuzzy pink shoulders. “I’ve been through too much. I don’t have time to remember it all. I was on the Hindenburg when it blew up, you know.”

Mom moaned, and the cameraman was practically standing on his head for a close-up.

“The Hindenburg?”

140 “That big gas bag the Germans built to fly over the Atlantic Ocean. It was called a zeppelin. Biggest thing you ever saw—five city blocks long. It was in May of 1937, before your time. You wouldn’t remember. My husband and I were coming back from Europe on it. No, wait a minute.”

Great-Grandma cocked her head and pondered for the camera.

F MAKE INFERENCES

Why do you think the reporter wants Great-Grandma to talk about her memories?

SOCIAL STUDIES CONNECTION



On April 18, 1906, an earthquake devastated San Francisco, California. It is still considered one of the worst natural disasters in the history of the United States.

“My husband was dead by then. It was some other man. Anyway, the two of us were coming back on the Hindenburg. It was smooth as silk. You didn’t know you were moving. When we flew in over New York, they stopped the ball game at Yankee Stadium to see us passing overhead.”

Great-Grandma paused, caught up in memories.

“And then the Hindenburg exploded,” the anchor said, prompting her.

150 She nodded. “We had no complaints about the trip till then. The luggage was all stacked, and we were coming in at Lakehurst, New Jersey. I was wearing my beige coat—beige or off-white, I forget. Then whoosh! The gondola² heated up like an oven, and people peeled out of the windows. We hit the ground and bounced. When we hit again, the door fell off, and I walked out and kept going. When they caught up with me in the parking lot, they wanted to put me in the hospital. I looked down and thought I was wearing a lace dress. The fire had about burned up my coat. And I lost a shoe.”

“Fantastic!” the anchor breathed. “What detail!” Behind him the
160 woman reporter was scribbling away on her pad.

“Never,” Mom muttered. “Never in her life.”

“Ma’am, you are living history!” the anchor said. “In your sensational span of years you’ve survived two great disasters!”

“Three.” Great-Grandma patted the bow on her head. “I told you I’d been married.”

“And before we leave this **venerable** lady,” the anchor said, flashing a smile for the camera, “we’ll ask Mrs. Breckenridge if she has any predictions for this new twenty-first century ahead of us here in the Dawn of the Millennium.”

170 “Three or four predictions,” Great-Grandma said, and paused again, stretching out her airtime. “Number one, taxes will be higher. Number two, it’s going to be harder to find a place to park. And number three, a whole lot of people are going to live as long as I have, so get ready for us.”

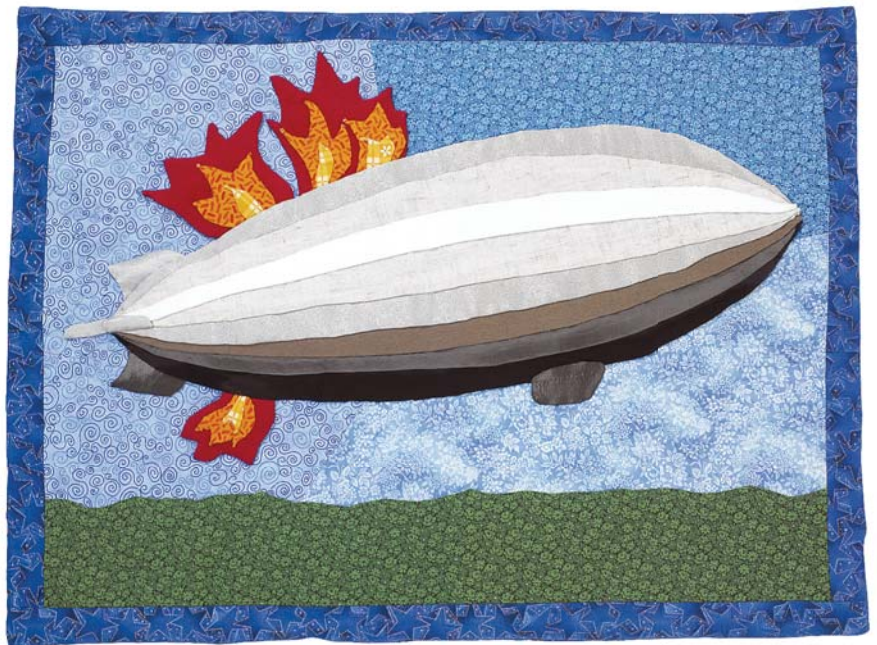
180 “And with those wise words,” the anchor said, easing off the bed, “we leave Mrs. Breck—”

venerable

(vēn’ər-ə-bəl) *adj.*
deserving respect because of age, character, or importance

ANALYZE VISUALS

What do you notice about the fabric patterns used in this quilt of the Hindenburg?



2. **gondola** (gŏn’dl-ə): a car that hangs under an airship and contains equipment and controls.

“And one more prediction,” she said. “TV’s on the way out. Your network ratings are already in the basement. It’s all websites now. Son, I predict you’ll be looking for work.” **G**

And that was it. The light went dead. The anchor, looking shaken, followed his crew out the door. When TV’s done with you, they’re done with you. “Is that a wrap?” Great-Grandma asked.

But now the woman from the suburban paper was moving in on her. “Just a few more questions, Mrs. Breckenridge.”

190 “Where you from?” Great-Grandma blinked pink-eyed at her.

“*The Glenview Weekly Shopper.*”

“You bring a still photographer with you?” Great-Grandma asked.

“Well, no.”

“And you never learned shorthand either, did you?”

“Well . . . no.”

“Honey, I only deal with professionals. There’s the door.”

So then it was just Mom and Great-Grandma and I in the room. Mom planted a hand on her hip. “Grandma. Number one, you’ve never been to San Francisco. And number two, you never *saw* one of those zeppelin things.”

200 Great-Grandma shrugged. “No, but I can read.” She nodded to the pile of books on her nightstand with her spectacles folded on top. “You can pick up all that stuff in books.”

“And number three,” Mom said. “Your husband didn’t die young. I can *remember* Grandpa Breckenridge.”

“It was that TV dude in the five-hundred-dollar suit who set me off,” Great-Grandma said. “He dyes his hair, did you notice? He made me mad, and it put my nose out of joint.³ He didn’t notice I’m still here. He thought I was nothing but my memories. So I gave him some.”

210 Now Mom and I stood beside her bed.

“I’ll tell you something else,” Great-Grandma said. “And it’s no lie.”

We waited, holding our breath to hear. Great-Grandma Breckenridge was pointing her little old bent finger right at me. “You, Megan,” she said. “Once upon a time, I was your age. How scary is that?”

Then she hunched up her little pink shoulders and winked at me. She grinned and I grinned. She was just this little withered-up leaf of a lady in the bed. But I felt like giving her a kiss on her little wrinkled cheek, so I did.

“I’ll come to see you more often,” I told her. **H**

“Call first,” she said. “I might be busy.” Then she dozed. 

G MAKE INFERENCES

How does Great-Grandma feel about the anchorman?

VISUAL VOCABULARY



spectacles
(spĕk'tə-kəls) *n.*
eyeglasses

H CHARACTERIZATION

Which actions, thoughts, or words reveal that Megan has changed her opinion of Great-Grandma?

3. **put my nose out of joint:** got me into a bad mood.



R3.3 Analyze characterization as delineated through a character's thoughts, words, speech patterns, and actions; the narrator's description; and the thoughts, words, and actions of other characters.

Comprehension

1. **Recall** Where does Great-Grandma live?
2. **Recall** Why are the reporters interviewing Great-Grandma?
3. **Clarify** Why does Great-Grandma make up the stories?

Literary Analysis

4. **Examine the Main Character** How would you describe Great-Grandma to someone who hasn't read "The Three-Century Woman"?
5. **Analyze Characterization** Do you think that Great-Grandma has a sense of humor? Explain your answer and support it with examples of thoughts, words, or actions from the story.
6. **Interpret Minor Characters** Even though the anchorman is a minor character, he plays an important role in the story. How do his interactions with Great-Grandma affect the plot?
7. **Evaluate the Main Character** In line 99, Great-Grandma says, "I don't look back. I live in the present." Is this true? Support your opinion with examples from the story.
8. **Make Judgments** Skim "The Three-Century Woman" and look for examples where each of the characters **misbehaves**. Who misbehaves the most in this story?

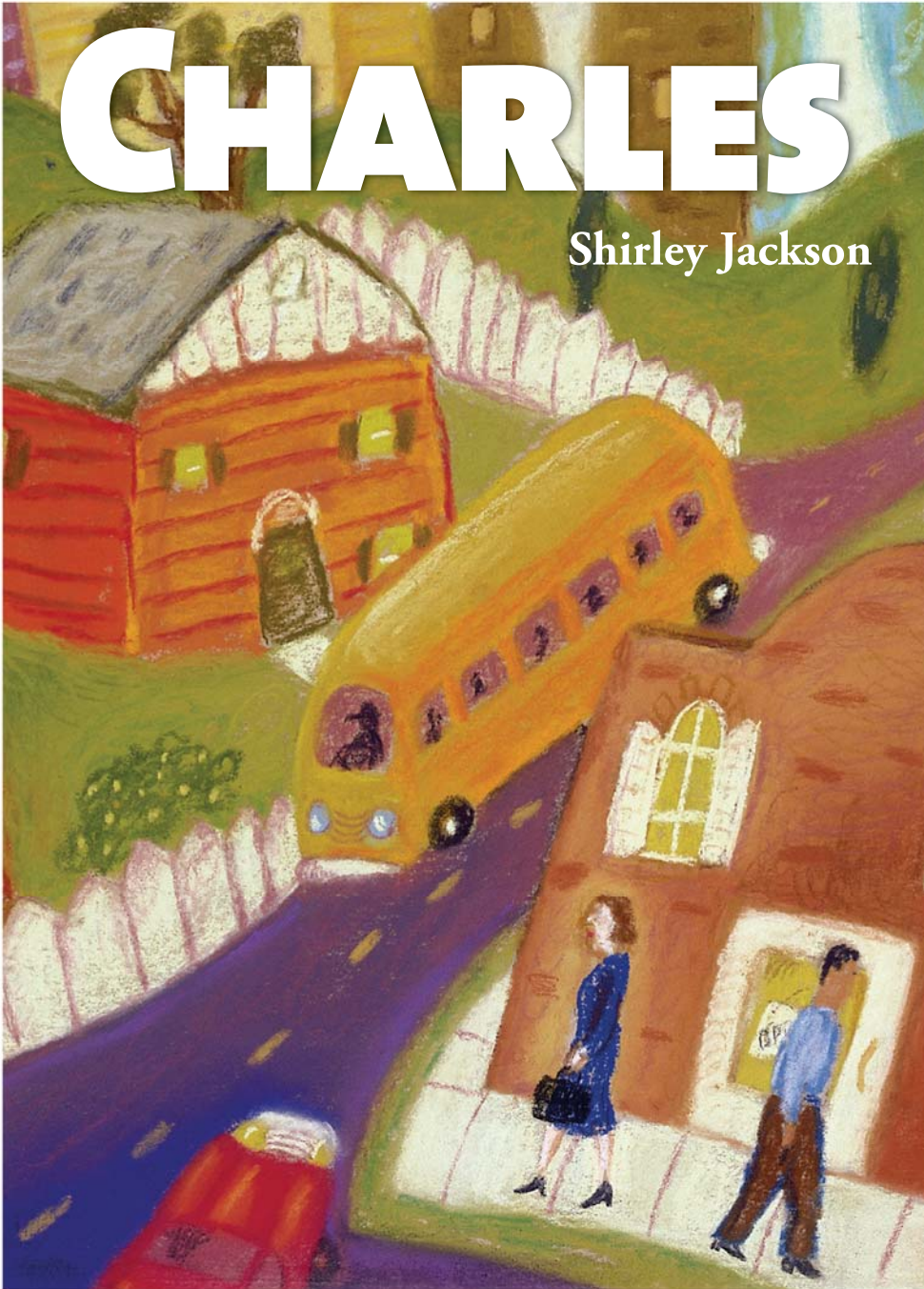
Comparing Characters

Now that you know more about Great-Grandma, start filling in your chart. Add information that helps you understand Great-Grandma's character.

	<i>Great-Grandma</i>	<i>Laurie</i>
<i>What does each character look like?</i>		
<i>What does each character think, say, and do?</i>	<i>She makes up stories for the news anchor.</i>	
<i>How do other characters react to each character?</i>		
<i>How would you describe each character's personality?</i>		

CHARLES

Shirley Jackson



ANALYZE VISUALS

Make an **inference** about what kind of people live in this neighborhood. What details support your inference?

The day my son Laurie started kindergarten he **renounced** corduroy overalls with bibs and began wearing blue jeans with a belt; I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, swaggering character who forgot to stop at the corner and wave goodbye to me. **A**

renounce (rĭ-nouns') v.
to give up

A CHARACTERIZATION

What does the narrator imply about how Laurie's personality has changed recently?

He came home the same way, the front door slamming open, his cap on the floor, and the voice suddenly become **raucous** shouting, “Isn’t anybody *here*?”

10 At lunch he spoke **insolently** to his father, spilled his baby sister’s milk, and remarked that his teacher said we were not to take the name of the Lord in vain.

“How *was* school today?” I asked, elaborately casual.

“All right,” he said.

“Did you learn anything?” his father asked.

Laurie regarded his father coldly. “I didn’t learn nothing,” he said.

“Anything,” I said. “Didn’t learn anything.”

“The teacher spanked a boy, though,” Laurie said, addressing his bread and butter. “For being fresh,” he added, with his mouth full. **B**

20 “What did he do?” I asked. “Who was it?”

Laurie thought. “It was Charles,” he said. “He was fresh. The teacher spanked him and made him stand in a corner. He was awfully fresh.”

“What did he do?” I asked again, but Laurie slid off his chair, took a cookie, and left, while his father was still saying, “See here, young man.”

The next day Laurie remarked at lunch, as soon as he sat down, “Well, Charles was bad again today.” He grinned enormously and said, “Today Charles hit the teacher.”

“Good heavens,” I said, mindful of the Lord’s name, “I suppose he got spanked again?”

30 “He sure did,” Laurie said. “Look up,” he said to his father.

“What?” his father said, looking up.

“Look down,” Laurie said. “Look at my thumb. Gee, you’re dumb.” He began to laugh insanely.

“Why did Charles hit the teacher?” I asked quickly.

“Because she tried to make him color with red crayons,” Laurie said. “Charles wanted to color with green crayons so he hit the teacher and she spanked him and said nobody play with Charles but everybody did.”

The third day—it was Wednesday of the first week—Charles bounced a see-saw onto the head of a little girl and made her bleed, and the teacher
40 made him stay inside all during recess. Thursday Charles had to stand in a corner during story-time because he kept pounding his feet on the floor. Friday Charles was deprived of blackboard privileges because he threw chalk.

On Saturday I remarked to my husband, “Do you think kindergarten is too unsettling for Laurie? All this toughness, and bad grammar, and this Charles boy sounds like such a bad influence.”

“It’ll be all right,” my husband said reassuringly. “Bound to be people like Charles in the world. Might as well meet them now as later.”

raucous (rô’kəs) *adj.*
loud and harsh-sounding

insolently
(in’sə-lənt-lē) *adv.*
boldly and insultingly

B CHARACTERIZATION

Reread lines 7–19. Describe how Laurie treats his parents. What do you learn about him from his words and actions?

On Monday Laurie came home late, full of news. “Charles,” he shouted as he came up the hill; I was waiting anxiously on the front steps.

50 “Charles,” Laurie yelled all the way up the hill, “Charles was bad again.”

“Come right in,” I said, as soon as he came close enough. “Lunch is waiting.”

“You know what Charles did?” he demanded, following me through the door. “Charles yelled so in school they sent a boy in from first grade to tell the teacher she had to make Charles keep quiet, and so Charles had to stay after school. And so all the children stayed to watch him.”

“What did he do?” I asked.

“He just sat there,” Laurie said, climbing into his chair at the table.

“Hi, Pop, y’old dust mop.”

60 “Charles had to stay after school today,” I told my husband.

“Everyone stayed with him.”

“What does this Charles look like?” my husband asked Laurie.

“What’s his other name?”

“He’s bigger than me,” Laurie said. “And he doesn’t have any rubbers¹ and he doesn’t ever wear a jacket.”

Monday night was the first Parent-Teachers meeting, and only the fact that the baby had a cold kept me from going; I wanted passionately to meet Charles’s mother. On Tuesday Laurie remarked suddenly,

“Our teacher had a friend come to see her in school today.” **C**

70 “Charles’s mother?” my husband and I asked simultaneously.

“Naaah,” Laurie said scornfully. “It was a man who came and made us do exercises, we had to touch our toes. Look.” He climbed down from his chair and squatted down and touched his toes. “Like this,” he said. He got solemnly back into his chair and said, picking up his fork, “Charles didn’t even do exercises.”

“That’s fine,” I said heartily. “Didn’t Charles want to do exercises?”

“Naaah,” Laurie said. “Charles was so fresh to the teacher’s friend he wasn’t *let* do exercises.”

“Fresh again?” I said.

80 “He kicked the teacher’s friend,” Laurie said. “The teacher’s friend told Charles to touch his toes like I just did and Charles kicked him.”

“What are they going to do about Charles, do you suppose?” Laurie’s father asked him.

Laurie shrugged elaborately. “Throw him out of school, I guess,” he said.

C MAKE INFERENCES

Why do you think Laurie’s mother wanted to meet Charles’s mother?

1. **rubbers:** low-cut overshoes once commonly worn when it rained.

Wednesday and Thursday were routine; Charles yelled during story hour and hit a boy in the stomach and made him cry. On Friday Charles stayed after school again and so did all the other children.

With the third week of kindergarten Charles was an institution in our family;² the baby was being a Charles when she cried all afternoon; Laurie did a Charles when he filled his wagon full of mud and pulled it through the kitchen; even my husband, when he caught his elbow in the telephone cord and pulled the telephone and a bowl of flowers off the table, said, after the first minute, “Looks like Charles.” **D**

During the third and fourth weeks it looked like a reformation in Charles; Laurie reported grimly at lunch on Thursday of the third week, “Charles was so good today the teacher gave him an apple.”

“What?” I said, and my husband added warily, “You mean Charles?”

“Charles,” Laurie said. “He gave the crayons around and he picked up the books afterward and the teacher said he was her helper.”

100 “What happened?” I asked **incredulously**.

“He was her helper, that’s all,” Laurie said, and shrugged.

“Can this be true, about Charles?” I asked my husband that night.

“Can something like this happen?”

“Wait and see,” my husband said **cynically**. “When you’ve got a Charles to deal with, this may mean he’s only plotting.” He seemed to be wrong. For over a week Charles was the teacher’s helper; each day he handed things out and he picked things up; no one had to stay after school.

“The PTA meeting’s next week again,” I told my husband one evening. “I’m going to find Charles’s mother there.”

110 “Ask her what happened to Charles,” my husband said. “I’d like to know.”

“I’d like to know myself,” I said.

On Friday of that week things were back to normal. “You know what Charles did today?” Laurie demanded at the lunch table, in a voice slightly awed. “He told a little girl to say a word and she said it and the teacher washed her mouth out with soap and Charles laughed.”

“What word?” his father asked unwisely, and Laurie said, “I’ll have to whisper it to you, it’s so bad.” He got down off his chair and went around to his father. His father bent his head down and Laurie whispered joyfully. His father’s eyes widened.

120 “Did Charles tell the little girl to say *that*?” he asked respectfully.

“She said it *twice*,” Laurie said. “Charles told her to say it *twice*.” **E**

“What happened to Charles?” my husband asked.

“Nothing,” Laurie said. “He was passing out the crayons.”

D CHARACTERIZATION

Reread lines 88–93.

What kind of actions does Laurie’s family call “being a Charles”? Why?

incredulously

(’ín-krěj’ə-ləs-lē) *adv.*

in a way that shows doubt or disbelief

cynically (s’ín’ý-kəl-lē)

adv. in a way that shows mistrust in the motives of others

E CHARACTERIZATION

Reread lines 112–121, paying close attention to how Laurie describes Charles’s antics. How does Laurie feel about Charles?

2. **an institution in our family:** something that has become a significant part of family life.

Monday morning Charles abandoned the little girl and said the evil word himself three or four times, getting his mouth washed out with soap each time. He also threw chalk.

My husband came to the door with me that evening as I set out for the PTA meeting. “Invite her over for a cup of tea after the meeting,” he said. “I want to get a look at her.”

130 “If only she’s there,” I said prayerfully.

“She’ll be there,” my husband said. “I don’t see how they could hold a PTA meeting without Charles’s mother.”

At the meeting I sat restlessly, scanning each comfortable matronly face, trying to determine which one hid the secret of Charles. None of them looked to me haggard enough. No one stood up in the meeting and apologized for the way her son had been acting. No one mentioned Charles.

After the meeting I identified and sought out Laurie’s kindergarten teacher. She had a plate with a cup of tea and a piece of chocolate cake; I had a plate with a cup of tea and a piece of marshmallow cake.

140 We maneuvered up to one another cautiously, and smiled.

“I’ve been so anxious to meet you,” I said. “I’m Laurie’s mother.”

“We’re all so interested in Laurie,” she said.

“Well, he certainly likes kindergarten,” I said. “He talks about it all the time.”

“We had a little trouble adjusting, the first week or so,” she said primly, “but now he’s a fine little helper. With occasional lapses, of course.”

“Laurie usually adjusts very quickly,” I said. “I suppose this time it’s Charles’s influence.”

“Charles?”

150 “Yes,” I said, laughing, “you must have your hands full in that kindergarten, with Charles.”

“Charles?” she said. “We don’t have any Charles in the kindergarten.”  **F**

F MAKE INFERENCES

Who is Charles?



R3.3 Analyze characterization as delineated through a character’s thoughts, words, speech patterns, and actions; the narrator’s description; and the thoughts, words, and actions of other characters.

Comprehension

- 1. Recall** Who is the narrator of the story?
- 2. Recall** Reread lines 25–45. Why does Laurie’s mother think kindergarten is “unsettling” for Laurie?
- 3. Clarify** According to Laurie, do the other students tend to side with Charles or the teacher?

Literary Analysis

- 4. Examine Characterization** What have you learned about Laurie’s mother from how she behaves, what she thinks, and what she says?
- 5. Make Inferences** Why doesn’t Laurie’s mother realize that he is Charles?
- 6. Analyze the Main Character** Why do you think Laurie **misbehaves**? Support your opinion with details from the story.
- 7. Make Judgments** How do you think Laurie’s parents should have responded to the “toughness” Laurie displayed around his family and to the tales he told about school?

Comparing Characters

Now that you have read the second short story, finish filling in your chart. Add the final questions and answer them.

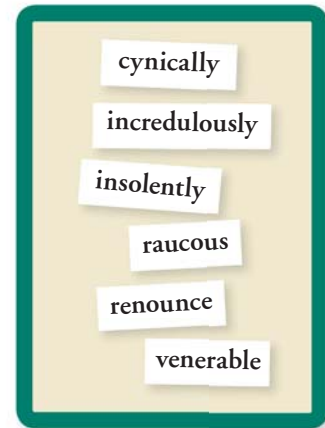
	<i>Great-Grandma</i>	<i>Laurie</i>
<i>What does each character look like?</i>		<i>He wears blue jeans and a belt.</i>
<i>What does each character think, say, and do?</i>	<i>She makes up stories for the news anchor.</i>	
<i>How do other characters react to each character?</i>		
<i>How would you describe each character’s personality?</i>		
<i>In what ways are the characters similar? In what ways are they different?</i>		

Vocabulary in Context

VOCABULARY PRACTICE

Show that you understand the boldfaced words. Decide if each statement is true or false.

1. At a **raucous** party, most guests sit quietly and talk.
2. You will most likely get in trouble if you speak **insolently** to the principal.
3. A **venerable** individual is usually between the ages of 9 and 12.
4. Dressing **cynically** is a good way to be safe on a long hike.
5. If you **renounce** your bad habits, you plan to continue them.
6. People respond **incredulously** to things they do not believe.



VOCABULARY IN WRITING

Which character in these stories was most surprising to you? Write an explanation, using three or more vocabulary words. Here is a sample beginning.

EXAMPLE SENTENCE

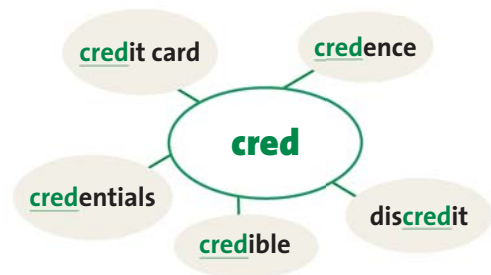
I expected that Great-Grandma would talk like a venerable old lady.

VOCABULARY STRATEGY: THE LATIN ROOT *cred*

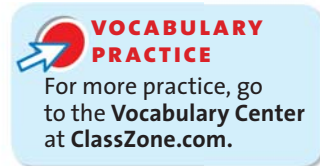
The Latin root *cred* means “believe.” This root is combined with various prefixes and suffixes to form a number of English words. For example, you already know that the vocabulary word *incredulously* means “in a way that shows doubt or disbelief.” To understand the meaning of other words with *cred*, use context clues and your knowledge of what this root means.

PRACTICE Choose a word from the web that best completes each sentence.

1. If the witness is not _____, the jury will not believe her.
2. The opposition tried to _____ the candidate by making false statements about him.
3. Many banks offer customers a _____, which allows them to buy things without using cash.
4. When you come to the job interview, please bring all your _____ with you.
5. She gossips so much that it is hard to put any _____ in what she says.



R1.2 Use knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to understand content-area vocabulary.





Writing for Assessment

1. READ THE PROMPT

In writing assessments, you will often be asked to compare and contrast two works that are similar in some way, such as two short stories with similar **characters**.

PROMPT

In four or five paragraphs, **compare and contrast** Great-Grandma from “The Three-Century Woman” and Laurie from “Charles.” Identify the characters’ similarities and differences, **citing details** from the two stories to support your ideas. Then **state** whether you think the characters are more alike than they are different.

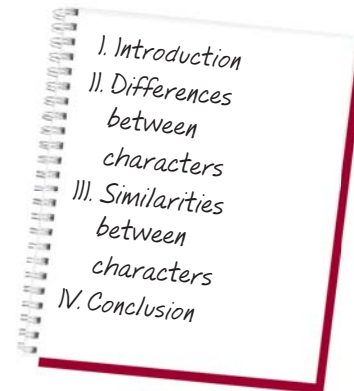
STRATEGIES IN ACTION

1. I have to **tell the similarities and differences** between the characters.
2. I need to **give examples** that show how the characters are **alike** and how they are **different**.
3. I need to **decide** whether the characters are more alike than they are different.

2. PLAN YOUR WRITING

Using your chart, identify the ways in which the characters are alike and the ways they are different. Then think about how to best present these similarities and differences.

- Write a position statement that presents your main idea.
- Review the stories to find quotations and details that support the similarities and the differences you have identified.
- Create an outline to organize your ideas. This sample outline shows one way to organize your paragraphs.



3. DRAFT YOUR RESPONSE

Introduction Introduce the characters you are comparing, the titles of the stories in which the characters appear, and your reason for comparing the characters. Also include your position statement.

Body Present the characters’ similarities and differences, using your outline as a guide. Make clear whether you think the similarities or differences are more important.

Conclusion State whether you think the characters are more alike than different. Leave your readers with a final thought about the two characters.

Revision Make sure each point of your comparison is supported by an example .

Encounter with Martin Luther King Jr.

Autobiography by Maya Angelou

What if you could meet your HERO?



R3.3 Analyze characterization as delineated through a character's thoughts, words, speech patterns, and actions; the narrator's description; and the thoughts, words, and actions of other characters.

Also included in this lesson: **R2.1** (p. 265), **R2.2** (p. 265)

KEY IDEA You see them on TV, read about them in magazines and newspapers, and even watch movies that tell the stories of their accomplishments. But for most of us, meeting our famous heroes in person is something that only happens in daydreams. In this selection, Maya Angelou recounts an unforgettable private meeting with her larger-than-life hero, Martin Luther King Jr.

QUICKWRITE If a hero of yours walked into your home tomorrow, what would you say to him or her? In your journal, note whom you would like to meet in this way. Then write five questions you would ask if you had the chance.





● LITERARY ANALYSIS: CHARACTERIZATION IN NONFICTION

To help her readers understand what Martin Luther King Jr. was like, Maya Angelou uses methods of **characterization** that fiction writers use. She reveals King’s personality by

- making direct statements about his personality
- describing his appearance and actions
- showing how others acted toward him
- sharing what he said and what others said about him

As you read the selection, notice the ways in which Angelou conveys what King was like in person.

● READING STRATEGY: CONNECT

Whenever you find similarities between your life and someone else’s, you are connecting with that person. You can **connect** with what you are reading by comparing the events described with experiences you are familiar with. As you read, keep a log to record connections between you and Angelou.

Angelou	Me
<i>Angelou was so surprised to see King that she didn't shake his hand right away.</i>	<i>When I saw my teacher at the grocery store, I was so surprised that I didn't say hello right away.</i>

▲ VOCABULARY IN CONTEXT

The boldfaced words help Angelou convey the African-American experience in the 1960s. To see how many of them you know, restate each sentence, using a different word or words for the boldfaced term.

1. He did not allow his bitterness to **fester** and ruin his life.
2. For King, nonviolence was the key to winning the **fray**.
3. She is **punctual** and in her seat before the bell rings.
4. His kindness helped to **redeem** her from sadness.
5. For some, a **shanty** was the only affordable housing.

An Early Activist

At age 16, Maya Angelou wanted to become a streetcar conductor in San Francisco. However, the railway would not hire female or African-American drivers. Supported by organizations that backed her



Maya Angelou
born 1928

cause, Angelou went to the railway office every day. After three weeks, she became San Francisco’s first female African-American streetcar driver.

Renaissance Woman Angelou eventually moved on to many other pursuits. She has been a dancer, an actor, a mother, a poet, and a songwriter as well as the author of six autobiographies, each covering a different time in her life.



MORE ABOUT THE AUTHOR

For more on Maya Angelou, visit the Literature Center at ClassZone.com.

Background

Civil Rights Supporter Under the leadership of Rev. Martin Luther King Jr., the Southern Christian Leadership Conference (SCLC) promoted nonviolent protest as a way to gain civil rights for African Americans. In 1960, Angelou wrote and co-produced a musical to raise funds for the organization. She later became the Northern coordinator for the group. King was just becoming famous when Maya Angelou met him at the SCLC office.

Encounter with Martin Luther King Jr.

Maya Angelou

I returned from lunch. In the outer office Millie Jordan was working over a table of papers. Hazel was busy on the telephone. I walked into my office and a man sitting at my desk, with his back turned, spun around, stood up and smiled. Martin Luther King said, “Good afternoon, Miss Angelou. You are right on time.”

The surprise was so total that it took me a moment to react to his outstretched hand.

I had worked two months for the SCLC, sent out tens of thousands of letters and invitations signed by Rev. King, made hundreds of statements in his name, but I had never seen him up close. He was shorter than I expected and so young. He had an easy friendliness, which was unsettling. Looking at him in my office, alone, was like seeing a lion sitting down at my dining-room table eating a plate of mustard greens. **A**

“We’re so grateful for the job you all are doing up here. It’s a confirmation for us down on the firing line.”¹

ANALYZE VISUALS

What might you **infer** about the expression on King’s face?

A CHARACTERIZATION

Reread lines 10–13. What do you learn about King from Angelou’s description of him?

1. a **confirmation . . . line**: proof to us in the middle of the struggle that we are doing the right thing.



**WE
MARCH
FOR
INTEGRATED
SCHOOLS
NOW!**

**WE DEMAND
DECENT
HOUSING
NOW!**

**I.U.E.
FOR
FAIR
EMPLOY
NOW**

**NO
U.S. DOWNS
TO HELP
JIM CROW
GROW**

**ASBURY
THODIST
CHURCH**

UAW SA

**UA
JO
FR
Every**

UAW



I was finally able to say how glad I was to meet him.

“Come on, take your seat back and tell me about yourself.”

I settled gratefully into the chair and he sat on the arm of the old sofa across the room.

20 “Stanley says you’re a Southern girl. Where are you from?” His voice had lost the church way of talking and he had become just a young man asking a question of a young woman. I looked at him and thought about the good-looking . . . school athlete, who was invariably the boyfriend of the . . . cheerleader. **B**

I said, “Stamps, Arkansas. Twenty-five miles from Texarkana.”

30 He knew Texarkana and Pine Bluff, and, of course, Little Rock. He asked me the size and population of Stamps and if my people were farmers. I said no and started to explain about Mamma and my crippled uncle who raised me. As I talked he nodded as if he knew them personally. When I described the dirt roads and **shanties** and the little schoolhouse on top of the hill, he smiled in recognition. When I mentioned my brother Bailey, he asked what he was doing now.

The question stopped me. He was friendly and understanding, but if I told him my brother was in prison, I couldn’t be sure how long his

B CHARACTERIZATION

Reread lines 20–24.

What change does the author notice in King’s speech pattern? What does this suggest about King?

shanty (shǎn’tē) *n.*
a rundown house;
a shack

peoples' bodies out of shape, but I had yet to see anyone **redeemed** from pain, by pain.

There was a knock at the door and Stanley Levison entered.

“Good afternoon, Maya. Hello, Martin. We’re about ready.”

Martin stood and the personal tenderness disappeared. He became the fighting preacher, armed and ready for the public **fray**.

He came over to my desk. “Please accept my thanks. And remember, we are not alone. There are a lot of good people in this nation. White people who love right and are willing to stand up and be counted.”
60 His voice had changed back to the mellifluous Baptist cadence⁴ raised for the common good. **E**

We shook hands and I wondered if his statement on the existence of good whites had been made for Stanley’s benefit.

At the door, he turned. “But we cannot relax, because for every fair-minded white American, there is a Bull Connor⁵ waiting with his shotgun and attack dogs.”

I was sitting, mulling over the experience, when Hazel and Millie walked in smiling.

70 “Caught you that time, didn’t we?”

I asked her if she had set up the surprise. She had not. She said when Martin came in he asked to meet me. He was told that I was due back from lunch and that I was fanatically **punctual**. He offered to play a joke by waiting alone in my office.

Millie chuckled. “He’s got a sense of humor. You never hear about that, do you?”

Hazel said, “It makes him more human somehow. I like a serious man to be able to laugh. Rounds out the personality.” **F**

Martin King had been a hero and a leader to me since the time when
80 Godfrey and I heard him speak and had been carried to glory on his wings of hope. However, the personal sadness he showed when I spoke of my brother put my heart in his keeping forever, and made me thrust away the small constant worry which my mother had given me as a part of an early parting gift: Black folks can’t change because white folks won’t change. **G**

redeem (rĭ-dēm') v.
to set free

fray (frā) n. a fight; a heated dispute

E CHARACTERIZATION

Reread lines 56–62. Describe the shift in King’s attitude. What can you **infer** about why he is different in private than he is in public?

punctual
(pŭngk'chōō-əl) adj.
on time; prompt

F CHARACTERIZATION

What do you learn about King through Millie’s and Hazel’s words?

G CONNECT

Think about how Angelou feels toward King. Who has touched your heart or mind in a similar way?

4. **mellifluous** (mə-lĭf'loo-əs) **Baptist cadence** (kād'ns): the smooth rhythms of speech characteristic of Baptist preachers.

5. **Bull Connor**: an official in Birmingham, Alabama, best known for ordering police officers to use fire hoses and police dogs to break up a civil rights demonstration in 1963.



R2.1 Understand and analyze the differences in structure and purpose between **various categories of informational materials** (e.g., textbooks, newspapers, instructional manuals, signs).

R2.2 Locate information by using a variety of consumer, workplace, and public documents.

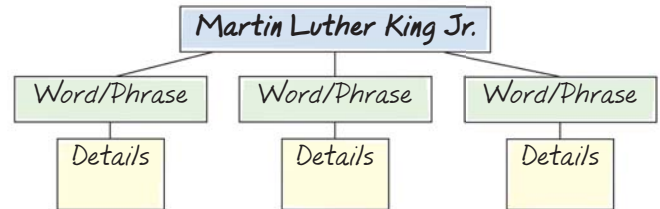
R3.3 Analyze characterization as delineated through a character's thoughts, words, speech patterns, and actions; the narrator's description; and the thoughts, words, and actions of other characters.

Comprehension

- 1. Recall** What joke does King play on Maya Angelou?
- 2. Recall** Why is Angelou afraid to tell King about her brother?
- 3. Clarify** Why did King want to meet Angelou?

Literary Analysis

- 4. Examine Connections** Review the notes you made in your log. What events were you able to connect with? Note which connection surprised you the most.
- 5. Interpret Meaning** Reread lines 12–13. When Angelou enters her office and sees King, she describes her **hero** as a “lion sitting down at my dining-room table eating a plate of mustard greens.” What does she mean by this?
- 6. Analyze Characterization** What three words or phrases would you use to describe King's personality? Write them in a chart like the one shown. Below each word or phrase, cite several details from the selection to support it.
- 7. Make Inferences** Reread the last paragraph. Why do you think King's comments about Angelou's brother helped Angelou stop worrying so much, or, in her words, “thrust away the small constant worry” she had felt since her mother left her?
- 8. Draw Conclusions** Which side of King, the “fighting preacher” or the tender young man, do you think meant the most to Angelou? Give examples from the text to support your answer.



Extension and Challenge

- 9. Speaking and Listening** If King were to give a speech to persuade people not to give up on family members who made mistakes like Angelou's brother, Bailey, what would he say? Prepare a short speech and present it to the class.
- 10. SOCIAL STUDIES CONNECTION** Read the workplace document from Martin Luther King Jr. on page 267. Why were King and the SCLC concerned about the African-American vote in the South? What was the result of their efforts? Research the Voting Rights Act of 1965 to find the answers. Also note how the law changed voting practices.



RESEARCH LINKS

For more on the Voting Rights Act of 1965, visit the **Research Center at ClassZone.com**.

Vocabulary in Context

VOCABULARY PRACTICE

Choose the letter of the term that is most closely related to the boldfaced word.

1. **shanty**: (a) mansion, (b) abode, (c) hut
2. **fester**: (a) improve, (b) disturb, (c) go away
3. **redeem**: (a) rescue, (b) enslave, (c) preserve
4. **fray**: (a) conflict, (b) converse, (c) sew
5. **punctual**: (a) lazy, (b) on time, (c) late

VOCABULARY IN WRITING

Using two or more vocabulary words, write a paragraph describing how Maya Angelou's encounter with Dr. King affected her. You might start like this.

EXAMPLE SENTENCE

Maya Angelou was always **punctual**.

VOCABULARY STRATEGY: USING REFERENCE AIDS

To express ideas clearly and accurately, you need to choose just the right words. Reference aids, or resources of information, can improve your writing by providing synonyms for words you already know. **Synonyms** are words with similar meanings. For example, a synonym for *shanty* is *shack*. To find a synonym for a word, look in a reference aid.

- A **thesaurus** is a reference book of synonyms. Also, many word processing programs contain an electronic thesaurus tool.

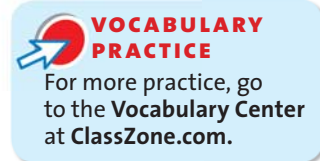
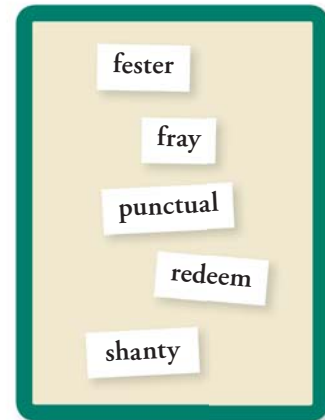
shanty *noun* hovel, hut, lean-to, shack

- A **dictionary** lists synonyms after the definitions of some words.

shanty (shăn'tē) *n., pl. -ties* a rundown house: *The shanty collapsed after years of neglect.* **syn** HOVEL, HUT, LEAN-TO, SHACK

PRACTICE Use a reference aid to find a synonym for each word. Note the synonym and the reference aid you used to find it. Then use each synonym in a sentence that matches its shade of meaning.

1. abolish
2. extricate
3. monopolize
4. voracious



Reading for Information

MEMORANDUM Following is a memo that Dr. King sent to the people organizing the opening-day rallies for the Crusade for Citizenship, a drive to register African Americans to vote. Notice the phrases that reflect Dr. King's fairness and leadership.

FROM: M. L. King Jr., President
TO: Speakers, Local Contacts, Participants in S. C. L. C.
RE: Crusade for Citizenship Mass Meeting, February 12, 1958

UNITY OF EMPHASIS

Text not available.

Please refer to the text in the textbook.

Dirk the Protector

Memoir by Gary Paulsen

What do you need to SURVIVE?



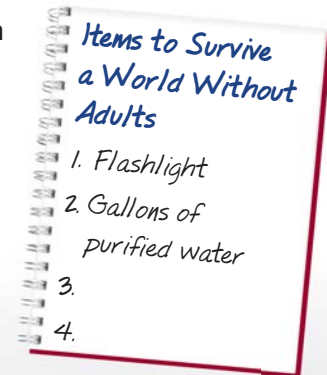
R3.5 Contrast **points of view** (e.g., **first** and **third person**, limited and omniscient, subjective and objective) in **narrative text** and explain how they affect the overall theme of the work.

R2.3 Analyze text that uses the **cause-and-effect** organizational pattern.

Also included in this lesson: **R1.1** (p. 278), **W1.2** (p. 279), **LC1.4** (p. 279)

KEY IDEA Hunger, fear, injury, turmoil—it’s amazing what people can withstand when they must. But there’s a limit. Every human being needs certain things to **survive**. In “Dirk the Protector,” a chance encounter provides a young Gary Paulsen with what he needs to survive life alone on the streets.

LIST IT What if you woke up tomorrow and all the adults had vanished? Brainstorm a list of items you would need to survive. Remember, no one would know how to operate electrical plants, manufacture products in factories, or purify drinking water. You may use the list that is shown to get started. When you’re finished, compare your list with those of your classmates.





LITERARY ANALYSIS: POINT OF VIEW IN A MEMOIR

In a **memoir**, the writer gives a true account of experiences in his or her life. Because the writer has participated in the events, he or she writes from the **first-person point of view**, using the pronoun *I*. However, that doesn't mean the writer states everything directly. As you read "Dirk the Protector," note when Gary Paulsen says something openly about himself and when he only hints at his true meaning.

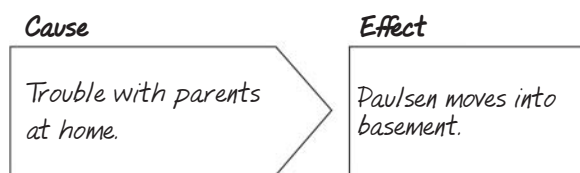
READING SKILL: IDENTIFY CAUSE AND EFFECT

To fully understand what you read, you need to know why things happen. Often, a writer tells you that one event (the **cause**) made another event (the **effect**) happen. In this example, Paulsen directly states that troubles with his parents caused him to leave home:

For a time in my life I became a street kid. It would be nice to put it another way but what with the drinking at home and the difficulties it caused with my parents I couldn't live in the house.

Other times you have to infer cause-and-effect relationships on the basis of clues in the text and your knowledge.

As you read "Dirk the Protector," note other cause-and-effect relationships and record them in a diagram like the one shown.



VOCABULARY IN CONTEXT

Make a chart like the one shown. Put each vocabulary word in the appropriate column, and then write a brief definition of each word you are familiar with.

WORD	cohort	forerunner	predatory
LIST	conventional	hustle	puny
	decoy	impasse	

<i>Know Well</i>	<i>Think I Know</i>	<i>Don't Know at All</i>

A Young Survivor

Gary Paulsen was born to a family that faced many problems. As a boy, Paulsen often had to work and take care of himself. While delivering newspapers one cold evening, he went into a library to warm up. The librarian offered him a book and a library card. Paulsen recalls, "The most astonishing thing happened. This silly little card with my name on it gave me an identity." In the library, it did not matter what he wore, who liked him, or how much money he had.



Gary Paulsen
born 1939

Reader and Writer Paulsen still reads a lot, and he is a very hardworking writer. He has published more than 150 books for children, young adults, and adults. His childhood experiences and outdoor adventures are frequent subjects in his writing.

Devoted to Dogs "Dirk the Protector" is from Paulsen's memoir *My Life in Dog Years*. He gives the reader a peek into his own life by sharing memories of his dogs. Paulsen has said, "I've always thought of dogs as people. . . . They have personalities and likes and dislikes and humor and anger and great heart and spirit."

MORE ABOUT THE AUTHOR
For more on Gary Paulsen, visit the Literature Center at ClassZone.com.

Dirk the PROTECTOR

GARY PAULSEN

For a time in my life I became a street kid. It would be nice to put it another way but what with the drinking at home and the difficulties it caused with my parents I couldn't live in the house.

I made a place for myself in the basement by the furnace and hunted and fished in the woods around the small town. But I had other needs as well—clothes, food, school supplies—and they required money.

I was not afraid of work and spent most of my summers working on farms for two, three and finally five dollars a day. This gave me enough for school clothes, though never for enough clothes or the right kind; I was
10 never cool or in. But during the school year I couldn't leave town to work the farms. I looked for odd jobs but most of them were taken by the boys who stayed in town through the summer. All the **conventional** jobs like working in the markets or at the drugstore were gone and all I could find was setting pins in the small bowling alley over the Four Clover Bar. **A**

It had just six alleys and they were busy all the time—there were leagues each night from seven to eleven—but the pay for truly brutal

ANALYZE VISUALS

Examine this painting. What can you **infer** about the boy's life?

conventional

(kən-vən'shə-nəl) *adj.*
usual; traditional

A CAUSE AND EFFECT

What causes Paulsen to take the job at the bowling alley? Keep reading to find an effect of working this job.



work was only seven cents a line. There weren't many boys willing to do the work but with so few alleys, it was still very hard to earn much money. A dollar a night was not uncommon and three was outstanding.

20 To make up the difference I started selling newspapers in the bars at night. This kept me up and out late, and I often came home at midnight. But it added to my income so that I could stay above water.¹

Unfortunately it also put me in the streets at a time when there was what might be called a rough element. There weren't gangs then, not exactly, but there were groups of boys who more or less hung out together and got into trouble. They were the **forerunners** of the gangs we have now, but with some singular differences. They did not have firearms—but many carried switchblade knives.

forerunner (fôr'rûn'ər)
n. person or thing that came before

30 These groups were **predatory**, and they hunted the streets at night. I became their favorite target in this dark world. Had the town been larger I might have hidden from them, or found different routes. But there was only a small uptown section and it was impossible for me to avoid them. They would catch me walking a dark street and surround me and with threats and blows steal what money I had earned that night.

predatory (prĕd'ə-tôr'ē)
adj. given to stealing from or hurting others for one's own gain

I tried fighting back but there were usually several of them. I couldn't win. Because I was from "the wrong side of the tracks"² I didn't think I could go to the authorities. It all seemed hopeless. **B**

And then I met Dirk.

B POINT OF VIEW

Reread lines 35–37. What does Paulsen tell the reader about his attitude toward himself and his situation?

40 **T**he bowling alley was on a second floor and had a window in back of the pit area. When all the lanes were going, the heat from the pin lights made the temperature close to a hundred degrees. Outside the window a ladder led to the roof. One fall evening, instead of leaving work through the front door, I made my way out the window and up the ladder onto the roof. I hoped to find a new way home to escape the boys who waited for me. That night one of the league bowlers had bowled a perfect game—300—and in celebration had bought the pit boys hamburgers and Cokes. I had put the burger and Coke in a bag to take back to my basement. The bag had grease stains and smelled of toasted buns, and my mouth watered as I moved from the roof of the bowling
50 alley to the flat roof over the hardware store, then down a fire escape that led to a dark alcove³ off an alley.

There was a black space beneath the stairs and as I reached the bottom and my foot hit the ground I heard a low growl. It was not loud, more a rumble that seemed to come from the earth and so full of menace that it stopped me cold, my foot frozen in midair.

1. **stay above water**: survive.

2. **"the wrong side of the tracks"**: the less desirable part of town.

3. **alcove** (ăl'kôv'): a small hollow space in a wall.

I raised my foot and the growl stopped.

I lowered my foot and the growl came again. My foot went up and it stopped.

I stood there, trying to peer through the steps of the fire escape. For a time
60 I couldn't see more than a dark shape crouched back in the gloom. There was a head and a back, and as my eyes became accustomed to the dark I could see that it had scraggly, scruffy hair and two eyes that glowed yellow. **C**

We were at an **impasse**. I didn't want to climb up the ladder again but if I stepped to the ground it seemed likely I would be bitten. I hung there for a full minute before I thought of the hamburger. I could use it as a **decoy** and get away.

The problem was the hamburger smelled so good and I was so hungry.

I decided to give the beast under the stairs half a burger. I opened the sack, unwrapped the tinfoil and threw half the sandwich under the steps,
70 then jumped down and ran for the end of the alley. I was just getting my stride, legs and arms pumping, pulling air with a heaving chest, when I rounded the corner and ran smack into the latest group of boys who were terrorizing me.

There were four of them, led by a thug—he and two of the others would ultimately land in prison—named, absurdly, “Happy” Santun.

Happy was built like an upright freezer and had just about half the intelligence but this time it was easy. I'd run right into him.

“Well—lookit here. He came to us this time. . . .”

Over the months I had developed a policy of flee or die—run as fast
80 as I could to avoid the pain, and to hang on to my hard-earned money. Sometimes it worked, but most often they caught me.

This time, they already had me. I could have handed over the money, taken a few hits and been done with it, but something in me snapped and I hit Happy in the face with every ounce of strength in my **puny** body.

He brushed off the blow easily and I went down in a welter of blows and kicks from all four of them. I curled into a ball to protect what I could. I'd done this before, many times, and knew that they would stop sometime—although I suspected that because I'd hit Happy it might take longer than usual for them to get bored hitting me. **D**

90 Instead there was some commotion that I didn't understand and the kicks stopped coming. There was a snarling growl that seemed to come from the bowels of the earth, followed by the sound of ripping cloth, screams, and then the fading slap of footsteps running away.

For another minute I remained curled up, then opened my eyes to find that I was alone.

But when I rolled over I saw the dog.

C CAUSE AND EFFECT

Reread lines 52–62. Make an **inference** about what kind of beast is under the stairs. What's causing the beast to growl?

impasse (ĩm'pās') *n.* a situation in which no progress can be made; a deadlock

decoy (dē'koi') *n.* a person or thing used to distract others or lead them in a different direction

puny (pyōō'nē) *adj.* weak and small

D POINT OF VIEW

Reread lines 79–89. As Paulsen describes the attack, what else does the reader learn about him?

It was the one that had been beneath the stairs. Brindled, patches of hair gone, one ear folded over and the other standing straight and notched from fighting. He didn't seem to be any particular breed. Just big and
100 rangy, right on the edge of ugly, though I would come to think of him as beautiful. He was Airedale crossed with hound crossed with alligator.

Alley dog. Big, tough, mean alley dog. As I watched he spit cloth—it looked like blue jeans—out of his mouth.

“You bit Happy, and sent them running?” I asked.

He growled, and I wasn't sure if it was with menace, but he didn't bare his teeth and didn't seem to want to attack me. Indeed, he had saved me.

“Why?” I asked. “What did I do to deserve . . . oh, the hamburger.”

I swear, he pointedly looked at the bag with the second half of hamburger in it.

110 “You want more?” **E**

He kept staring at the bag and I thought, Well, he sure as heck deserves it. I opened the sack and gave him the rest of it, which disappeared down his throat as if a hole had opened into the universe.

He looked at the bag.

“That's it,” I said, brushing my hands together. “The whole thing.”

A low growl.

“You can rip my head off—there still isn't any more hamburger.”

I removed the Coke and handed him the bag, which he took, held on the ground with one foot and deftly ripped open with his teeth.

120 “See? Nothing.” I was up by this time and I started to walk away.

“Thanks for the help . . .”

He followed me. Not close, perhaps eight feet back, but matching my speed. It was now nearly midnight and I was tired and sore from setting pins and from the kicks that had landed on my back and sides.

“I don't have anything to eat at home but crackers and peanut butter and jelly,” I told him. I kept some food in the basement of the apartment building, where I slept near the furnace.

He kept following and, truth be known, I didn't mind. I was still half scared of him but the memory of him spitting out bits of Happy's pants
130 and the sound of the boys running off made me smile. When I arrived at the apartment house I held the main door open and he walked right in. I opened the basement door and he followed me down the steps into the furnace room.

I turned the light on and could see that my earlier judgment had been correct. He was scarred from fighting, skinny and flat sided and with patches of hair gone. His nails were worn down from scratching concrete.

“Dirk,” I said. “I'll call you Dirk.” I had been trying to read a detective novel and there was a tough guy in it named Dirk. “You look like somebody named Dirk.”

VISUAL VOCABULARY



brindled (brīn'dld): *adj.*
light brownish yellow or grayish with streaks or spots of a darker color

E CAUSE AND EFFECT

Reread lines 105–110.

What is the cause-and-effect relationship Paulsen explains here?

140 And so we sat that first night. I had two boxes of Ritz crackers I'd **hustled** somewhere, a jar of peanut butter and another one of grape jelly, and a knife from the kitchen upstairs. I would smear a cracker, hand it to him—he took each one with great care and gentleness—and then eat one myself. We did this, back and forth, until both boxes were empty and my stomach was
150 bulging; then I fell asleep on the old outdoor lounge I used for furniture.

The next day was a school day. I woke up and found Dirk under the basement stairs, watching me. When I opened the door he trotted up the steps and outside—growling at me as he went past—and I started off to school.

He followed me at a distance, then stopped across the street when I went
160 into the front of the school building. I thought I'd probably never see him again.

But he was waiting when I came out that afternoon, sitting across the street by a mailbox. I walked up to him.

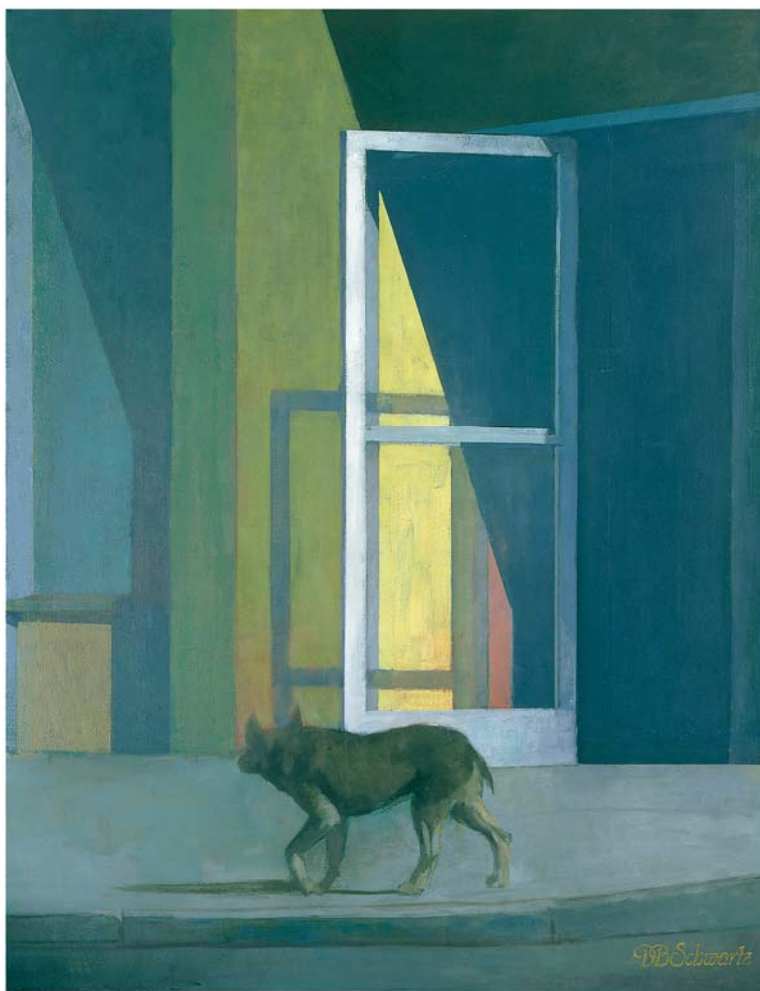
“Hi, Dirk.” I thought of petting him but when I reached a hand out he growled. “All right—no touching.”

I turned and made my way toward the bowling alley. It was Friday and sometimes on Friday afternoon there were people who wanted to bowl
170 early and I could pick up a dollar or two setting pins.

Dirk followed about four feet back—closer than before—and as I made my way along Second Street and came around the corner by Ecker's Drugstore I ran into Happy. He had only two of his **cohorts** with him and I don't think they had intended to do me harm, but I surprised them and Happy took a swing at me.

Dirk took him right in the middle. I mean bit him in the center of his stomach, hard, before Happy's fist could get to me. Happy screamed and doubled over and Dirk went around and ripped into his rear and kept tearing at it even as Happy and his two companions fled down the street.

180 It was absolutely great. Maybe one of the great moments in my life. **F** I had a bodyguard.



Street Corner (1991), Daniel Bennett Schwartz. Oil on canvas, 91.4 cm × 71.1 cm. Private collection. © Bridgeman Art Library.

hustle (hūs'əl) *v.* to gain by energetic effort

cohort (kō'hōrt') *n.* a companion or associate

F POINT OF VIEW
On the basis of what you know about Paulsen, why does he say it was “one of the great moments in my life”?

It was as close to having a live nuclear weapon as you can get. I cannot say we became friends. I touched him only once, when he wasn't looking—I petted him on the head and received a growl and a lifted lip for it. But we became constant companions. Dirk moved into the basement with me, and I gave him a hamburger every day and hustled up dog food for him and many nights we sat down there eating Ritz crackers and he watched me working on stick model airplanes.

He followed me to school, waited for me, followed me to the bowling
190 alley, waited for me. He was with me everywhere I went, always back three or four feet, always with a soft growl, and to my great satisfaction every time he saw Happy—every time—Dirk would try to remove some part of his body with as much violence as possible.

He caused Happy and his mob to change their habits. They not only stopped hunting me but went out of their way to avoid me, or more specifically, Dirk. In fact after that winter and spring they never bothered me again, even after Dirk was gone. **G**

Dirk came to a wonderful end. I always thought of him as a street
200 dog—surely nobody owned him—and in the summer when I was hired to work on a farm four miles east of town I took him with me. We walked all the way out to the farm, Dirk four feet in back of me, and he would trot along beside the tractor when I plowed, now and then chasing the hundreds of seagulls that came for the worms the plow turned up.


The farmer, whose name was Olaf, was a bachelor and did not have a dog. I looked over once to see Dirk sitting next to Olaf while we ate some sandwiches and when Olaf reached out to pet him Dirk actually—this was the first time I'd seen it—wagged his tail.

He'd found a home.

I worked the whole summer there and when it came time to leave,
210 Dirk remained sitting in the yard as I walked down the driveway. The next summer I had bought an old Dodge for twenty-five dollars and I drove out to Olaf's to say hello and saw Dirk out in a field with perhaps two hundred sheep. He wasn't herding them, or chasing them, but was just standing there, watching the flock.

“You have him with the sheep?” I asked Olaf.

He nodded. “Last year I lost forty-three to coyotes,” he said. “This year not a one. He likes to guard things, doesn't he?”

I thought of Dirk chasing Happy down the street, and later spitting out bits of his pants, and I smiled. “Yeah, he sure does.” 

G CAUSE AND EFFECT

What is the long-term effect Dirk has on the young Paulsen's life?



R3.5 Contrast **points of view** (e.g., **first** and third **person**, limited and omniscient, subjective and objective) **in narrative text** and explain how they affect the overall theme of the work.

R2.3 Analyze text that uses the **cause-and-effect** organizational pattern.

Comprehension

- 1. Recall** What keeps Paulsen out late at night?
- 2. Recall** What does Paulsen do to take care of Dirk?
- 3. Clarify** What are two challenges that Paulsen faces?

Literary Analysis

- 4. Analyze Point of View** On the left side of a two-column chart, list information you know about Paulsen because he states it directly. On the right, list the questions you have about Paulsen after reading the memoir.

<i>What I Know About Paulsen</i>	<i>Questions I Have About Paulsen</i>
<i>He lived by himself in a basement.</i>	<i>Did his parents know he was there?</i>

- 5. Analyze Cause and Effect** Compare the cause-and-effect relationships you recorded with those recorded by another classmate. With that classmate, choose the one cause-and-effect relationship that you think influenced Paulsen’s life the most, and explain why you think so.
- 6. Analyze Character** Writers often give animals character traits that appear human. On the basis of the details Paulsen provides about Dirk, describe the dog’s “personality.”
- 7. Compare and Contrast** Reread the first two paragraphs of “Dirk the Protector” and then the last three. How is Paulsen’s life the same in the end, and how has it changed?
- 8. Draw Conclusions** Dirk’s protection ended the attacks against Paulsen. Why don’t the attacks start up again after Dirk stays at the farm?

Extension and Challenge

- 9. Big Question Activity** Now that you’ve read “Dirk the Protector,” think about the advice Paulsen might give you to enable you to survive in the world without the help of adults. If necessary, revise the list you made in the activity on page 268. Then create a **survival** manual based on your new list.
- 10. Readers’ Circle** One way to think about the complexity of a cause-and-effect relationship is to ask, What if . . . ? For example, what if the man had not bowled a perfect game? In a group discussion, talk about how the story might have turned out differently. Then, create another what-if question for another group to answer.

Vocabulary in Context

VOCABULARY PRACTICE

Choose the vocabulary word that best completes each sentence.

1. The boy tried to get a(n) _____ job but could only find an unusual one.
2. He was frequently beaten up by members of a(n) _____ gang.
3. Unlike the big, strong gang members, he was _____.
4. He had to _____ all day for one solid meal.
5. There he met Dirk, and they stared each other down into a(n) _____.
6. The boy used his hamburger as a(n) _____ to distract the dog.
7. Dirk became the boy's protector and _____.
8. Is Dirk the _____ of other protectors in the boy's future?

VOCABULARY IN WRITING

Were you surprised that Dirk stayed with Olaf? Using two or more vocabulary words, write a paragraph to explain how you thought the memoir might have ended. Here is an example of how you might begin.

EXAMPLE SENTENCE

I thought that Dirk would always want to remain the boy's cohort.

VOCABULARY STRATEGY: IDIOMS

An **idiom** is an expression in which the overall meaning of the words in it is different from the meanings of the individual words. For example, in this story, Paulsen says that working at a certain job helped him “stay above water.” *Stay above water* is an idiomatic expression because Paulsen was never in fear of drowning. We know Paulsen means that the job helped him survive.

Language is full of idioms. If you encounter an unfamiliar one, you can often use context clues to figure out its meaning. Otherwise, consult a dictionary.

PRACTICE Identify the idiom in each sentence and give a definition for it.

1. They kicked around a few ideas about how to make scenery for the play.
2. She changed her tune once she found out the cost of the project.
3. I don't trust Jackson, but his friend seems on the level.
4. Will you take me under your wing if I decide to join the chorus?
5. Getting all this work done will be tough, but hang in there and we'll finish it.



R1.1 Identify idioms, analogies, metaphors, and similes in prose and poetry.



VOCABULARY PRACTICE

For more practice, go to the **Vocabulary Center** at **ClassZone.com**.



W1.2 Support all statements and claims with anecdotes, descriptions, facts and statistics, and specific examples.

Reading-Writing Connection

Deepen your understanding of “Dirk the Protector” by responding to these prompts. Then complete the **Grammar and Writing** exercise.

WRITING PROMPTS	SELF-CHECK
<p>A. Short Response: Analyze Cause and Effect Paulsen survived many things in addition to attacks from Happy and his friends. Use details from the text to describe in one paragraph how Paulsen’s choices made his survival possible.</p>	<p>A strong analysis will . . .</p> <ul style="list-style-type: none"> include more than one choice explain how each choice made a difference
<p>B. Extended Response: Explore Point of View In the memoir, we learn only as much about Dirk as Paulsen knows. If Dirk could talk, what kind of story might he tell? In two or three paragraphs, retell a part of the story from Dirk’s point of view.</p>	<p>An interesting response will . . .</p> <ul style="list-style-type: none"> use the pronouns <i>I</i>, <i>me</i>, <i>we</i>, and <i>us</i> reveal something about the boy and the dog

GRAMMAR AND WRITING

AVOID MISPLACED MODIFIERS A **prepositional phrase** is a group of words that begins with a preposition, such as *from*, *in*, *on*, *under*, or *with*, and ends with a noun or pronoun. A prepositional phrase is used to modify, or give information about, another word in the sentence. When you use this kind of phrase in your writing, place it close to the word it modifies. Otherwise, you may end up with something confusing or unintentionally funny.

Original: He ran into the boys who had been terrorizing him with a hamburger in each hand. (*Were the boys terrorizing him with hamburgers?*)

Revised: With a hamburger in each hand, he ran into the boys who had been terrorizing him. (*It is the boy, himself, who has the hamburgers.*)

PRACTICE Move each misplaced prepositional phrase to the correct place.

- While some waited, others punched him in his stomach on the sidewalk.
- I bit one of the boys on the leg with blond hair.
- I spit out pieces onto the sidewalk of his jeans.
- I pulled a piece of hamburger from the bag with ketchup on it.

For more help with prepositional phrases, see page R60 in the **Grammar Handbook**.



LC1.4 Demonstrate the mechanics of writing (e.g., quotation marks, commas at end of dependent clauses) and appropriate English usage (e.g., pronoun reference).

It Was a Long Time Before

Poem by Leslie Marmon Silko

Abuelito Who

Poem by Sandra Cisneros

What do we learn from our **ELDERS?**



R3.3 Analyze characterization as delineated through a character's thoughts, **words**, speech patterns, and **actions**; the **narrator's description**; and the thoughts, words, and actions of other characters.

Also included in this lesson: R3.5
(p. 285)

KEY IDEA Between you, your parents, and your grandparents, the **generations** of your family may span a hundred years or more. As you move into the future, what will you take with you from the past? What will you take with you from the present? In the poems “It Was a Long Time Before” and “Abuelito Who,” memories and more connect the generations.

LIST IT Think of someone in another generation who spends time with you. Brainstorm a list of the activities you do together. Reread the list, then write one way that person has affected your life or one thing that person has taught you.



LITERARY ANALYSIS: CHARACTERIZATION IN POETRY

When poets describe people in their writing, they usually **characterize** them in fewer words than fiction writers do. An image, a phrase, or a telling detail—in a poet’s hand, these can suggest an entire personality.

In “Abuelito Who,” Sandra Cisneros characterizes her grandfather as someone “who throws coins like rain.” This statement gives the reader the impression that the grandfather is generous. You might even be able to picture an elderly man making a ritual of tossing bright coins onto the floor for his grandchildren to scoop up. As you read “It Was a Long Time Before” and “Abuelito Who,” pay attention to what else the poets’ language suggests about the people in the poems.

READING STRATEGY: READING POETRY

Some poems contain complete sentences with standard punctuation. Other poems don’t. But all poems are divided into **lines**, and where they are divided is important to the poems’ meaning and rhythm. For example, read the following lines from “It Was a Long Time Before.” The poet is telling the reader why she affectionately called her grandmother “Grandma A’mooh.”

*I had been hearing her say
“a’moo’ooh”
which is the Laguna expression of endearment
for a young child
spoken with great feeling and love.*

Notice that all of these words, put together, create a sentence, but each line read separately has its own effect. Since “a’moo’ooh” appears on its own line, the reader lingers on it, letting its cultural and emotional importance sink in. As you read the two poems, pay attention to how each poet uses lines, sentences, and punctuation to give meaning to each poem.

Leslie Marmon Silko: Native American Storyteller Leslie Marmon Silko was raised on the Laguna Pueblo reservation in New Mexico. As she grew up, female relatives taught her traditional Native American stories and legends. Today Silko considers herself part of the global community. She says, “I am writing to the world, not to the United States alone.”



Leslie Marmon Silko
born 1948

Sandra Cisneros: Latina Writer

When Sandra Cisneros was a child, she and her family moved frequently between Chicago and her father’s birthplace in Mexico. She often spoke English to her Mexican-American mother and Spanish to her father. For Cisneros, writing is a way to deal with the poverty, loneliness, and instability she faced in her childhood. She incorporates the Spanish language in her writing “to say things in English that have never been said before.”



Sandra Cisneros
born 1954



MORE ABOUT THE AUTHOR

For more on Leslie Marmon Silko and Sandra Cisneros, visit the **Literature Center** at ClassZone.com.

It Was a Long Time Before



Rosita Johnson (1958), Lee Marmon. Laguna, New Mexico. © Lee Marmon.

Leslie Marmon Silko

It was a long time before
I learned that my Grandma A'mooh's
real name was Marie Anaya Marmon.
I thought her name really was "A'mooh."
5 I realize now it had happened when I was a baby
and she cared for me while my mother worked.
I had been hearing her say
 "a'moo'oooh"
which is the Laguna¹ expression of endearment
10 for a young child
spoken with great feeling and love. **A**

ANALYZE VISUALS

What do the **details** in the photograph tell you about the woman?

A CHARACTERIZATION IN POETRY

Why was Marie Anaya Marmon called Grandma A'mooh? Think about what the story of her name tells you about her.

1. **Laguna** (lə-goo'nə): dialect of the Keres language spoken by the Laguna people, whose home is in rural New Mexico.

Her house was next to ours
and as I grew up
I spent a lot of time with her
15 because she was in her eighties
and they worried about her falling.
So I would go check up on her—which was really
an excuse to visit her.
After I had to go to school
20 I went to carry in the coal bucket
which she still insisted on filling.
I slept with her
in case she fell getting up in the night. **B**

She still washed her hair with yucca² roots
25 or “soap weed” as she called it. She said
it kept white hair like hers from yellowing.
She kept these yucca roots on her windowsill
and I remember I was afraid of them for a long time
because they looked like hairy twisted claws.

30 I watched her make red chili on the grinding stone
the old way, even though it had gotten difficult for her
to get down on her knees.
She used to tell me and my sisters
about the old days when they didn’t have toothpaste
35 and cleaned their teeth with juniper³ ash,
and how, instead of corn flakes, in the old days they ate
“*maah’tzini*”⁴ crushed up with milk poured over it. **C**

Her last years they took her away to Albuquerque⁵
to live with her daughter, Aunt Bessie.
40 But there was no fire to start in the morning
and nobody dropping by.
She didn’t have anyone to talk to all day
because Bessie worked.
She might have lived without watering morning glories
45 and without kids running through her kitchen
but she did not last long
without someone to talk to. **D**

B READING POETRY

Do the sentences in this poem follow standard patterns of grammar and punctuation? Where do the sentences begin and end?

C CHARACTERIZATION IN POETRY

Reread lines 24–37. What do the granddaughter’s descriptions tell you about Grandma A’mooh?

C CHARACTERIZATION IN POETRY

Reread lines 38–47. From this description, what do you learn about Grandma A’mooh after her move to Albuquerque?

2. **yucca** (yŭk’ə): a plant that grows in warm regions, chiefly those of western North America. Yucca have long sword-shaped leaves, a woody base, and white flowers.

3. **juniper** (jŭō’nə-pər) a pleasant-smelling evergreen shrub.

4. **maah’tzini** (măt-zē-nē) *Keres, one of numerous Pueblo languages*: thin, flaky bread made of finely ground blue corn flour.

5. **Albuquerque** (ăl’bə-kŭr’kē): the largest city in New Mexico.

Abuelito

Who

Sandra Cisneros



Abuelito¹ who throws coins like rain
and asks who loves him
who is dough and feathers
who is a watch and glass of water
5 whose hair is made of fur
is too sad to come downstairs today
who tells me in Spanish you are my diamond
who tells me in English you are my sky
whose little eyes are string
10 can't come out to play
sleeps in his little room all night and day
who used to laugh like the letter k
is sick
is a doorknob tied to a sour stick
15 is tired shut the door
doesn't live here anymore
is hiding underneath the bed
who talks to me inside my head
is blankets and spoons and big brown shoes
20 who snores up and down up and down up and down again
is the rain on the roof that falls like coins
asking who loves him
who loves him who? **E**

E READING POETRY
Reread line 2 and lines 22–23. How does the phrase at the end of the poem differ from the phrase at the beginning?

1. **Abuelito** (ä-bwe-lē'tō) *Spanish*: an affectionate term for a grandfather.



R3.3 Analyze characterization as delineated through a character's thoughts, words, speech patterns, and actions; the narrator's description; and the thoughts, words, and actions of other characters.

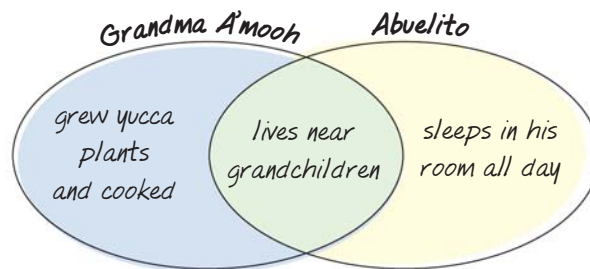
R3.5 Contrast points of view (e.g., first and third person, limited and omniscient, subjective and objective) in narrative text and explain how they affect the overall theme of the work.

Comprehension

- Recall** What language did each grandparent speak to his or her grandchildren?
- Recall** In "It Was a Long Time Before," why did Grandma A'mooh take care of her grandchild?
- Clarify** By the end of each poem, what has happened to each grandparent?

Literary Analysis

- Make Inferences** In "It Was a Long Time Before," why did Grandma A'mooh still insist on filling the coal bucket?
- Recognize Characterization** Reread lines 3, 9, and 12 of "Abuelito Who." What do these descriptions tell you about Abuelito?
- Analyze Point of View** From what point of view is each of these poems written? How does the point of view affect the meaning of each poem?
- Examine Poetry** Note the differences in the ways each poet uses sentences and punctuation. How does the use of lines, sentences, and punctuation affect the way you read and understand the poems?
- Compare and Contrast** Using a Venn diagram like the one shown, compare and contrast Grandma A'mooh with Abuelito. To complete the diagram, draw on inferences you made about the characters as well as on details from the poems.



Extension and Challenge

- Big Question Activity** How would the speaker of each poem answer the Big Question on page 280? Choose one of the poems, and write a note to the grandparent from the speaker's point of view. Tell the grandparent what you learned from him or her.
- SOCIAL STUDIES CONNECTION** Laguna Pueblo is one of many Pueblo communities located in New Mexico. Do some research to find out more about the Pueblo people. Look for information about their traditional culture and values and how they are reflected today.



RESEARCH LINKS

For more on the Pueblo people, visit the **Research Center** at ClassZone.com.

Comparison-Contrast Essay

If you look at something long enough, you'll begin to see it in a new way. When you look for similarities and differences between characters, people, places, or objects, you start examining more deeply, exploring more fully. Use the **Writer's Road Map** to help you develop this skill.

WRITER'S ROAD MAP

Comparison-Contrast Essay

WRITING PROMPT 1

Writing from Literature Write an essay that compares and contrasts two characters from literature. Your essay should explain why you chose those characters.

Characters to Compare

- Roger and Mrs. Luella Bates Washington Jones in "Thank You, M'am"
- Roger in "Thank You, M'am" and Zebra in "Zebra"
- Jimmy Valentine/Ralph D. Spencer and Ben Price in "A Retrieved Reformation"

WRITING PROMPT 2

Writing from Your Life Write a comparison-contrast essay about two people, places, or objects that are familiar to you. Explain why you chose those two subjects.

Subjects to Compare

- two people you know well or two famous people whose work is familiar to you
- two places you have lived or visited
- your favorite type of music and your least favorite type of music



WRITING TOOLS

For prewriting, revision, and editing tools, visit the **Writing Center** at ClassZone.com.

KEY TRAITS

1. IDEAS

- Identifies the **characters** or **subjects** being compared and contrasted
- Includes a **thesis statement** that identifies similarities and differences
- Supports key ideas with **examples**

2. ORGANIZATION

- Is well balanced, with a strong **introduction**, **body** paragraphs that contain supporting evidence, and a satisfying **conclusion**
- Follows a clear **organizational pattern**
- Connects ideas with **transitions**

3. VOICE

- Uses language that is **appropriate** for the audience and purpose

4. WORD CHOICE

- Uses **precise vocabulary** to express logical ideas

5. SENTENCE FLUENCY

- Varies **sentence openings**

6. CONVENTIONS

- Uses **correct grammar, spelling, and punctuation**



Part 1: Analyze a Student Model



Included in this lesson: W1.1, W1.2, W1.3, W1.7 (p. 291), LS1.1 (p. 293), LS1.2 (p. 293)

Online

INTERACTIVE MODEL
CLASSZONE.COM

Priya Mahapatra
Jefferson Middle School

Martha and Roger: Different People, Different Lives

Did you ever long for a special item of clothing? In “The Scholarship Jacket” by Marta Salinas, Martha wants a jacket that her school awards for good grades. In “Thank You, M’am” by Langston Hughes, Roger wants a pair of blue suede shoes. The two characters are about the same age, and it’s easy to sympathize with them both because they are struggling to grow up in an unfair world. Martha and Roger are very different characters, however, because they have different reasons for what they want, different ways of trying to get it, and different lives at home.

Martha and Roger want special items of clothing for different reasons. In “The Scholarship Jacket,” Martha feels she has to have the jacket because it is supposed to go to the best student in the school. At the beginning of the story, she reflects, “I had been a straight A student since the first grade and this last year had looked forward very much to owning that jacket.” Because she earned the best grades, Martha deserves the jacket. It represents years of hard work. On the other hand, Roger in “Thank You, M’am” hasn’t earned blue suede shoes. He just wants them desperately. The story doesn’t explain why he wants them so much, so the reader assumes that Roger wants the shoes because they are in style.

Martha and Roger also use different methods to get what they want. Although Martha is not sure what to do at first, she responds as best as she can when the principal tells her that she has to pay for the

KEY TRAITS IN ACTION

Introduction identifies the characters being contrasted.

Thesis statement identifies differences that will be discussed.

The three body paragraphs use point-by-point organization. This paragraph discusses the characters’ different reasons. Varied sentence openings help keep the essay interesting.

Introduces the second point, the characters’ different methods.

jacket. She doesn't yell or whine. Instead, she calmly says she will speak with her grandfather. Then she goes to her grandfather for help. She realizes, "I knew I had to be honest with Grandpa; it was my only chance." The end of the story shows that turning to her grandfather was the right choice. In contrast, Roger in "Thank You, M'am" tries snatching a purse to solve his problem. He is not successful, however. When Mrs. Jones asks him why he did that, he lies. "I didn't aim to," he says. Unlike Martha, Roger does not tell the truth until he becomes a little more comfortable with Mrs. Jones.

Another difference between Martha and Roger is their homes. Martha goes home to her grandma and grandpa. Martha appears to have a good home. She knows she can turn to her grandpa for help. He gives her good advice about the jacket when he says, "Then if you pay for it, Marta, it's not a scholarship jacket, is it?" Unlike Martha, Roger appears to have no one at home. When Mrs. Jones asks, "Ain't you got nobody home to tell you to wash your face?" he says, "No'm." Although it's late at night, Mrs. Jones finds out that Roger hasn't eaten any supper. He explains, "There's nobody home at my house." No one makes sure that Roger washes or eats. No one seems to care about him.

Martha and Roger have different reasons and methods for getting what they want. Martha gets help at home, while Roger finds help by luck. Despite their differences, both characters end up getting excellent advice. A close look at the characters reveals another way that the stories are alike. Both stories show the importance of having someone who cares. Both Roger and Martha get help and support from a caring older person.

Precise vocabulary makes the essay clear and interesting.

Transitions introduce contrasts. The language is **appropriate** for the audience (teacher and classmates) and purpose (formal essay).

Introduces the **third point**, the characters' different homes.

Supports key ideas with **examples** from the story.

Conclusion summarizes the main points and includes a thoughtful comment about a similarity in the stories.

Part 2: Apply the Writing Process

PREWRITING

What Should I Do?

1. Analyze the prompt.

Look back at the prompt you chose. **Circle** the form your writing should take, such as an essay, a letter, or a report. Identify your audience. **Underline** words that describe your purpose, such as explaining or persuading.

TIP If your audience is not stated, assume that you are writing for your teacher and your classmates.

What Does It Look Like?

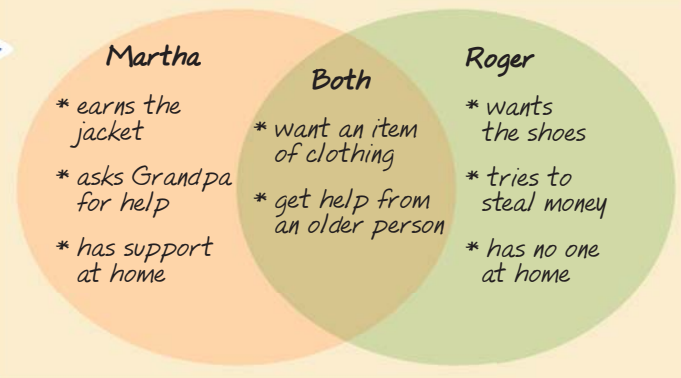
WRITING PROMPT Write an **essay** that compares and contrasts two characters from literature. Your essay should explain why you chose those characters.

The audience isn't stated, so I know this essay is for my teacher and classmates. I have to compare and contrast two characters in a way that explains why I chose them.

2. Brainstorm comparison-contrast ideas.

Use a Venn diagram or two-column chart to summarize the ways in which two subjects are alike and the ways in which they differ.

TIP If you can't think of interesting similarities or differences, try different subjects.



3. Find support for key points.

Remember that you need to explain and support each of your main points. Take notes, listing some specific examples that explain your comparisons and/or contrasts. If you are writing from literature, also look for quotations in the literature that explain your points.

Martha

- * "I'll speak to my grandfather about it, sir."
- * gets good advice from him

Roger

- * "There's nobody home at my house."
- * has no one to make sure he washes, eats

4. Write a working thesis.

State your main points in a single sentence. Write your main points in the order you will cover them in your essay. You can revise your thesis later to make it clearer or more accurate.

Working Thesis:

Roger and Martha want things for different reasons, try different ways to get what they want, and have different lives at home.

DRAFTING

What Should I Do?

1. Organize your thoughts.

Subject-by-subject organization discusses all the points in relation to the first subject, then moves on to the second subject. **Point-by-point organization** discusses the points one by one, explaining how they relate to each subject.

TIP Keep your essay balanced. If you are comparing and contrasting two subjects, then each subject should have about the same number of sentences and paragraphs devoted to it.

What Does It Look Like?

SUBJECT-BY-SUBJECT ORGANIZATION

Subject A: Martha

Reason: deserves jacket

Method: asks for help

Home life: caring

Subject B: Roger

Reason: wants to be in style?

Method: tries to steal

Home life: nobody seems to care

POINT-BY-POINT ORGANIZATION

Point 1: Reason

Martha: deserves jacket

Roger: wants to be in style?

Point 2: Method

Martha: asks for help

Roger: tries to steal

Point 3: Home Life

Martha: caring

Roger: nobody seems to care

2. Explain and support your points.

For example, if you say that Martha has a good home, you might explain how she can turn to her grandfather for good advice. Then you might quote the advice he gives. Use your own words, except for quotations.

Martha appears to have a good home.

She knows she can turn to her grandpa for help.

He gives her good advice about the jacket when he says, "Then if you pay for it, Marta, it's not a scholarship jacket, is it?"

Key point

Support (explanation)

Support (quotation)

3. Use transitions.

Some transitions show likeness. They include *both*, *similarly*, and *like*. Others show contrast, such as *on the other hand*, *instead*, and *however*.

See page 292: Add Transitions

TIP Transitions can help to give your essay unity. They let your reader see that all the facts and details that you present help to explain your key points.

The two characters are about the same age, and it's easy to sympathize with them both because they are struggling to grow up in an unfair world.

In contrast, Roger in "Thank You, M'am" tries snatching a purse to solve his problem. He is not successful, however.



REVISING AND EDITING

What Should I Do?

1. **Make your introduction strong.**
 - Reread your first sentence. Does it create interest or draw the reader in?
 - If not, add an **interesting detail, question, or quotation.**

What Does It Look Like?

Did you ever long for a special item of clothing?

In "The Scholarship Jacket" by Marta Salinas, Martha wants a jacket that her school awards for good grades. In "Thank You, M'am" by Langston Hughes, Roger wants a pair of blue suede shoes.

2. **Use appropriate language.**
 - Read your essay aloud. Listen for and **[bracket]** words and phrases that are too casual.
 - Replace them with words that are **appropriate for an essay that your teacher will read.**

*The story doesn't explain why he wants them so much, so **[I-figure]** that Roger wants the shoes because they are **[totally the in thing.]***

3. **Improve word choice.**
 - **Underline** vague words and phrases, such as *really, many, a lot, and nice.*
 - Replace them with more **precise words** that help your reader see the logic of your ideas.

TIP Replace weak, state-of-being verbs like *is, has, and was*, too. Use strong action verbs instead.

Because she has the best grades, Martha really, truly should get the jacket. It is for years of hard work. Roger hasn't earned blue suede shoes. He just wants them a lot, desperately.

4. **Improve your conclusion.**
 - Ask a peer reader to tell how your conclusion adds some new but related idea.
 - If it doesn't, add an explanation of how your comparisons and/or contrasts **deepened your understanding** of the subjects.

See page 292: Ask a Peer Reader

*Despite their differences, both characters end up getting excellent advice. **A close look at the characters reveals another way that the stories are alike. Both stories show the importance of having someone who cares. Both Roger and Martha get help and support from a caring older person.***

Preparing to Publish

Comparison-Contrast Essay

Consider the Criteria

Use this checklist to make sure your essay is on track.

Ideas

- ✓ names the characters or subjects being compared and contrasted
- ✓ includes a thesis that identifies similarities and differences
- ✓ supports key ideas with examples

Organization

- ✓ is well balanced, with an introduction, a body, and a conclusion
- ✓ has a clear organizational pattern
- ✓ includes transitions

Voice

- ✓ uses appropriate language

Word Choice

- ✓ expresses logical ideas using precise vocabulary

Sentence Fluency

- ✓ varies sentence openings

Conventions

- ✓ uses correct grammar, spelling, and punctuation

Ask a Peer Reader

- What main points did I make about my two subjects?
- Where should I add more details?
- What else could I say in my conclusion?

Add Transitions

For Comparing

also
another
both
in addition to
like
likewise
similarly

For Contrasting

although
despite
however
in contrast
nevertheless
on the other hand
unlike

Check Your Grammar

- Use a comma to set off an introductory phrase from the rest of the sentence.

On the other hand, Roger in "Thank You, Ma'm" hasn't earned blue suede shoes.

See page R49: Quick Reference: Punctuation

- Correct run-on sentences.

She doesn't yell or whine. Instead, she calmly says she will speak with her grandfather.

See pages R64–R65: Correcting Run-On Sentences

Writing Online



PUBLISHING OPTIONS

For publishing options, visit the **Writing Center** at ClassZone.com.

ASSESSMENT PREPARATION

For writing and grammar assessment practice, go to the **Assessment Center** at ClassZone.com.

**SPEAKING AND LISTENING**

Conducting an Interview

In this unit, you have read fiction and nonfiction from different points of view. Another way to see the world from someone else's point of view is to conduct an interview.

Planning the Interview

1. **Identify people you might interview.** For example, if you want to learn about pets, list veterinarians, people who work at shelters, dog walkers, and pet owners.

TIP Want some practice before your real interview? Have a classmate role-play a character in literature.

2. **Contact your first choice.** Identify yourself and your purpose. If you want to audiotape or videotape, ask for permission.
3. **Research your topic and write questions.** Avoid questions that lead to simple yes or no answers. Instead, ask probing questions—ones that thoroughly investigate your topic. The questions you ask will also help you determine the speaker's attitude toward the subject (how he or she feels about it).

Conducting the Interview

1. **Listen carefully and take notes.** Even if you are taping, it is still a good idea to take notes.
2. **Ask follow-up questions.** If you are not sure you understand what you are hearing, ask the person for more information. Find out what evidence the person has to support his or her claims and conclusions.
3. **Say thanks.** Thank the person for sharing time and information with you. Send a thank-you note promptly.
4. **Summarize the interview.** Your teacher will determine how you should do this. You might produce a written summary, a partial transcript (a written word-for-word re-creation of what was said), or an audio or video presentation. Your summary should also describe the speaker's attitude.

See page R82: Evaluate an Interview

Assessment Practice

Reading Comprehension

ASSESS

The practice test items on the next few pages match skills listed on the Unit Goals page (page 175) and addressed throughout this unit. Taking this practice test will help you assess your knowledge of these skills and determine your readiness for the Unit Test.

REVIEW

After you take the practice test, your teacher can help you identify any skills you need to review.

- Character Traits
- Characterization
- Point of View
- Make Inferences
- Idioms
- Similes
- Verb Tenses
- Comparative and Superlative Forms

DIRECTIONS Read these selections and answer the questions that follow.

Bob Lemmons is a cowboy who is able to capture a herd of mustangs single-handedly.

from **The Man Who Was a Horse**

Julius Lester

He had been seeing the wild horses since he could remember. The first time had been at dusk one day. He had been playing near the corral when he happened to look toward the mesa and there, standing atop it, was a lone stallion. The wind blew against it and its mane and tail flowed in the breeze like tiny ribbons. The horse stood there for a long while; then, without warning, it suddenly wheeled and galloped away. Even now Bob remembered how seeing that horse had been like looking into a mirror. He'd never told anyone that, sensing that they would perhaps think him a little touched in the head. Many people thought it odd enough that he could bring in a herd of mustangs by himself. But, after that, whenever he saw one mustang or a herd, he felt like he was looking at himself.

One day several of the cowboys went out to capture a herd. The ranch was short of horses and no one ever thought of buying horses when there were so many wild ones. He had wanted to tell them that he would bring in the horses, but they would have laughed at him. Who'd ever heard of one man bringing in a herd? So he watched them ride out, saying nothing. A few days later they were back, tired and disgusted. They hadn't even been able to get close to a herd.

That evening Bob timidly suggested to Mr. Hunter that he be allowed to try. Everyone laughed. Bob reminded them that no one on the ranch could handle a horse like he could, that the horses came to him more than anyone else. The cowboys acknowledged that that was true, but it was impossible for one man to capture a herd. Bob said nothing else. Early the next morning he rode out alone, asking the cook to leave food in a saddlebag for him on the fence at the north pasture every day. Three weeks later the cowboys were sitting around the corral one evening and looked up to see a herd of mustangs galloping toward them, led by Bob. Despite their amazement, they moved quickly to open the gate and Bob led the horses in.

That had been some twenty years ago, and long after Bob left the Hunter Ranch he found that everywhere he went he was known.



For more assessment practice and test-taking tips, go to the **Assessment Center** at **ClassZone.com**.

from **A Mother in Mannville**

Marjorie Kinnan Rawlings

When I took the cabin, I asked for a boy or man to come and chop wood for the fireplace. The first few days were warm, I found what wood I needed about the cabin, no one came, and I forgot the order.

I looked up from my typewriter one late afternoon, a little startled. A boy stood at the door, and my pointer dog, my companion, was at his side and had not barked to warn me. The boy was probably twelve years old, but undersized. He wore overalls and a torn shirt, and was barefooted.

He said, "I can chop some wood today."

I said, "But I have a boy coming from the orphanage."

10 "I'm the boy."

"You? But you're small."

"Size don't matter, chopping wood," he said. "Some of the big boys don't chop good. I've been chopping wood at the orphanage a long time."

I visualized mangled and inadequate branches for my fires. I was well into my work and not inclined to conversation. I was a little blunt.

"Very well. There's the ax. Go ahead and see what you can do."

I went back to work, closing the door. At first the sound of the boy dragging brush annoyed me. Then he began to chop. The blows were rhythmic and steady, and shortly I had forgotten him, the sound no more
20 of an interruption than a consistent rain. I suppose an hour and a half passed, for when I stopped and stretched, and heard the boy's steps on the cabin stoop, the sun was dropping behind the farthest mountain, and the valleys were purple with something deeper than the asters.

The boy said, "I have to go to supper now. I can come again tomorrow evening."

I said, "I'll pay you now for what you've done," thinking I should probably have to insist on an older boy. "Ten cents an hour?"

"Anything is all right."

We went together back of the cabin. An astonishing amount of
30 solid wood had been cut. There were cherry logs and heavy roots of rhododendron, and blocks from the waste pine and oak left from the building of the cabin.

"But you've done as much as a man," I said. "This is a splendid pile."

I looked at him, actually, for the first time. His hair was the color of the



corn shocks and his eyes, very direct, were like the mountain sky when rain is pending—gray, with a shadowing of that miraculous blue. As I spoke, a light came over him, as though the setting sun had touched him with the same suffused glory with which it touched the mountains. I gave him a quarter.

40 “You may come tomorrow,” I said, “and thank you very much.”

He looked at me, and at the coin, and seemed to want to speak, but could not, and turned away.

“I’ll split kindling tomorrow,” he said over his thin ragged shoulder. “You’ll need kindling and medium wood and logs and backlogs.”

At daylight I was half wakened by the sound of chopping. Again it was so even in texture that I went back to sleep. When I left my bed in the cool morning, the boy had come and gone, and a stack of kindling was neat against the cabin wall. He came again after school in the afternoon and worked until time to return to the orphanage. His name was Jerry; he
50 was twelve years old, and he had been at the orphanage since he was four. I could picture him at four, with the same grave gray-blue eyes and the same—independence? No, the word that comes to me is “integrity.”

Comprehension

DIRECTIONS Answer these questions about the excerpt from “The Man Who Was a Horse.”

1. What can you infer about Bob from his thoughts in lines 6–11?
 - A Bob is as wild as a horse.
 - B Bob feels a kinship with horses.
 - C Bob loves to run through the hills.
 - D Bob has big ears and a long face.
2. You can tell that this story is told from a third-person limited point of view because the narrator
 - A reveals the thoughts of all characters
 - B is a character in the story
 - C reveals one character’s thoughts
 - D describes his own thoughts
3. Which sentence from the story shows that Bob is a talented horseman?
 - A “He had been playing near the corral when he happened to look toward the mesa and there, standing atop it, was a lone stallion.”
 - B “But, after that, whenever he saw one mustang or a herd, he felt like he was looking at himself.”
 - C “He had wanted to tell them that he would bring in the horses, but they would have laughed at him.”
 - D “Bob reminded them that no one on the ranch could handle a horse like he could, that the horses came to him more than anyone else.”

4. Which methods of characterization are used in lines 19–20?
- A descriptions of characters' thoughts and physical appearance
 - B narrator's comments and descriptions of other characters' reactions
 - C descriptions of a character's actions and other characters' reactions
 - D descriptions of a character's physical appearance and other characters' reactions

DIRECTIONS Answer these questions about the excerpt from "A Mother in Mannville."

5. The narrator of the story is
- A a boy who lives in an orphanage
 - B a writer who lives in a cabin
 - C a voice outside the story
 - D the mother of a young boy
6. Which sentence shows that this excerpt is told in the first person?
- A "The boy was probably twelve years old, but undersized."
 - B "He said, 'I can chop some wood today.'"
 - C "I went back to work, closing the door."
 - D "An astonishing amount of solid wood had been cut."
7. Which method of characterization does the author use in lines 34–36?
- A the boy's own words
 - B a description of his physical appearance
 - C a description of other characters' reactions
 - D a description of his actions
8. Which of the following words best describes Jerry?
- A thoughtless
 - B irritable
 - C reliable
 - D talkative

DIRECTIONS Answer this question about both selections.

9. Which character trait do Bob and Jerry have in common?
- A dependability
 - B boldness
 - C recklessness
 - D optimism

Written Response

SHORT RESPONSE Write two or three sentences to answer this question.

10. Name two character traits of Bob Lemmons in "The Man Who Was a Horse." Give details from the story that reveal these traits.

EXTENDED RESPONSE Write a short paragraph to answer this question.

11. Reread lines 33–44 of the excerpt from "A Mother in Mannville." What can you infer about the boy from his reaction to the narrator's praise? Support your answer with details from the excerpt.



Vocabulary

DIRECTIONS Use context clues and your knowledge of idioms to answer the following questions.

1. In “The Man Who Was a Horse,” Bob does not want people to think he is “a little touched in the head” (line 9). This idiom refers to someone who
 - A behaves in a crazy way
 - B talks only to horses
 - C has an injured head
 - D makes reckless decisions
2. In line 13 in “The Man Who Was a Horse,” the narrator says the ranch is “short of horses.” The idiom *short of* means
 - A needing one type
 - B having too few
 - C being apart from
 - D looking for more
3. In line 52 in “A Mother in Mannville,” the narrator says “the word that comes to me is ‘integrity.’” The idiom *comes to me* means that something
 - A is easy to remember
 - B develops over time
 - C occurs to someone
 - D needs to be learned

DIRECTIONS Use context clues and your knowledge of similes to answer the following questions.

4. Which expression from “The Man Who Was a Horse” contains a simile?
 - A “its mane and tail flowed in the breeze like tiny ribbons”
 - B “Who’d ever heard of one man bringing in a herd?”
 - C “no one on the ranch could handle a horse like he could”
 - D “A few days later they were back, tired and disgusted.”
5. In “The Man Who Was a Horse,” Bob says “seeing that horse had been like looking into a mirror” (line 7). This simile means that
 - A the horse looks like other horses
 - B Bob looks like the horse
 - C Bob and the horse are always together
 - D Bob identifies with the horse
6. Which expression from “A Mother in Mannville” contains a simile?
 - A “I visualized mangled and inadequate branches for my fires.”
 - B “An astonishing amount of solid wood had been cut.”
 - C “his eyes, very direct, were like the mountain sky when rain is pending”
 - D “I could picture him at four, with the same grave gray-blue eyes”

Writing & Grammar

DIRECTIONS Read the passage and answer the questions that follow.

(1) A hundred years ago, methods of transportation are very different. (2) It was more tougher to get around at that time than it is now. (3) Traveling by foot, horse, or wagon was usually more slower than using bicycles, streetcars, or trains. (4) Transportation will improve greatly when the automobile and airplane were invented. (5) It took a few decades for them to become common, but once they did, everything will change. (6) Today, these two modes of transportation are often the more convenient of all.

1. Choose the correct verb tense to replace the underlined word in sentence 1.
 - A will be
 - B is
 - C were
 - D are becoming
2. Choose the correct comparative to replace the underlined words in sentence 2.
 - A most toughest
 - B tougher
 - C most tougher
 - D toughest
3. Choose the correct comparative to replace the underlined word in sentence 3.
 - A slower
 - B slowest
 - C most slower
 - D most slowest
4. Choose the correct verb tense to replace the underlined words in sentence 4.
 - A improved
 - B improves
 - C is improving
 - D will be improved
5. Choose the correct verb tense to replace the underlined words in sentence 5.
 - A was changing
 - B changes
 - C would be changing
 - D changed
6. Choose the correct superlative to replace the underlined words in sentence 6.
 - A most convenient
 - B most convenientest
 - C convenienter
 - D more convenientest



Ideas for Independent Reading

Which questions from Unit 2 made an impression on you? Continue exploring them with these books.

What has the power to heal?

Crazy Lady!

by Jane Leslie Conly

Does friendship have the power to heal? In this book, a woman's love for her son serves as a beacon of hope for a troubled youth.

Getting Near to Baby

by Audrey Couloumbis

Twelve-year-old Willa and Little Sister take to escaping to the roof of their aunt's house when their baby sister dies. Their mother, suffering from depression, can offer them nothing. Will time heal their wounds?

The Birthday Room

by Kevin Henkes

When Ben Hunter receives two unique gifts, he tells his mom that he'd prefer a trip to see his estranged uncle. Why would he choose an uncle he hasn't seen for ten years? Read this compelling story of one family's forgiveness.

What stands in the way of your dreams?

The Midwife's Apprentice

by Karen Cushman

Alyce is a homeless girl living in medieval England. The town's midwife offers to teach her the art of delivering babies. She learns a great deal, but will she be able to make herself independent?

Charlie Pippin

by Candy Dawson Boyd

Charlie's dad rarely shows her any affection. Now she's in trouble with the principal at school. Will father and daughter ever come to understand and appreciate each other?

Number the Stars

by Lois Lowry

Life in Copenhagen is very different now that Nazi soldiers have marched into town. When the Jews of Denmark are "relocated," ten-year-old Ellen moves in with her best friend's family so that her own life is spared.

Who deserves a second chance?

Spider Boy

by Ralph Fletcher

When Bobby Ballenger moves from the Midwest to New York, he has a difficult time adjusting. The cruelty of his classmates makes him long for his former friends. Will he face the bullies and earn a second chance?

Spinners

by Donna Jo Napoli and Richard Tchen

Napoli and Tchen retell a classic tale to give insights into the lives of Rumpelstiltskin and his daughter. Love, pride, avarice, and revenge are all a part of this delightful new version.

The Fire Pony

by Rodman Philbrick

Roy is happiest when he's with his older brother Joe, who has a fiery temper and a special gift for healing horses. All seems well when Joe rescues Roy from a foster home, but before long, Joe reveals a darker side.