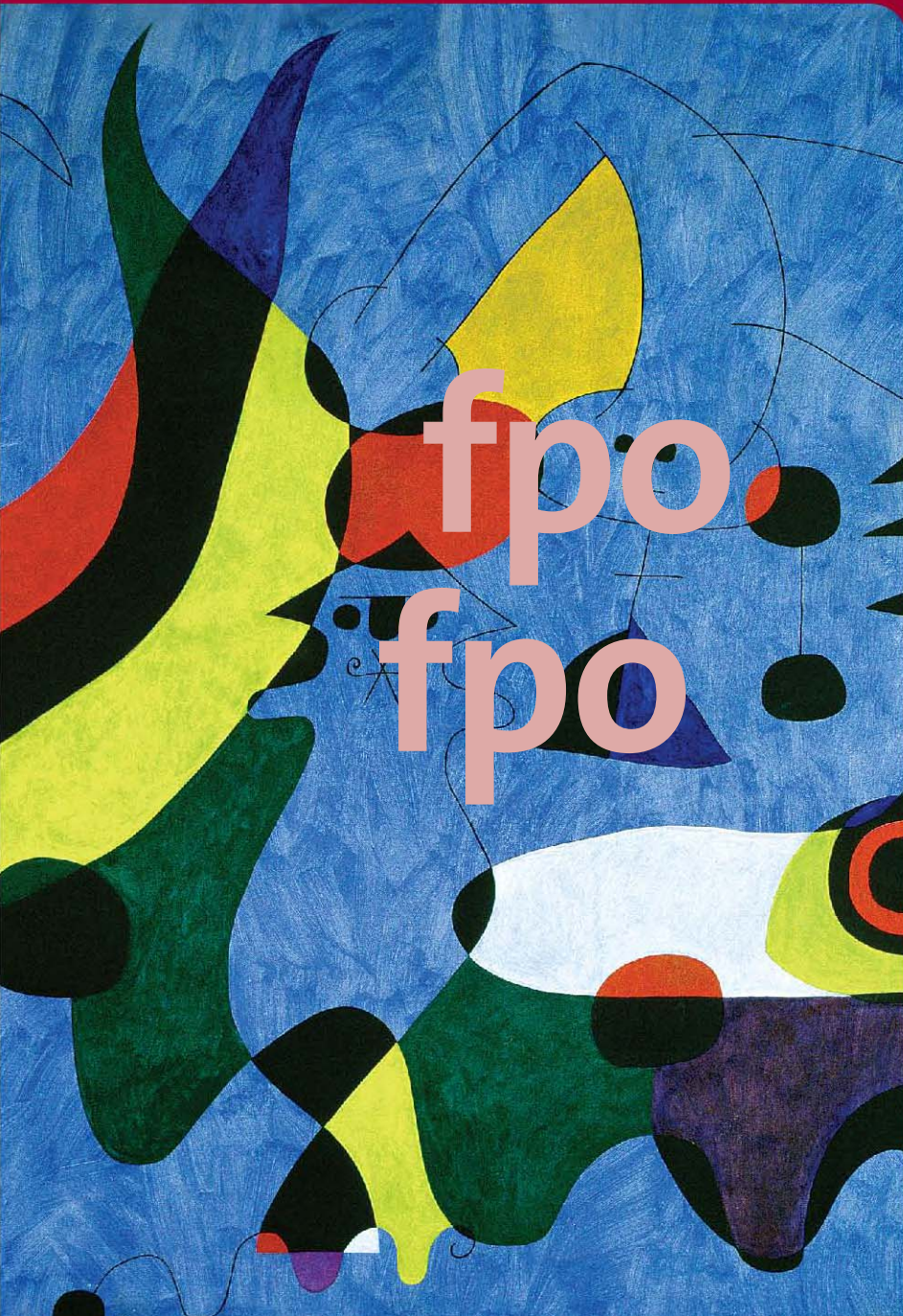


Finding a Voice

UNIT

4



MOOD, TONE, AND STYLE

- In Fiction
- In Nonfiction
- In Poetry
- In Media

What's your **STYLE?**

When we get ready for an important event, we usually start by figuring out what we are going to wear. Why do you think that is? What can our clothing and hairstyle say about us? By making choices about these things, each of us can create a personal style. In things such as writing, filmmaking, and art, **style** refers to the way a person expresses a message. Some people are even known for their unique style.

ACTIVITY Think of three people with distinct personal styles. They can be people you know and admire or people you have seen in movies or on television. Evaluate their styles by thinking about these questions:

- What made you notice each person?
- How do their styles differ?
- Which style is most similar to your own?

After answering these questions, write a description of your own style.





Included in this unit: R1.2, R2.1, R2.6, R3.1, R3.2, R3.3, R3.4, W1.1, W1.2, W1.3, W1.7, W2.2, W2.5, LC1.1, LC1.4, LS1.8

CALIFORNIA

Preview Unit Goals

LITERARY ANALYSIS

- Identify and analyze mood, tone, and irony
- Identify and analyze elements of style, including word choice, sentence structure, imagery, and dialogue
- Understand form in poetry

READING

- Use reading strategies, including monitoring
- Summarize a story
- Distinguish fact from opinion
- Identify characteristics of science fiction
- Identify a writer's point of view

WRITING AND GRAMMAR

- Write a set of instructions
- Write a response to literature
- Maintain subject-verb agreement in number
- Maintain subject-verb agreement when using compound subjects

SPEAKING, LISTENING, AND VIEWING

- Analyze visual elements in media
- Produce and edit a video

VOCABULARY

- Identify and use synonyms
- Use Latin word roots to help determine the meaning of words

ACADEMIC VOCABULARY

- mood
- tone
- style
- monitor
- summarize
- subject-verb agreement
- fact
- opinion

Mood, Tone, and Style

Think of a story as a homemade meal. You've learned about the basic ingredients: plot, characters, setting, and theme. What gives a writer's work a unique flavor? What makes you tear hungrily through one story, while another is hard to digest? The answer is the blend of spices known as mood, tone, and style.

Part 1: Mood and Tone

Mood is a feeling that a writer creates for readers. **Tone** is a writer's attitude toward his or her subject. What's the difference? Imagine this scenario: You and a friend venture into a haunted house, advertised as "spine-tinglingly scary." As you enter the shadowy house, your stomach tightens. You hear eerie howling. Suddenly, your friend sneers, "Spine-tingling. *Right*. This is as spine-tingling as a laundromat."

The mood of the haunted house was terrifying (at least for you!), but your friend's tone was sarcastic. As a reader, think of mood as the feeling the writer creates—the overall atmosphere. Tone, however, is how you imagine the writer "sounds." Often, you can identify a mood or tone by looking at the writer's choice of words and details.

MOOD

Words to Describe Mood

- cheerful
- romantic
- somber
- wondrous
- eerie
- terrifying
- peaceful
- silly
- thoughtful

Example

The highlighted words and phrases reveal the gloomy setting and create an eerie mood.

A wind had sprung up, driving the dust of the weeks-dry road before it, when they entered the street on which they lived, and the leaves rustled ominously. Lightning flickered.

—from "Rain, Rain, Go Away"
by Isaac Asimov



TONE

Words to Describe Tone

- humorous
- sarcastic
- sympathetic
- serious
- sincere
- mocking
- disgusted
- admiring
- angry

Example

The highlighted words and details help you almost "hear" the author's mocking tone.

I went to a British school and every morning we sang "God Save the King." Of course the British children loved singing about their gracious king. Ian Forbes stuck out his chest and sang as if he were saving the king all by himself.

—from *Homesick* by Jean Fritz



MODEL 1: MOOD

Here, you see a New England autumn through the eyes of a girl from Barbados. Notice the words and details that are used to describe the setting. What mood do they help to create?

from
The Witch of Blackbird Pond

Novel by Elizabeth George Speare

... The October sun filled the world with mellow warmth. Before Kit's eyes a miracle took place, for which she was totally unprepared. She stood in the doorway of her uncle's house and held her breath with wonder. The maple tree in front of the doorstep burned like a gigantic
5 red torch. The oaks along the roadway glowed yellow and bronze. The fields stretched like a carpet of jewels, emerald and topaz and garnet. Everywhere she walked the color shouted and sang around her. The dried brown leaves crackled beneath her feet and gave off a delicious smoky fragrance. No one had ever told her about autumn in New
10 England. The excitement of it beat in her blood.

Close Read

1. Find two details that the writer uses to describe the setting. Then identify two details that tell you how Kit feels about her surroundings. One of each is boxed.
2. Judging by the details you found, how would you describe the mood?

MODEL 2: TONE

When Roald Dahl was a boy, he spent a lot of time at the local candy shop. In this excerpt from his autobiography, Dahl tells you more than you would ever want to know about the shop's owner, Mrs. Pratchett.

from
BOY: *Tales of Childhood*

Autobiography by Roald Dahl

But by far the most loathsome thing about Mrs. Pratchett was the filth that clung around her. Her apron was grey and greasy. Her blouse had bits of breakfast all over it, toast crumbs and tea stains and splotches of dried egg yolk. It was her hands, however, that disturbed us most.
5 They were disgusting. They were black with dirt and grime. They looked as though they had been putting lumps of coal on the fire all day long. And do not forget, please, that it was these very hands and fingers that she plunged into the sweet jars. . . .

Close Read

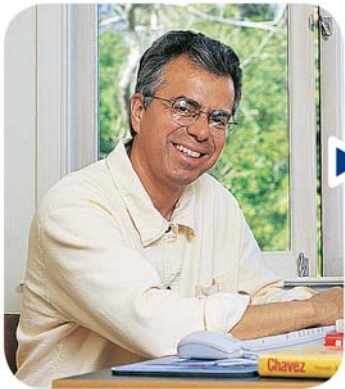
1. This excerpt is full of words that have negative connotations, or feelings, attached to them. One example has been boxed. Find three more words.
2. Review the words you identified. How would you describe Dahl's tone, or his attitude toward Mrs. Pratchett?

Part 2: What Is Style?

Mood and tone can affect the way you feel about a work of literature. Style, though, is often what brings you back again and again to the writing of a particular author. In literature, **style** is the way something is written—not what is said, but *how* it’s said. A writer’s style can be chatty, flowery, or overly formal. It all depends on certain elements, such as a writer’s tone, sentence structures, and choice of words. Is the tone silly or serious? Does the writer use fancy words, like *expectorate*, or everyday words, like *spit*?

The celebrated author Gary Soto is known for his unique style of writing. Notice how three key elements help to create his one-of-a-kind style.

GARY SOTO’S STYLE



Word Choice

Style begins with **word choice**, a writer’s use of words. With just a few descriptive verbs and adjectives, Soto puts you at the scene of a basketball practice.

Example

Shafts of **afternoon** sunlight **glared** on the **polished** gym floor.

Soto sees himself as “someone who paints a vivid picture.” He says, “Most of my writing is descriptive. You come away with clear pictures of the scene. . . .” Notice how Soto’s style shines through in the examples from his novel *Taking Sides*.

Sentence Structure

Sentence structure refers to whether sentences are short and simple or long and complex. Notice how these sentences reflect the fast pace of a basketball game.

Example

Lincoln passed to James, who passed to Durkins, who took a shot and missed from the top of the key. But Lincoln pulled the ball down, chambered, and shot—*swish*.

Imagery

At the heart of Soto’s style is **imagery**, words and phrases that appeal to readers’ senses. Here, Soto appeals to the sense of sight with a unique description of a city boy.

Example

Lincoln was a star basketball player, **tall but not thin**. When he made a fist, **his forearm tightened with muscles**. His stomach was muscle, his legs muscle. His face was brown, **like coffee laced with cream**, and **his hair black as a chunk of asphalt**.

MODEL 1: STYLE IN SCIENCE FICTION

Many writers, including H. G. Wells, have crafted science fiction stories about time travel. Wells, who wrote *The Time Machine* in 1895, is known for his formal style and use of vivid imagery.

from

The Time MachineNovel by **H. G. Wells**

. . . I **made good my retreat** to the narrow tunnel. But I had scarce entered this when my light was blown out, and in the blackness I could hear the Morlocks rustling like wind among leaves, and pattering like the rain, as they hurried after me.

- 5 In a moment I was clutched by several hands, and there was no mistaking that they were trying to haul me back. I struck another light, and waved it in their dazzled faces. You can scarce imagine how nauseatingly inhuman they looked—those pale, chinless faces and great, lidless, pinkish-grey eyes!—as they stared in their blindness
- 10 and bewilderment.

Close Read

1. Certain words and phrases, such as those in the **boxed** example, contribute to Wells's formal style. Find two more examples.
2. Identify three images that help you see and hear the Morlocks.

MODEL 2: STYLE IN SCIENCE FICTION

Here is an excerpt from another science fiction story, this one by a contemporary author with a much more informal style.

from

Future TenseShort story by **Robert Lipsyte**

A half hour later, Mr. Smith called Gary out of Spanish. There was no expression on his regular features. He said, "I'm going to need some help with you."

- 5 Cold sweat covered Gary's body as Mr. Smith grabbed his arm and led him to the new vice-principal. She read the composition while they waited. Gary got a **good look at her** for the first time. Ms. Jones was . . . just there. She looked as though she'd been manufactured to fit her name. Average. Standard. Typical. The cold sweat turned into **goose pimples**.
- How could he have missed the clues? Smith and Jones were aliens!

Close Read

1. Look at the **boxed** phrases. How does Lipsyte's choice of words compare with Wells's?
2. What is the most striking difference between these two authors' styles? Consider word choice, sentence structure, and imagery.

Part 3: Analyze the Literature

A man goes out for a walk. What situation could be simpler? Both of the following excerpts begin with this setup. However, you will see how a story's mood, tone, and style can make even the most similar situations seem very different.

from

One Ordinary Day, with Peanuts



Short story by Shirley Jackson

Mr. John Philip Johnson shut his front door behind him and went down his front steps into the bright morning with a feeling that all was well with the world on this best of all days, and wasn't the sun warm and good, and didn't his shoes feel comfortable after the resoling, and he knew that he had undoubtedly chosen the very precise tie that belonged with the day and the sun and his comfortable feet, and, after all, wasn't the world just a wonderful place? In spite of the fact that he was a small man, and though the tie was perhaps a shade vivid, Mr. Johnson radiated a feeling of well-being as he went down the steps and onto the dirty sidewalk, and he smiled at people who passed him, and some of them even smiled back. He stopped at the newsstand on the corner and bought his paper, saying, "Good morning" with real conviction to the man who sold him the paper and the two or three other people who were lucky enough to be buying papers when Mr. Johnson skipped up. He remembered to fill his pockets with candy and peanuts, and then he set out to get himself uptown. He stopped in a flower shop and bought a carnation for his buttonhole, and stopped almost immediately afterward to give the carnation to a small child in a carriage, who looked at him dumbly, and then smiled, and Mr. Johnson smiled, and the child's mother looked at Mr. Johnson for a minute and then smiled, too.

Close Read

1. What words and details in lines 1–7 help to create a cheerful mood?
2. Read the first sentence aloud. How would you describe its length and rhythm? Notice how the sentence structure reflects Mr. Johnson's carefree attitude.
3. Look at the boxed details. Would you describe the author's tone, or attitude toward Mr. Johnson, as mocking or admiring? Explain.

In this excerpt, Rip Van Winkle leaves his nagging wife and goes for a hike with his dog, Wolf. It won't take you long to notice the different "feeling" of this story. Read closely to find out what the author has done to create such a contrasting effect.

from

RIP VAN WINKLE

Short story by **Washington Irving**

... He looked down into a deep mountain glen, wild, lonely, and shagged, the bottom filled with fragments from the impending cliffs, and scarcely lighted by the reflected rays of the setting sun. For some time Rip lay musing¹ on this scene; evening was gradually advancing; the mountains began to throw their long blue shadows over the valleys; he saw that it would be dark long before he could reach the village, and he heaved a heavy sigh when he thought of encountering the terrors of Dame Van Winkle.

As he was about to descend, he heard a voice from a distance, hallooing, "Rip Van Winkle! Rip Van Winkle!" He looked around, but could see nothing but a crow winging its solitary flight across the mountain. He thought his fancy² must have deceived him, and turned again to descend, when he heard the same cry ring through the still evening air; "Rip Van Winkle! Rip Van Winkle!"—at the same time Wolf bristled up his back, and giving a low growl, skulked³ to his master's side, looking fearfully down into the glen. Rip now felt a vague apprehension stealing over him; he looked anxiously in the same direction, and perceived a strange figure slowly toiling up the rocks, and bending under the weight of something he carried on his back.

-
1. **musings:** thinking or reflecting.
 2. **fancy:** imagination.
 3. **skulked:** moved fearfully.

Close Read

1. Examine the boxed words and details. What mood do they help to create?
2. Read lines 3–8 aloud and try to hear how the author "sounds" while describing Rip's thoughts. Is the author's tone serious or mocking? Explain.
3. Washington Irving is known for his use of formal words and phrases and long, complex sentences. Find two examples of each in this excerpt.

Dark They Were, and Golden-Eyed

Science Fiction by Ray Bradbury

Can where you are **CHANGE** *who you are?*



R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

Also included in this lesson: R1.2 (p. 464), R3.2 (p. 463), W1.2 (p. 465), LC1.4 (p. 465)

KEY IDEA Your hobbies, interests, and habits often depend on the climate you are used to and the people and places you encounter every day. If you were to move away from everything you know, how much of who you are would **change**, and how much would stay the same? In “Dark They Were, and Golden-Eyed,” a family moves to a very different environment and gets the chance to find out.

DISCUSS With a group, discuss your thoughts about the question at the top of the page. Take turns answering the question and explaining your reasons. Record the group’s responses on a chart like the one shown.

Can Where You Are Change Who You Are?

Name	Yes or No	Why or Why Not?



LITERARY ANALYSIS: MOOD

Has a story ever made you feel hopeful, nervous, or completely terrified? The feeling you get from a story is called the **mood**. Writers create a mood by

- carefully choosing words to describe the **plot, setting, and characters**
- showing what characters think and how they talk

Identifying mood can help you understand a story. As you read “Dark They Were, and Golden-Eyed,” notice how it makes you feel, and think about which words may have made you feel that way.

READING STRATEGY: READING SCIENCE FICTION

In **science fiction**, writers often explore what life might be like in the future. They do so by blending scientific facts and theories and familiar elements of real life with their own ideas to create imaginary worlds and unique situations.

Science fiction writers often use their stories to comment on present-day problems. As you read Ray Bradbury’s story, use a chart to note characteristics of science fiction.

<i>Characteristics of Science Fiction</i>	<i>Examples in the Story</i>
<i>scientific information</i>	
<i>familiar elements of life today</i>	
<i>imaginary worlds and situations</i>	

Review: Make Inferences

VOCABULARY IN CONTEXT

Bradbury’s **word choice** affects the **mood** of his story. Match each numbered word or phrase with a vocabulary word.

WORD LIST	convivial	forlorn	recede
	dwindle	muse	subtly
	flimsy	pendulum	

- | | |
|-------------------|-------------------|
| 1. friendly | 5. become distant |
| 2. indirectly | 6. daydream |
| 3. hanging weight | 7. lonely |
| 4. decrease | 8. breakable |

An Early Start

Ray Bradbury credits his mother for encouraging his imagination. She loved films and started taking her son to see them when he was only 3. By age 8, Bradbury had developed a love for both science fiction and the planet Mars. Bradbury wrote his first Martian stories when he was 12. Just before his 21st birthday, Bradbury sold his first story. That began a career filled with bestsellers, awards, and a lasting love of writing.



Ray Bradbury
born 1920

Man with a Mission Bradbury believes that one purpose of science fiction is to warn about negative things that might happen in the future if care is not taken in the present. Some of his writing reflects his worries about where our society is headed.



MORE ABOUT THE AUTHOR

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

Background

Red Planet Mars has been the setting of many science fiction films and stories, including “Dark They Were, and Golden-Eyed.” Films and stories about Mars rarely give a realistic description of the planet, but they often incorporate elements of actual scientific research and developments in space travel.

DARK
THEY
WERE,
AND
Golden-
Eyed
RAY
BRADBURY

Text not available.

Please refer to the text in the textbook.



Text not available.

Please refer to the text in the textbook.

Text not available.

Please refer to the text in the textbook.



Robotic equipment sent to Mars to gather data has shown that the planet has no signs of civilization, though there is some evidence of water on its surface.

Text not available.

Please refer to the text in the textbook.



Shellfish Flowers (1929), Max Ernst. Oil on canvas, 129 cm × 129 cm. Inv.: R 19 P. Photo Jean-Francois Tomasian. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2008 Artists Rights Society (ARS), New York/ADAGP, Paris.

ANALYZE VISUALS
Compare these flowers to the ones on Mars in the story. How are they similar?

Text not available.

Please refer to the text in the textbook.

Text not available.

Please refer to the text in the textbook.

Text not available.

Please refer to the text in the textbook.

Text not available.

Please refer to the text in the textbook.

Text not available.

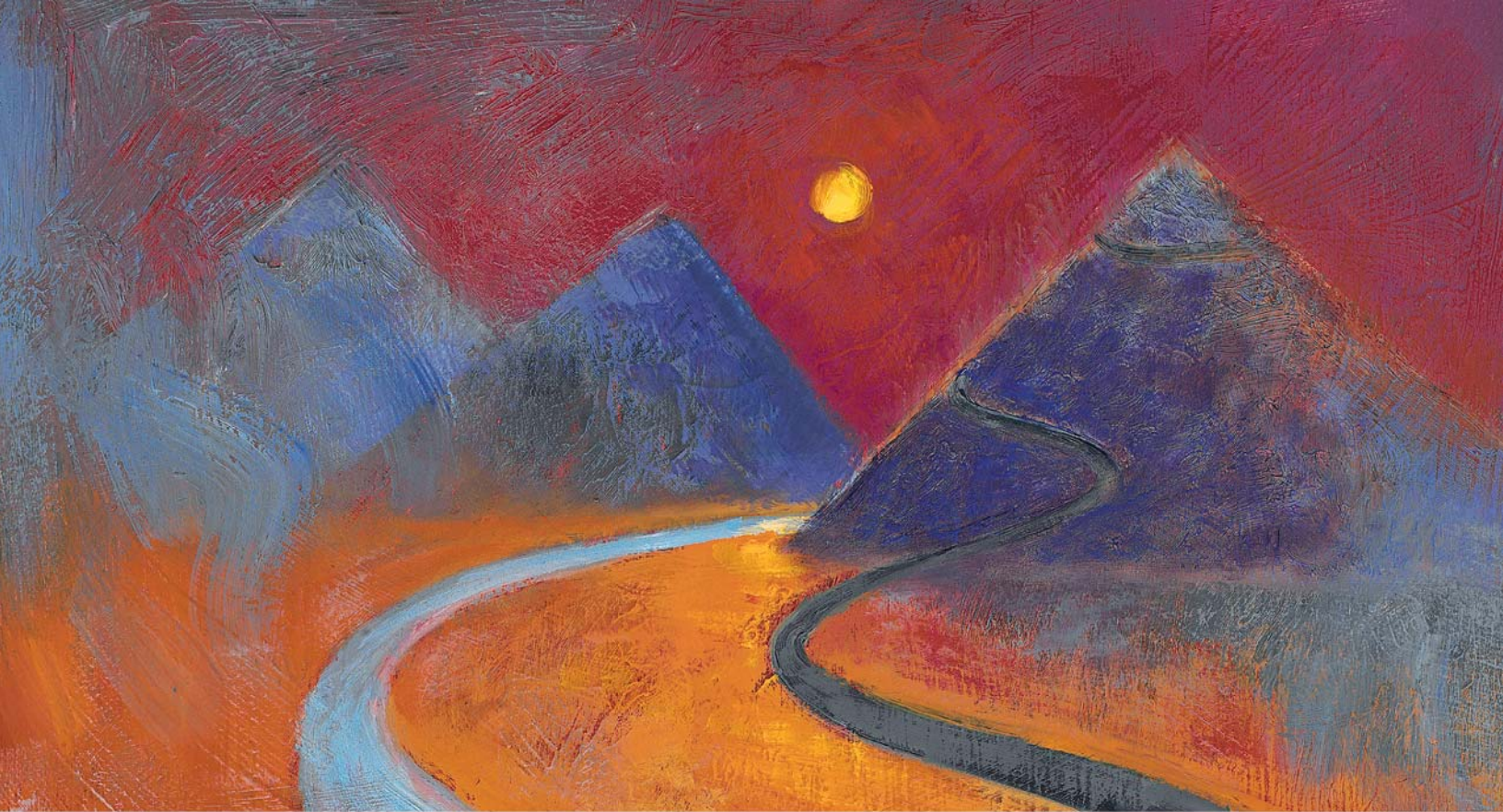
Please refer to the text in the textbook.

Text not available.

Please refer to the text in the textbook.

Text not available.

Please refer to the text in the textbook.



Detail from *Figures Crossing River on Gold Coins*, Andrew Judd. ©Andrew Judd/Masterfile.

Text not available.

Please refer to the text in the textbook.

ANALYZE VISUALS

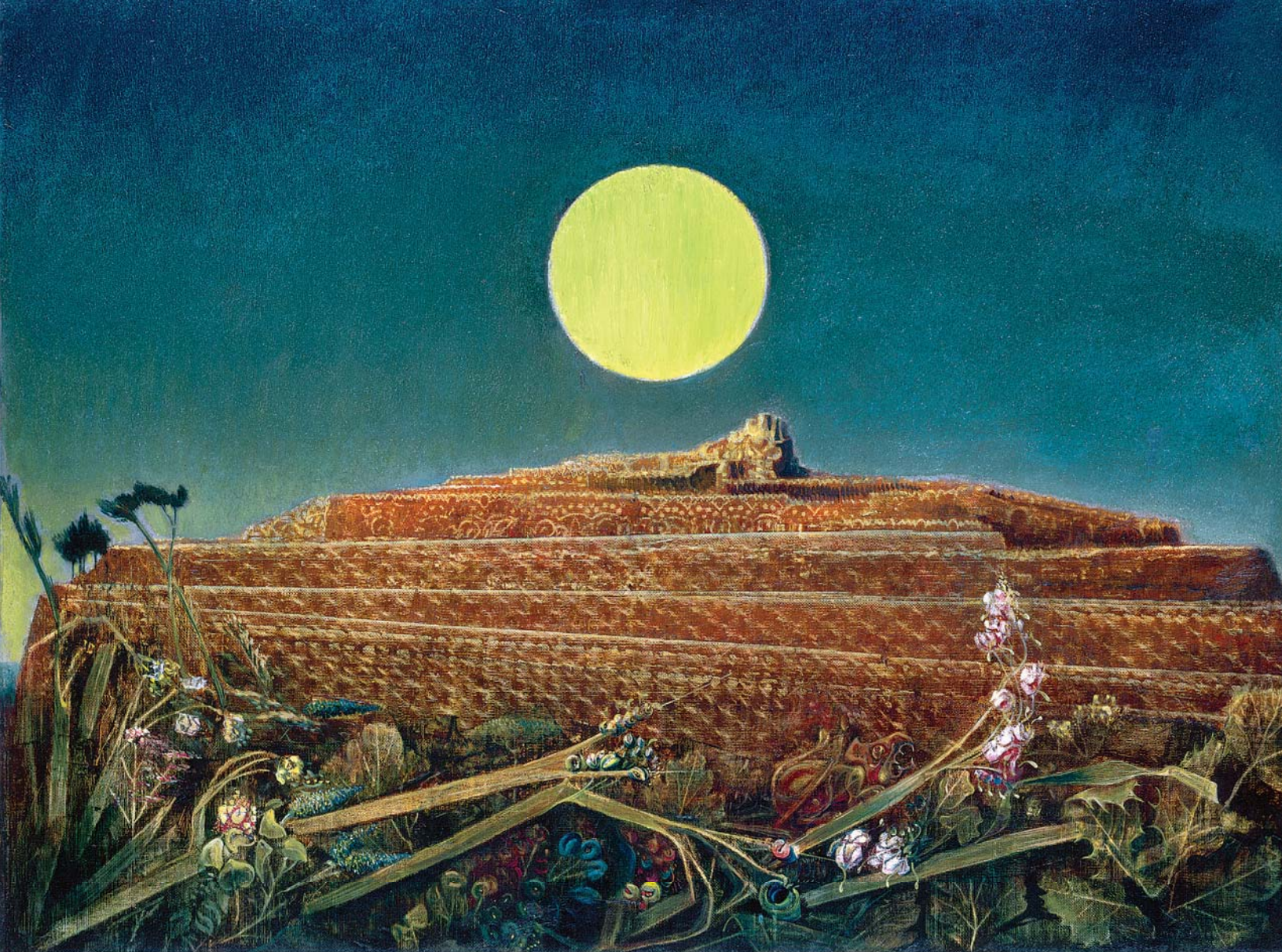
What is the **mood** of this painting? Explain what elements help create this mood.

Text not available.

Please refer to the text in the textbook.

Text not available.

Please refer to the text in the textbook.



The Whole City (1935), Max Ernst. Oil on canvas, 60 cm x 81 cm. Kunsthau, Zurich, Switzerland. © 2008 Artists Rights Society (ARS), New York/ADAGP, Paris.

Text not available.

Please refer to the text in the textbook.

ANALYZE VISUALS

Does the place at the top of the hill look inviting to you? Why or why not?

MAGAZINE ARTICLE As you read this interview, you'll find out how Ray Bradbury views himself as an author, how he writes stories like "Dark They Were, and Golden-Eyed," and what advice he has for beginning writers.

Section 3

THE CHARLOTTE OBSERVER

C3

An Interview with **RAY BRADBURY**



Q: You don't consider yourself a science fiction writer, even though others call you that. How do you see yourself?

A: I am a collector of metaphors. Any idea that strikes me I run with. . . .

I wrote *The October Country*, which is weird fantasy. There is no science fiction there. And *Halloween Tree*, which is a history of Halloween. And *Dandelion Wine*, which is my childhood in Illinois. *Something Wicked This Way Comes*, which is also my childhood plus fantasy. So when you look at the spread of things, there is only one novel that is science fiction. And that's *Fahrenheit 451*. In other words,

science fiction is the art of the possible, not the art of the impossible. As soon as you deal with things that can't happen you are writing fantasy.

Q: Walk me through your daily inspiration and writing process.

A: I just wake up with ideas every morning from my subconscious percolating. At 7 in the morning I lie in bed and I watch all the fragments of ideas swarming around in my head and these voices talk to me. And when they get to a certain point, I jump out of bed and run to the typewriter. So I'm not in control. Two hours later I have a new short story or an essay or part of a play. . . .

Q: What kind of advice would you give beginning writers?

A: Explode. Don't intellectualize. Get passionate about ideas. Cram your head full of images. Stay in the library. Stay off the Internet. Read all the great books. Read all the great poetry. See all the great films. Fill your life with metaphors. And then explode. And you're bound to do something good.



R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

R3.2 Identify events that advance the plot and determine how each event explains past or present action(s) or foreshadows future action(s).

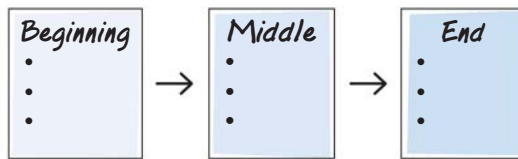
Comprehension

- 1. Recall** Why do the Bitterings settle on Mars?
- 2. Recall** Why do the rockets from Earth stop coming to Mars?
- 3. Represent** Create a timeline of the main events of the story, including the physical changes Harry notices in the people and things around him.

Literary Analysis

- 4. Identify Mood** Before you read the story, you were asked to consider, as you read, how Bradbury’s choice of words affected the way you felt. Now think of the story as a whole. What words would you use to describe the overall mood of the story? Cite descriptions of plot elements, setting, or characters and examples of dialogue to support your response.
- 5. Interpret Foreshadowing** Writers use foreshadowing to provide hints of what might happen later in the story. Reread lines 15–18. How do Harry’s thoughts upon first arriving on Mars foreshadow later events in the story?

- 6. Analyze Character** Harry changes throughout the story. Using an organizer like the one shown, record his attitude and appearance at the beginning, middle, and end of the story.



- 7. Make Inferences** Who do you think will resist change the most, the captain or the lieutenant? Use examples from the story to support your answer.
- 8. Evaluate Science Fiction** Reread Bradbury’s first answer from the interview on page 462. Note that he does not consider himself a science fiction writer. In light of this information, do you think it is right to label “Dark They Were, and Golden-Eyed” as science fiction? Explain your answer, using support from the selection, the chart you created as you read, and the interview.

Extension and Challenge

- 9. Big Question Activity** Reread the Big Question on page 444. Suppose you are Harry Bittering. Write a journal entry in which you answer the question about **change** from his point of view after he has moved up to the villa.
- 10. SCIENCE CONNECTION** Find out more about Mars by visiting the library in your school or neighborhood. What do we now know about the planet? What plans are scientists making to study it further? Focus your research on what interests you most. Report your findings to the class.



RESEARCH LINKS

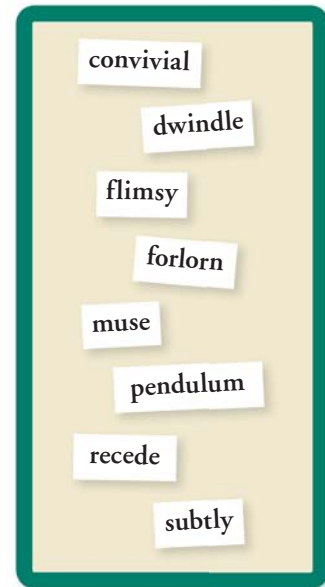
For more on Mars, visit the [Research Center at ClassZone.com](http://ResearchCenteratClassZone.com).

Vocabulary in Context

VOCABULARY PRACTICE

Write the letter of the phrase that has a connection to each vocabulary word.

1. **pendulum:** (a) a grandfather clock, (b) a racing motorcycle, (c) a gossiping man
2. **forlorn:** (a) a heavy snowfall, (b) a bitter quarrel, (c) a lonely child
3. **dwindle:** (a) your supply of money, (b) your age, (c) your science textbook
4. **subtly:** (a) a fireworks show, (b) a gradually dimming light, (c) a long bus ride
5. **convivial:** (a) a dog and a squirrel, (b) a friendly crowd, (c) a curving staircase
6. **flimsy:** (a) a stuffed chair, (b) a weak argument, (c) a party in a yard
7. **recede:** (a) a plane flying away, (b) an arriving plane, (c) a plane parked at a gate
8. **muse:** (a) a noisy band, (b) a person considering choices, (c) a windy day



VOCABULARY IN WRITING

In a paragraph, describe the series of changes that affect the Bitterings. Use three or more vocabulary words. You might start like this.

EXAMPLE SENTENCE

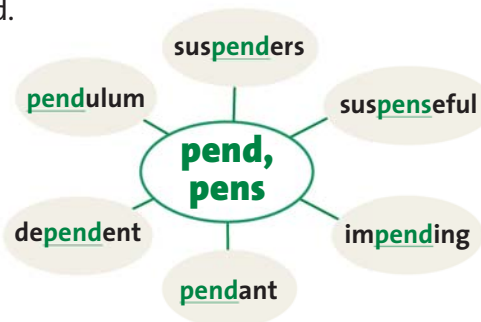
The changes that gradually overtake the Bitterings begin subtly.

VOCABULARY STRATEGY: THE LATIN ROOT *pend*

The vocabulary word *pendulum* contains the Latin root *pend*, which means “hang.” This root, which is sometimes spelled *pens*, is found in many English words. To understand the meaning of words with *pend* or *pens*, use context clues and your knowledge of the root’s meaning.

PRACTICE Choose the word from the web that best completes each sentence. Then explain how the root *pend* relates to the meaning of the word.

1. She wears that _____ around her neck every day.
2. My choice is _____ on what you decide to do.
3. The book was so _____ that he couldn’t stop reading it.
4. To hold up his pants, Dad prefers _____ to belts.
5. They could not shake off their feeling of _____ trouble.



RI.2 Use knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to understand content-area vocabulary.

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

Increase your understanding of “Dark They Were, and Golden-Eyed” by responding to these prompts. Then complete the **Grammar and Writing** exercise.

WRITING PROMPTS	SELF-CHECK
<p>A. Short Response: Write a Letter Bradbury originally named “Dark They Were, and Golden-Eyed” “The Naming of Names.” Which title do you think is more appropriate? Using details and examples from the story, write a one-paragraph letter to the author to explain your choice.</p>	<p>A strong letter will . . .</p> <ul style="list-style-type: none"> • directly address Ray Bradbury • include a well-supported opinion
<p>B. Extended Response: Evaluate Ideas Should all change be feared and resisted, or does it depend on the types of changes and why they are happening? Write a two- or three-paragraph response, citing examples from the story and from your own experiences.</p>	<p>An effective response will . . .</p> <ul style="list-style-type: none"> • show an understanding of the question • use evidence from the story as support

GRAMMAR AND WRITING

MAINTAIN SUBJECT-VERB AGREEMENT In any sentence you write, a verb must **agree in number** with its subject. *Number* refers to whether a word is singular or plural. Be especially careful when you form a sentence that is a question or when you use the word *doesn’t* or *don’t* in a sentence.

Original: The **human don’t seem** to notice the changes.

Revised: The **human doesn’t seem** to notice the changes.
 (*The subject human is singular, so the verb should be too.*)

PRACTICE Choose the verb form that agrees in number with each subject.

1. Harry Bittering resists these changes, but he (don’t, doesn’t) convince the others to resist.
2. Soon the adults and children (starts, start) to use Martian names.
3. How (does, do) Harry and his family cope with these changes?
4. The Bittering family and the other humans (move, moves) into villas on the hill.

For more help with subject-verb agreement in number, see pages R65–R67 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).

A Day's Wait

Short Story by Ernest Hemingway

Is it **BRAVE** *to suffer in silence?*



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: **W1.2** (p. 475), **W1.3** (p. 475), **LC1.4** (p. 475)

KEY IDEA Whether from an injury or a broken heart, everyone suffers at times. Some people try hard to keep their pain to themselves, while others believe it is better to share their thoughts and feelings with others. In "A Day's Wait," a young boy tries to be **brave** while suffering from an illness.

QUICKWRITE Do you consider it an act of bravery to face pain on your own, or does it take more courage for you to open up to other people? In a journal entry, explain your answers to these questions.





LITERARY ANALYSIS: STYLE

Style is a writer’s unique way of communicating ideas. It is often not only what writers say but how they say it that gives stories meaning and makes them memorable. To identify a writer’s style, focus on these elements:

- **Word choice**, or the author’s choice of language. Hemingway strives to use vivid verbs and precise nouns rather than using many adjectives and adverbs.
- **Sentence structure** and variety. In this story, Hemingway often uses long sentences for descriptions and short sentences when characters are talking.
- **Dialogue**, or conversations between characters. Hemingway relies heavily on realistic dialogue as a method of characterization.

As you read “A Day’s Wait,” notice how these elements help create Hemingway’s unique writing style.

READING SKILL: UNDERSTAND DIALOGUE

Characters reveal much about themselves by what they say or don’t say. When reading **dialogue**, note that

- each speaker’s words are framed by quotes
- the line is indented when someone new is speaking

As you read “A Day’s Wait,” keep track of who’s speaking by using a chart like the one shown.

Line	Speaker
“What’s the matter, Schatz?”	narrator

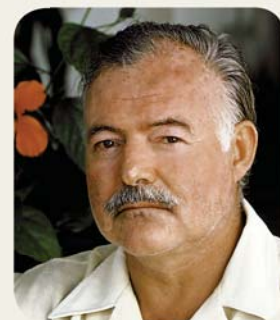
VOCABULARY IN CONTEXT

Each of the boldfaced terms reflects Hemingway’s **word choice** in “A Day’s Wait.” How many of these words do you know? Try to figure out the meaning of each.

1. People were there, but he felt **detached** from them.
2. There is a serious flu **epidemic** this winter.
3. He had **slack** muscles from lack of exercise.
4. It was **evidently** too much for him to deal with.
5. The man observed a **covey** of partridges.

An Adventurous Life

Ernest Hemingway lived a life full of adventure. He was one of a group of writers called the Lost Generation. These writers rejected what they saw as an American focus on acquiring many possessions. Along with being one of America’s most famous writers, Hemingway was a fisherman, a hunter, and a fan of bullfighting. He participated in both world wars. Many of his works are based on his experiences in Europe and Cuba.



Ernest Hemingway
1899–1961

An Influential Style Hemingway and other Lost Generation writers, including F. Scott Fitzgerald and Sherwood Anderson, expressed their ideas in writing styles that were new and different. Hemingway’s writing style, particularly his method of writing dialogue, has influenced many other writers. He is one of the most often imitated writers of the 1900s.

Fact Becomes Fiction Like much of Hemingway’s writing, “A Day’s Wait” is based on actual events in Hemingway’s life. While Hemingway was living in France, his son came down with a high fever and reacted similarly to the boy in the story you will read.



MORE ABOUT THE AUTHOR

For more on Ernest Hemingway, visit the **Literature Center** at ClassZone.com.

A DAY'S WAIT

ERNEST HEMINGWAY

He came into the room to shut the windows while we were still in bed and I saw he looked ill. He was shivering, his face was white, and he walked slowly as though it ached to move.

“What’s the matter, Schatz?”¹

“I’ve got a headache.”

“You better go back to bed.”

“No. I’m all right.”

“You go to bed. I’ll see you when I’m dressed.” **A**

But when I came downstairs he was dressed, sitting by the fire, looking
10 a very sick and miserable boy of nine years. When I put my hand on his forehead I knew he had a fever.

“You go up to bed,” I said, “you’re sick.”

“I’m all right,” he said.

When the doctor came he took the boy’s temperature.

“What is it?” I asked him.

“One hundred and two.”

ANALYZE VISUALS

Consider the expression on this boy’s face. What **mood** does it convey?

A DIALOGUE

Reread the dialogue in lines 4–8. Notice that Hemingway does not always tell the reader who is speaking. Use your chart to keep track of the different speakers.

1. **Schatz** (shäts): German term of affection meaning “my treasure,” used here as a nickname.



Downstairs, the doctor left three different medicines in different-colored capsules with instructions for giving them. One was to bring down the fever, another a purgative,² the third to overcome an acid condition. The germs of influenza can only exist in an acid condition, he explained. He seemed to know all about influenza and said there was nothing to worry about if the fever did not go above one hundred and four degrees. This was a light **epidemic** of flu and there was no danger if you avoided pneumonia.

epidemic (ěp'ĭ-děm'ĭk)
n. an outbreak of a disease that spreads quickly among many people

Back in the room I wrote the boy's temperature down and made a note of the time to give the various capsules.

"Do you want me to read to you?"

"All right. If you want to," said the boy. His face was very white and there were dark areas under his eyes. He lay still in the bed and seemed very **detached** from what was going on.

detached (dĭ-tăcht') *adj.* separated; disconnected
detach *v.*

I read aloud from Howard Pyle's *Book of Pirates*;³ but I could see he was not following what I was reading.

"How do you feel, Schatz?" I asked him.

"Just the same, so far," he said.

I sat at the foot of the bed and read to myself while I waited for it to be time to give another capsule. It would have been natural for him to go to sleep, but when I looked up he was looking at the foot of the bed, looking very strangely.

"Why don't you try to go to sleep? I'll wake you up for the medicine."

40 "I'd rather stay awake."

After a while he said to me, "You don't have to stay in here with me, Papa, if it bothers you." **B**

"It doesn't bother me."

"No, I mean you don't have to stay if it's going to bother you." **C**

I thought perhaps he was a little lightheaded and after giving him the prescribed capsules at eleven o'clock I went out for a while.

B STYLE

Reread lines 41–42. Hemingway reveals the narrator through dialogue. What does this tell you about his style?

C DIALOGUE

Use your chart to track the speakers in the dialogue in lines 27–44.

It was a bright, cold day, the ground covered with a sleet that had frozen so that it seemed as if all the bare trees, the bushes, the cut brush, and all the grass and the bare ground had been varnished with ice. I took the young Irish setter for a little walk up the road and along a frozen creek, but it was difficult to stand or walk on the glassy surface and the red dog slipped and slithered and I fell twice, hard, once dropping my gun and having it slide away over the ice. **D**

D STYLE

Do the words Hemingway uses to describe the **setting** convey a positive or negative atmosphere? Explain.

2. **purgative** (pŭr'ge-tĭv): laxative.

3. **Howard Pyle's *Book of Pirates***: a collection of tales about real and fictional pirates, very popular when it was published in the 1920s.



ANALYZE VISUALS

How does this painting convey the passing of time?

covey (kŭv'ē) *n.* a small group or flock of birds, especially partridges or quail

We flushed a **covey** of quail under a high clay bank with overhanging brush and I killed two as they went out of sight over the top of the bank. Some of the covey lit in trees, but most of them scattered into brush piles and it was necessary to jump on the ice-coated mounds of brush several times before they would flush. Coming out while you were poised unsteadily on the icy, springy brush, they made difficult shooting
60 and I killed two, missed five, and started back pleased to have found a covey close to the house and happy there were so many left to find on another day.

At the house they said the boy had refused to let anyone come into the room.

“You can’t come in,” he said. “You mustn’t get what I have.”

I went up to him and found him in exactly the position I had left him, white-faced, but with the tops of his cheeks flushed by the fever, staring still, as he had stared, at the foot of the bed.

I took his temperature.

70 “What is it?”

“Something like a hundred,” I said. It was one hundred and two and four tenths.

“It was a hundred and two,” he said.

“Who said so?”

“The doctor.”

“Your temperature is all right,” I said. “It’s nothing to worry about.”

“I don’t worry,” he said, “but I can’t keep from thinking.”

“Don’t think,” I said. “Just take it easy.”

“I’m taking it easy,” he said and looked straight ahead. He was

80 **evidently** holding tight onto himself about something.

“Take this with water.”

“Do you think it will do any good?”

“Of course it will.”

I sat down and opened the *Pirate* book and commenced to read, but I could see he was not following, so I stopped.

“About what time do you think I’m going to die?” he asked.

“What?”

“About how long will it be before I die?”

“You aren’t going to die. What’s the matter with you?”

90 “Oh, yes, I am. I heard him say a hundred and two.”

“People don’t die with a fever of one hundred and two. That’s a silly way to talk.”

“I know they do. At school in France the boys told me you can’t live with forty-four degrees. I’ve got a hundred and two.”

He had been waiting to die all day, ever since nine o’clock in the morning.

“You poor Schatz,” I said. “Poor old Schatz. It’s like miles and kilometers. You aren’t going to die. That’s a different thermometer. On that thermometer thirty-seven is normal. On this kind it’s ninety-eight.”

“Are you sure?”

100 “Absolutely,” I said. “It’s like miles and kilometers. You know, like how many kilometers we make when we do seventy miles in the car?”

“Oh,” he said.

But his gaze at the foot of the bed relaxed slowly. The hold over himself relaxed too, finally, and the next day it was very **slack** and he cried very easily at little things that were of no importance. ☹

evidently (ěv’ĭ-děnt-lē)
adv. obviously; clearly

SCIENCE CONNECTION



On the Celsius scale, water freezes at 0° and boils at 100°. On the Fahrenheit scale, water freezes at 32° and boils at 212°.

slack (slāk) *adj.* not firm or tight; loose



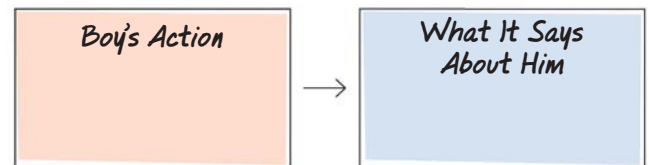
R3.3 Analyze characterization as delineated through a character's thoughts, words, speech patterns, and actions; the narrator's description; and the thoughts, words, and actions of other characters.

Comprehension

- 1. Recall** Why does the boy think he is going to die?
- 2. Clarify** Why does the father spend the afternoon hunting instead of staying with his worried son?
- 3. Summarize** How does the story end?

Literary Analysis

- 4. Understand Dialogue** Look over the dialogue chart you created as you read. At which points do the father and son not seem to understand each other?
- 5. Analyze Characterization** In what ways does the boy show concern for others? Does he reveal his concern through thoughts, words, or actions? Do the narrator's descriptions or other characters' thoughts, words, and actions help you see the boy's concern? Give examples from the text to support your answer.
- 6. Draw Conclusions** Why does the boy cry so much the next day?
- 7. Make Judgments** Do you think the boy's actions show **bravery**? Why or why not? Support your answer with examples from the story. Use a diagram like the one shown to record your support. Use line numbers when referring to parts of the story.
- 8. Identify Style** Reread lines 65–83. Note Hemingway's **word choice**, **sentence structure**, and use of **dialogue**. Why is this passage a good example of Hemingway's style? Explain your answer, using evidence from the passage.



Extension and Challenge

- 9. Creative Project: Drama** Most of this story is told through **dialogue** between the father and son. With a partner, choose one of their conversations to act out. Use details from the scene to accurately portray the characters. Practice on your own, and then present the dialogue to the class.
- 10. Readers' Circle** With a small group, discuss what clues the story gives you about the relationship between the boy and his father. Consider whether this experience is likely to affect their relationship in any way. If so, how?

Vocabulary in Context

VOCABULARY PRACTICE

Show that you understand the boldfaced words by deciding whether each statement is true or false.

1. If something is **evidently** true, it has been proven through a series of experiments.
2. A **covey** is a place where birds and small mammals go to spend the winter.
3. An **epidemic** generally affects a large number of people.
4. If you are **detached** from a situation, you are probably not very concerned about it.
5. Tightened muscles around someone's lips and jaw are typical of a **slack** expression.



VOCABULARY IN WRITING

Think of time when you misunderstood something important that someone else said. Write a paragraph describing what happened, using at least two vocabulary words. Here is a sample beginning.

EXAMPLE SENTENCE

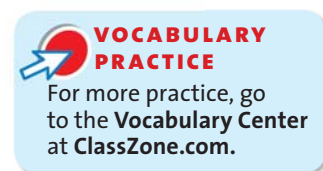
*At camp I thought I heard, "It's time for nights out," but I was **evidently** wrong.*

VOCABULARY STRATEGY: WORDS FOR ANIMAL GROUPS

There are many names for groups of animals. Some, like the vocabulary word *covey*, are used mainly with one or two specific types of animals. Others, like *herd*, are used when describing animals in certain categories, such as large animals that move or feed together (a herd of elephants, a herd of antelope). Knowing the correct word for an animal group can enrich both your reading and your writing.

PRACTICE Match each numbered word for an animal group with the type of animal it is usually associated with. Refer to a dictionary if you need help.

- | | |
|-----------|-----------|
| 1. pride | a. cattle |
| 2. swarm | b. fish |
| 3. drove | c. wolves |
| 4. pack | d. birds |
| 5. school | e. lions |
| 6. flock | f. bees |



Reading-Writing Connection



W1.2, W1.3

Increase your understanding of “A Day’s Wait” by responding to these prompts. Then complete the **Grammar and Writing** exercise.

WRITING PROMPTS	SELF-CHECK
<p>A. Short Response: Evaluate Characterization Hemingway wrote, “A writer should create living people; people not characters.” Does Hemingway create real people in “A Day’s Wait”? Write a one-paragraph response, using the characters’ thoughts, words, speech patterns, and actions to support your opinion.</p>	<p>An effective evaluation will . . .</p> <ul style="list-style-type: none">• include a clear position statement• use specific details and examples from the story that support the statement
<p>B. Extended Response: Write a Letter Imagine how Schatz would remember this day 20 years later. Write a two- or three-paragraph letter from Schatz in which he reminds his father about the misunderstanding and how it affected him.</p>	<p>A creative response will . . .</p> <ul style="list-style-type: none">• summarize the events of the story• show an understanding of how the boy felt that day

GRAMMAR AND WRITING

MAINTAIN SUBJECT-VERB AGREEMENT A **compound subject** is made up of two or more subjects joined by a conjunction, such as *and*, *or*, or *nor*. When you write a sentence with a compound subject joined by *and*, you should usually use a plural verb. When you write a sentence with a compound subject joined by *or* or *nor*, use a verb that agrees in number with the subject closer to it.

Original: Because Schatz is constantly worrying, neither the capsules nor **rest seem** to help him.

Revised: Because Schatz is constantly worrying, neither the capsules nor **rest seems** to help him.

PRACTICE Choose the verb form that agrees with each compound subject.

1. Parents and children sometimes (have, has) a problem communicating.
2. Often, the parents or the child (get, gets) confused about some information.
3. In the story, neither the father nor the boy (realize, realizes) the misunderstanding until later on.
4. Once they understand the problem, the boy and his father (relax, relaxes).

For more help with subject-verb agreement with compound subjects, see pages R65–R66 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).

Reading for Information

How Hemingway Wrote

Informative Article

What's the Connection?

You've just read a short story by Ernest Hemingway, an author whose style is so distinct and admired that writers often try to copy it. Now you will read an **informative article** that explains how Hemingway approached writing.

Skill Focus: Distinguish Fact from Opinion

An **opinion** is a statement of belief or feeling, such as "I think everyone should read Hemingway's stories." A **fact** is a statement that can be proved, such as "Hemingway wrote 51 stories."

When you read informative articles, it's important to distinguish facts from opinions. If you mistake an opinion for a fact, you run the risk of basing your conclusions on someone's personal beliefs rather than on provable information. The opinions of experts can be good sources of information, but you should always know whether you are reading a fact or an opinion.

As you read Bruce Rettman's article, list the facts in one column and Rettman's opinions in another. Use the tips on the chart to help you distinguish facts from opinions.



Use with "A Day's Wait,"
page 468.



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

R2.6 Assess the adequacy, **accuracy**, and appropriateness of the **author's evidence to support** claims and **assertions**, noting instances of bias and stereotyping.

FACT OR OPINION?

Is it a fact?

Watch Out

- Words and phrases often used to state facts: *the fact that, in fact, indeed, the truth is, and as a matter of fact.*
- The same words and phrases used to state facts *may* be used to disguise opinions as facts.

Can I prove it by

- consulting a reliable source, such as a print or online encyclopedia?
- interviewing a recognized expert in the field?
- checking the statement against what I observe or know to be true?

If the answer is "yes" . . .

The statement is a **fact**.

Is it an opinion?

Watch Out

Words and phrases often used to express opinions: *I think, I believe, perhaps, and maybe.*

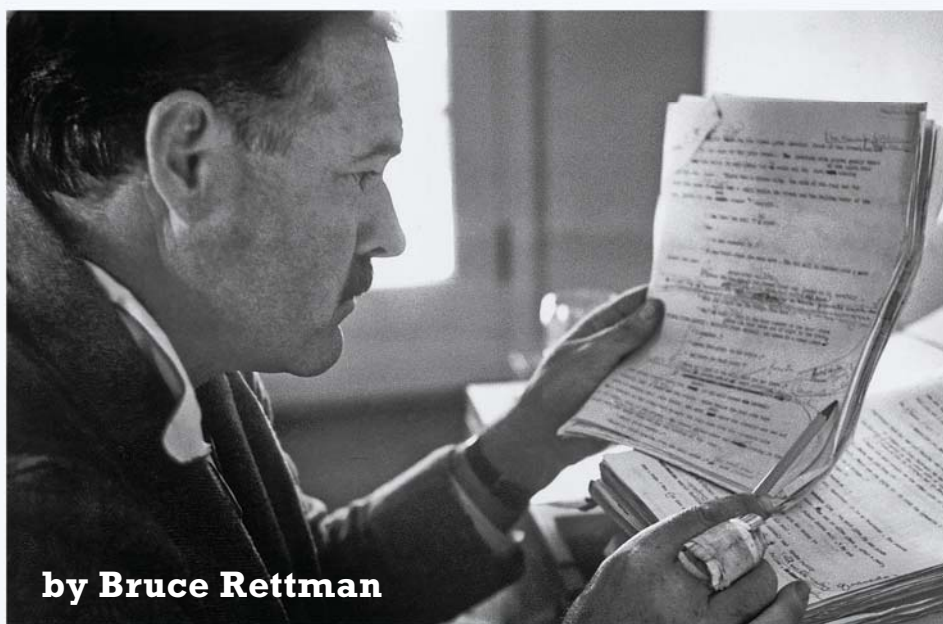
Ask yourself:

- Can this statement be debated?
- Might people disagree with the statement?

If the answer is "yes" . . .

The statement is probably an **opinion**.

How Hemingway Wrote.



by Bruce Rettman

Hemingway is shown here working on a story.

Ernest Hemingway said that the best writing advice he ever got came from the writing guidelines he received as a young reporter working for the *Kansas City Star*. These guidelines began as follows: “Use short sentences. Use short first paragraphs. Use vigorous English, not forgetting to strive for smoothness.” Anyone who reads Hemingway’s simple and direct sentences built on strong nouns and verbs—not “extravagant adjectives”—can see that he took those guidelines to heart. **B**

Hemingway’s own advice for becoming a good writer is also informative. “When people talk, listen completely,” said Hemingway to a young writer. “Don’t be thinking what you’re going to say. Most people never listen. Nor do they observe.” In other words, Hemingway advises young writers to write from life, blending fact and fiction. The short story “A Day’s Wait,” for example, is based on an actual time when Hemingway’s first child had a fever.

FOCUS ON FORM
 “How Hemingway Wrote” is an **informative article**, a nonfiction article written to provide information or to explain something about a topic.

INFORMATIVE ARTICLE

Now that you have read the title, what do you think this informative article will explain?

DISTINGUISH FACT FROM OPINION

To check whether the statements in lines 1–16 are accurate, who might you contact or what source might you consult?

So, are you getting a sense of how Hemingway approached writing? Well, there's still more to learn from Hemingway's manuscripts. I've studied them to learn how he wrote his stories. I've paid particular attention to his revisions to see how they changed the meaning of a story. What I've discovered is the surprising fact that his revisions were more often additions than cuts. He added details for clarity and depth. Like a painter, Hemingway added to his canvas until the picture was how he wanted it. From this observation I would suggest that to approach writing as Hemingway did, you could start with the bare minimum and build, going back over your writing to see where details might add interest and clarity. **C**

C DISTINGUISH FACT FROM OPINION

Is the last sentence in this paragraph a fact, an opinion, or an expert's opinion? Give reasons for your answer.

There's another piece of information you need to have to begin to understand Hemingway's approach to writing. In Hemingway's stories, dialogue is very important. For example, in "A Day's Wait," after the doctor takes the boy's temperature, the brief exchange that occurs between the doctor and the boy's father is what triggers the boy's day of suffering:

"What is it?" I asked him.

"One hundred and two."

70 At times Hemingway cut his description of a character's thoughts in order to rely more heavily on dialogue.

You might also want to keep in mind Hemingway's other bit of advice to a young writer: "Get in somebody else's head for a change. If I bawl you out, try to figure what I'm thinking about as well as how you feel about it." In other words, try to see every event from all sides.

Now, perhaps, you are ready to start writing stories of your own. Of course, you have to have something to write about. Hemingway's life experiences were a rich source of material. He was a fisherman and a hunter, went to bullfights, and experienced both World War I and World War II. He lived in Europe, Cuba, and different parts of the United States. I'm not suggesting that you need to do similar things. Just embrace life. Then, maybe, after a time—and if you follow all this advice—you can be a successful writer like Hemingway. **D**

D DISTINGUISH FACT FROM OPINION

Which statement in this paragraph might people disagree about?



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

R2.6 Assess the adequacy, **accuracy**, and appropriateness of the **author's evidence to support** claims and **assertions**, noting instances of bias and stereotyping.

Comprehension

1. **Recall** Hemingway is known for writing what kinds of sentences?
2. **Clarify** What actual event in Hemingway's life helped inspire "A Day's Wait"?

Critical Analysis

3. **Distinguish Fact from Opinion** Review the facts and opinions you identified in the informative article. Then identify one of each, and explain why you identified it as you did.
4. **Identify Topic Sentences** A topic sentence is one that tells what a paragraph is about. Not all paragraphs have a topic sentence, but when it is present, it is often the first or second sentence in the paragraph. Identify three topic sentences in this informative article.
5. **Evaluate an Informative Article** A strong informative article is easy to follow, interesting, and useful. Would you say that "How Hemingway Wrote" is a strong informative article? Explain.

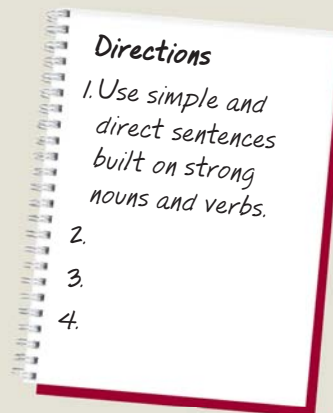
Read for Information: Create Instructions for Writers

WRITING PROMPT

In the informative article you just read, Bruce Rettman explains how to approach writing as Ernest Hemingway did. Now use these ideas to create a set of instructions for writers. To help explain your instructions, include examples from "A Day's Wait" or Rettman's article.

To answer this prompt, do as follows:

1. Scan Rettman's article to find six things a person can do to approach writing as Hemingway did.
2. Arrange the six directions in a logical order.
3. Illustrate at least two or three of these directions with examples from "A Day's Wait" or Rettman's article.



The People Could Fly

Folk Tale retold by Virginia Hamilton

Where do people find HOPE?

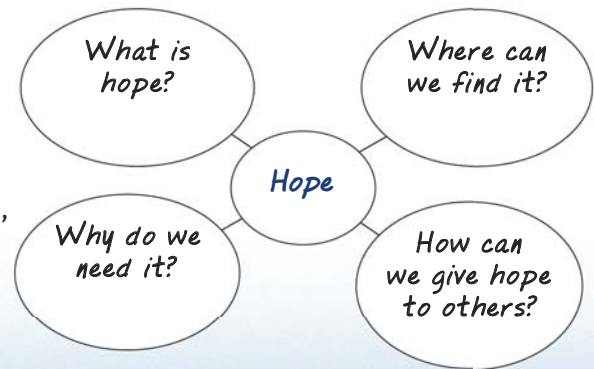


R3.3 Analyze characterization as delineated through a character's thoughts, words, speech patterns, and actions; the narrator's description; and the thoughts, words, and actions of other characters.

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.

KEY IDEA What is **hope**? Why do we need it? Where can we find it? How can we give hope to others? In her retelling of "The People Could Fly," Virginia Hamilton shares a story that gave people hope for freedom when little else did.

WEB IT With a partner, discuss the questions posed in the previous paragraph. Record ideas from your conversation in a word web like the one shown, adding to it as necessary.



LITERARY ANALYSIS: STYLE IN FOLK TALES

The selection you are about to read is a **folk tale**, a story that has been passed from generation to generation by word of mouth. In writing the folk tale down, Virginia Hamilton chose to use a **style** that reflects how the story would sound if told aloud. That style includes

- nonstandard spellings that match how people might say certain words
- sentence structure that matches how people might talk

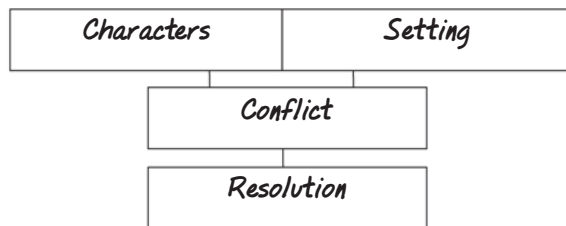
As you read, notice how Hamilton uses language to re-create the sounds and patterns of speech. It may help you to read parts of the story aloud, as it was originally meant to be told.

READING SKILL: SUMMARIZE

One way to check your understanding of what you are reading is to **summarize** it. A summary is a brief retelling, in your own words, of the main ideas of a story. When you summarize a story, include

- the characters, setting, conflict, and resolution
- key details, so that someone who has not read the story understands your summary

As you read “The People Could Fly,” collect the information you’ll need to give a summary. Note the main elements in a story map like the one shown.



VOCABULARY IN CONTEXT

The boldfaced words all help tell a story of hardship and **hope**. Try to figure out what each word means in the context of the numbered phrases.

1. **croon** a lullaby
2. **snagged** by a tree branch
3. slide and **shuffle** to the left
4. **glinty** diamond

A Storytelling Family

Virginia Hamilton grew up listening to her parents, grandparents, and others tell stories of their past. She has since realized that “they were passing along heritage and culture and a pride in their history.”



Virginia Hamilton
1936–2002

From Listener to Writer Hamilton put these stories in writing and added some of her own, publishing more than 35 books. Many of her books, including *The People Could Fly*, deal with African-American history and culture.

Background

Slavery Between the 1500s and 1800s, about 12 million Africans were sent to North and South America as enslaved people. Colonists in the Americas wanted a cheap labor force to support their large-scale farming. People were kidnapped in Africa and sent overseas as enslaved people to be sold.

A Hopeful Community Despite the hardships they faced, enslaved people held on to a sense of community and tradition. They passed on stories, folk tales, and legends from generation to generation. The folk tale “The People Could Fly” is one example of these stories of hope and tradition.



MORE ABOUT THE AUTHOR AND BACKGROUND

To learn more about Virginia Hamilton and African-American oral tradition, visit the **Literature Center** at ClassZone.com.

The People Could Fly

Virginia Hamilton

They say the people could fly. Say that long ago in Africa, some of the people knew magic. And they would walk up on the air like climbin' up on a gate. And they flew like blackbirds over the fields. Black, shiny wings flappin' against the blue up there.

Then, many of the people were captured for Slavery. The ones that could fly shed their wings. They couldn't take their wings across the water on the slave ships. Too crowded, don't you know. **A**

The folks were full of misery, then. Got sick with the up and down of the sea. So they forgot about flyin' when they could no longer breathe
10 the sweet scent of Africa.

Say the people who could fly kept their power, although they shed their wings. They kept their secret magic in the land of slavery. They looked the same as the other people from Africa who had been coming over, who had dark skin. Say you couldn't tell anymore one who could fly from one who couldn't.

One such who could was an old man, call him Toby. And standin' tall, yet afraid, was a young woman who once had wings. Call her Sarah. Now Sarah carried a babe tied to her back. She trembled to be so hard worked and scorned.

20 The slaves labored in the fields from sunup to sundown. The owner of the slaves callin' himself their Master. Say he was a hard lump of clay. A hard, **glinty** coal. A hard rock pile, wouldn't be moved. His Overseer¹

ANALYZE VISUALS

Folk tales often include supernatural elements. What supernatural element does this illustration show?

A STYLE

Reread lines 1–7. Note the sentence fragments. How does Hamilton's use of sentence fragments help make it sound like someone is telling the story out loud?

glinty (glĭn'tē) *adj.*
sparkling

1. **Overseer:** a person who directs the work of others; a supervisor.
During the time of slavery, the overseer was usually a white man.



on horseback pointed out the slaves who were slowin' down. So the one called Driver cracked his whip over the slow ones to make them move faster. That whip was a slice-open cut of pain. So they did move faster. Had to. **B**

Sarah hoed and chopped the row as the babe on her back slept.

Say the child grew hungry. That babe started up bawling too loud. Sarah couldn't stop to feed it. Couldn't stop to soothe and quiet it down. She let it cry. She didn't want to. She had no heart to **croon** to it.

30 "Keep that thing quiet," called the Overseer. He pointed his finger at the babe. The woman scrunched low. The Driver cracked his whip across the babe anyhow. The babe hollered like any hurt child, and the woman fell to the earth. **C**

The old man that was there, Toby, came and helped her to her feet.

"I must go soon," she told him.

"Soon," he said.

Sarah couldn't stand up straight any longer. She was too weak. The sun burned her face. The babe cried and cried, "Pity me, oh, pity me," say it sounded like. Sarah was so sad and starvin', she sat down in the row.

40 "Get up, you black cow," called the Overseer. He pointed his hand, and the Driver's whip snarled around Sarah's legs. Her sack dress tore into rags. Her legs bled onto the earth. She couldn't get up.

Toby was there where there was no one to help her and the babe.

"Now, before it's too late," panted Sarah. "Now, Father!"

"Yes, Daughter, the time is come," Toby answered. "Go, as you know how to go!"

He raised his arms, holding them out to her. "*Kum . . . yali, kum buba tambe,*" and more magic words, said so quickly, they sounded like whispers and sighs.

50 The young woman lifted one foot on the air. Then the other. She flew clumsily at first, with the child now held tightly in her arms. Then she felt the magic, the African mystery. Say she rose just as free as a bird. As light as a feather.

The Overseer rode after her, hollerin'. Sarah flew over the fences. She flew over the woods. Tall trees could not **snag** her. Nor could the Overseer. She flew like an eagle now, until she was gone from sight. No one dared speak about it. Couldn't believe it. But it was, because they that was there saw that it was.

60 **S**ay the next day was dead hot in the fields. A young man slave fell from the heat. The Driver come and whipped him. Toby come over and spoke words to the fallen one. The words of ancient Africa once heard are never remembered completely. The young man forgot them as soon as he heard them. They went way inside him. He got up and rolled over on the air. He rode it awhile. And he flew away.

B SUMMARIZE

Note the **setting** and the names of the **characters** in your story map.

croon (krōōn) v.
to sing softly

C SUMMARIZE

What is the **conflict**?
Record it in your story map.

snag (snāg) v. to catch
and tear

Another and another fell from the heat. Toby was there. He cried out to the fallen and reached his arms out to them. “*Kum kunka yali, kum . . . tambe!*” Whispers and sighs. And they too rose on the air. They rode the hot breezes. The ones flyin’ were black and shinin’ sticks, wheelin’ above the head of the Overseer. They crossed the rows, the fields,
70 the fences, the streams, and were away.

“Seize the old man!” cried the Overseer.

“I heard him say the magic *words*. Seize him!”

The one callin’ himself Master come runnin’. The Driver got his whip ready to curl around old Toby and tie him up. The slave owner took his hip gun from its place. He meant to kill old black Toby. **D**

But Toby just laughed. Say he threw back his head and said, “Hee, hee! Don’t you know who I am? Don’t you know some of us in this field?” He said it to their faces. “We are ones who fly!”

And he sighed the ancient words that were a dark promise. He said
80 them all around to the others in the field under the whip, “. . . *buba yali . . . buba tambe . . .*”

There was a great outcryin’. The bent backs straighted up. Old and young who were called slaves and could fly joined hands. Say like they would ring-sing. But they didn’t **shuffle** in a circle. They didn’t sing. They rose on the air. They flew in a flock that was black against the heavenly blue. Black crows or black shadows. It didn’t matter, they went so high. Way above the plantation, way over the slavery land. Say they flew away to *Free-dom*.

And the old man, old Toby, flew behind them, takin’ care of them.
90 He wasn’t cryin’. He wasn’t laughin’. He was the seer. His gaze fell on the plantation where the slaves who could not fly waited. **E**

“*Take us with you!*” Their looks spoke it, but they were afraid to shout it. Toby couldn’t take them with him. Hadn’t the time to teach them to fly. They must wait for a chance to run.

“Goodie-bye!” the old man called Toby spoke to them, poor souls! And he was flyin’ gone.

So they say. The Overseer told it. The one called Master said it was a lie, a trick of the light. The Driver kept his mouth shut.

The slaves who could not fly told about the people who could fly to their
100 children. When they were free. When they sat close before the fire in the free land, they told it. They did so love firelight and *Free-dom*, and tellin’.

They say that the children of the ones who could not fly told their children. And now, me, I have told it to you. ∞

D STYLE

In line 73 there is an example of **dialect**, a form of language spoken in a certain place or by a certain group of people. Why might Hamilton use dialect in this story?

shuffle (shŭf’əl) v. to slide the feet along the ground while walking

E SUMMARIZE

What role does Toby play in the **resolution** of the conflict?

SOCIAL STUDIES CONNECTION



Folk tales and other stories that were first told orally rather than written down make up what is called the **oral tradition** of many cultures throughout the world.

Comprehension

1. **Recall** What special power did some of the people in Africa have?
2. **Recall** What does the Driver do to Sarah and her baby?
3. **Clarify** After Toby is gone, who tells the story of the people who could fly?

Literary Analysis

4. **Summarize** Use the story map you created as you read to summarize the story. Compare your summary with that of a classmate.
5. **Draw Conclusions** Why do you think the people who first told this folk tale did not have all the slaves fly away?
6. **Analyze Theme** What do you think this story meant to the people who first heard it told?
7. **Evaluate Style in a Folk Tale** Reread lines 82–96. In a graphic like the one shown, note examples of Hamilton’s style that appear in this section. Do you think this is an effective style for telling this story, or would you prefer to read it with standard spellings and complete sentences? Explain.

Hamilton’s Style	
<i>Spellings</i>	<i>Sentence Fragments</i>
• _____	• _____
• _____	• _____
• _____	• _____

Extension and Challenge

8. **Big Question Activity** Revisit the Web It activity on page 480. This time, consider how either Toby or Sarah would answer the questions about **hope**. Use details from the folk tale and your own knowledge and experiences to answer the questions as he or she would.
9. **SOcial STUDIES CONNECTION** The African-American **oral tradition** has its roots in Africa—particularly West Africa. Research to find out about griots (grē-ōz’) West African storytellers, and their role in the local culture.



RESEARCH LINKS

For more on griots, visit the [Research Center at ClassZone.com](http://ResearchCenteratClassZone.com).



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.

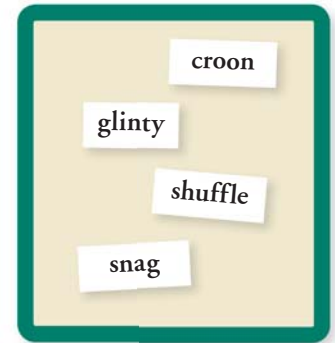
W2.5 Write summaries of reading materials: a. Include the main ideas and most significant details. b. Use the student’s own words, except for quotations. c. Reflect underlying meaning, not just the superficial details.

Vocabulary in Context

VOCABULARY PRACTICE

Use **context clues** to choose a vocabulary word to complete each sentence.

1. Though they tried not to ____ them, people often ripped their clothes while doing hard labor in the fields.
2. They had no money for jewelry or ____ things.
3. They would ____ with their heads down to keep the Overseer from noticing them.
4. At night, the mothers might ____ to their weeping children to comfort them.



VOCABULARY IN WRITING

In your opinion, is this story more about sadness or hope? In a paragraph, tell what you think. Use two or more vocabulary words. You could start this way.

EXAMPLE SENTENCE

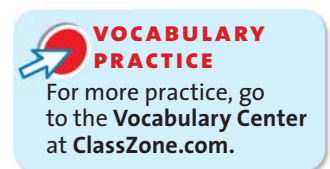
*The people in this story had to **shuffle** from one place of hardship to another.*

VOCABULARY STRATEGY: USE THE BEST SYNONYM

One way writers make their stories come alive is by using well-chosen words. Common words like *sing* have many **synonyms**, or words with similar meanings. However, not all synonyms are interchangeable. In this story, for example, the verb *croon* gives a much more precise sense of the scene than the more common verb *sing* would convey. In a **thesaurus**—a book or electronic tool used to find synonyms—*croon* might be grouped with words like *hum*, *murmur*, and *chant*.

PRACTICE Choose the synonym in parentheses that best replaces each boldfaced word. If you need help, consult a thesaurus or a dictionary.

1. His sleeves got **dirty** from the leaking printer ink. (smudged, dingy)
2. Little children often **frown** if they don't get their way. (glare, pout)
3. Al Capone was a **famous** criminal. (distinguished, notorious)
4. She was so hungry that she **ate** everything in sight. (devoured, dined on)
5. The frightened field mouse **ran** across the kitchen floor. (scampered, jogged)



Out of the Dust

Novel in Verse by Karen Hesse

Meet Karen Hesse

Karen Hesse has worked as a librarian, teacher, secretary, proofreader, waitress, and nanny, but at heart she's always been a writer. "I love writing," she says. "I can't wait to get to my keyboard every morning." She also loves books and has shared that passion with her two daughters.

Hesse had a troubled childhood, but she feels that her experiences have strengthened her skills as a writer. "My work reflects the bumps and knocks that I've experienced," she explains. "I write the kinds of books that I would've wanted as a child."



Karen Hesse
born 1952

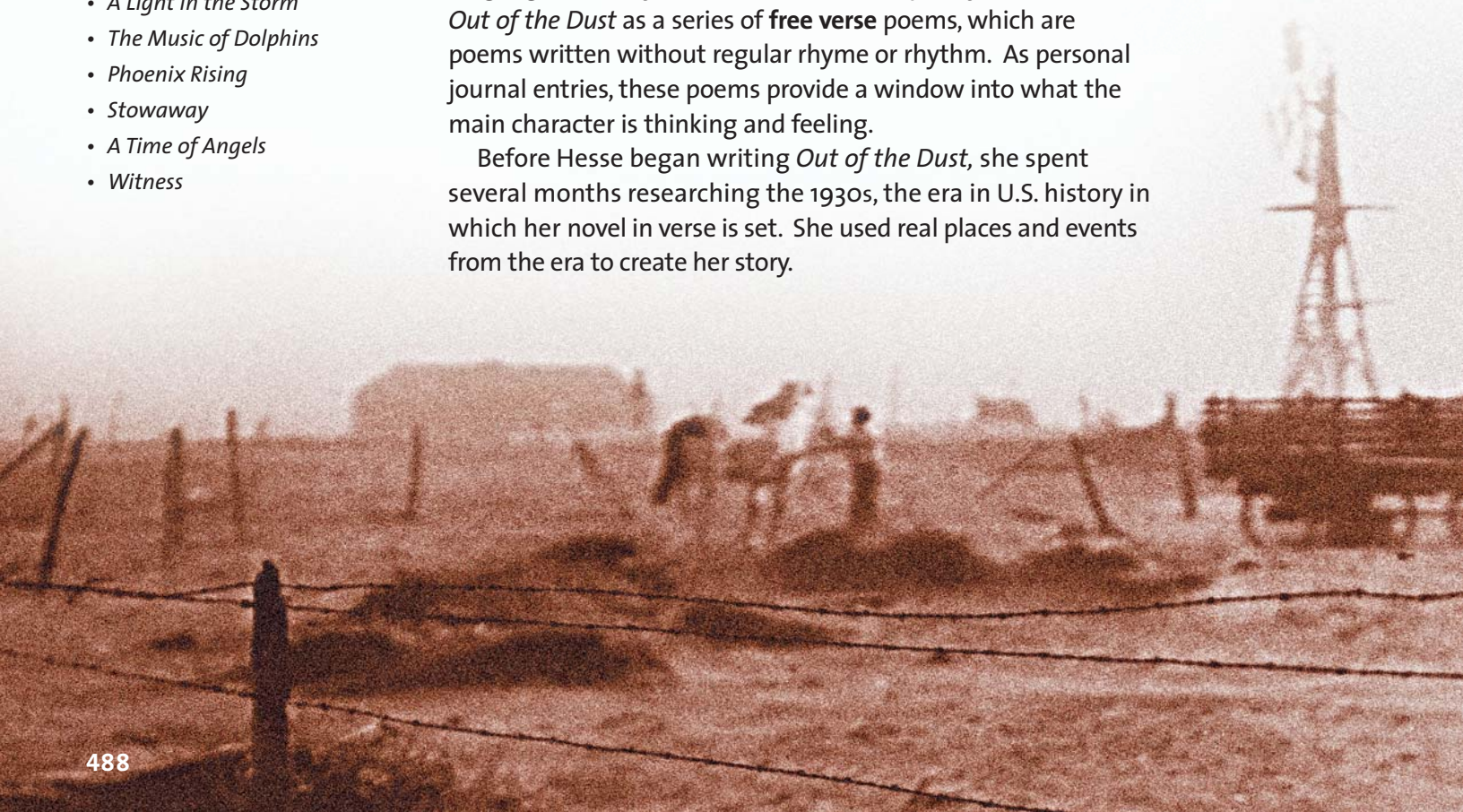
Other Books by Karen Hesse

- *Aleutian Sparrow*
- *Letters from Rifka*
- *A Light in the Storm*
- *The Music of Dolphins*
- *Phoenix Rising*
- *Stowaway*
- *A Time of Angels*
- *Witness*

Try a Novel in Verse

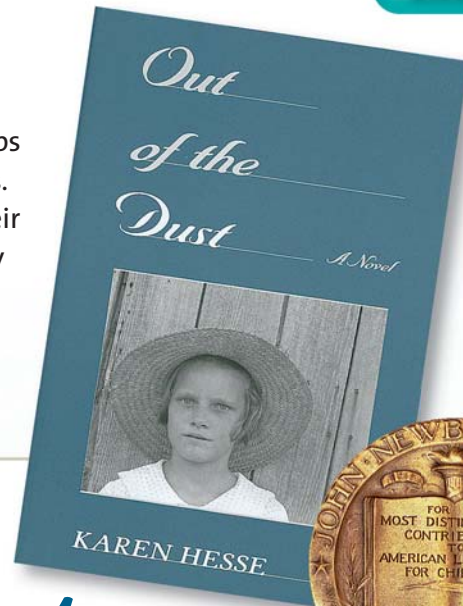
Most novels are written in prose, the ordinary form of written language, but they can also be written as poetry. Hesse wrote *Out of the Dust* as a series of **free verse** poems, which are poems written without regular rhyme or rhythm. As personal journal entries, these poems provide a window into what the main character is thinking and feeling.

Before Hesse began writing *Out of the Dust*, she spent several months researching the 1930s, the era in U.S. history in which her novel in verse is set. She used real places and events from the era to create her story.



Read a Great Book

Thirteen-year-old Billie Jo and her family of farmers are barely surviving the hardships of the Dust Bowl in Oklahoma in the 1930s. Drought and strong winds have ruined their crops. Dust covers everything, and money is scarce. Every day is a struggle. The only source of joy in Billie Jo's life is her talent for playing the piano.



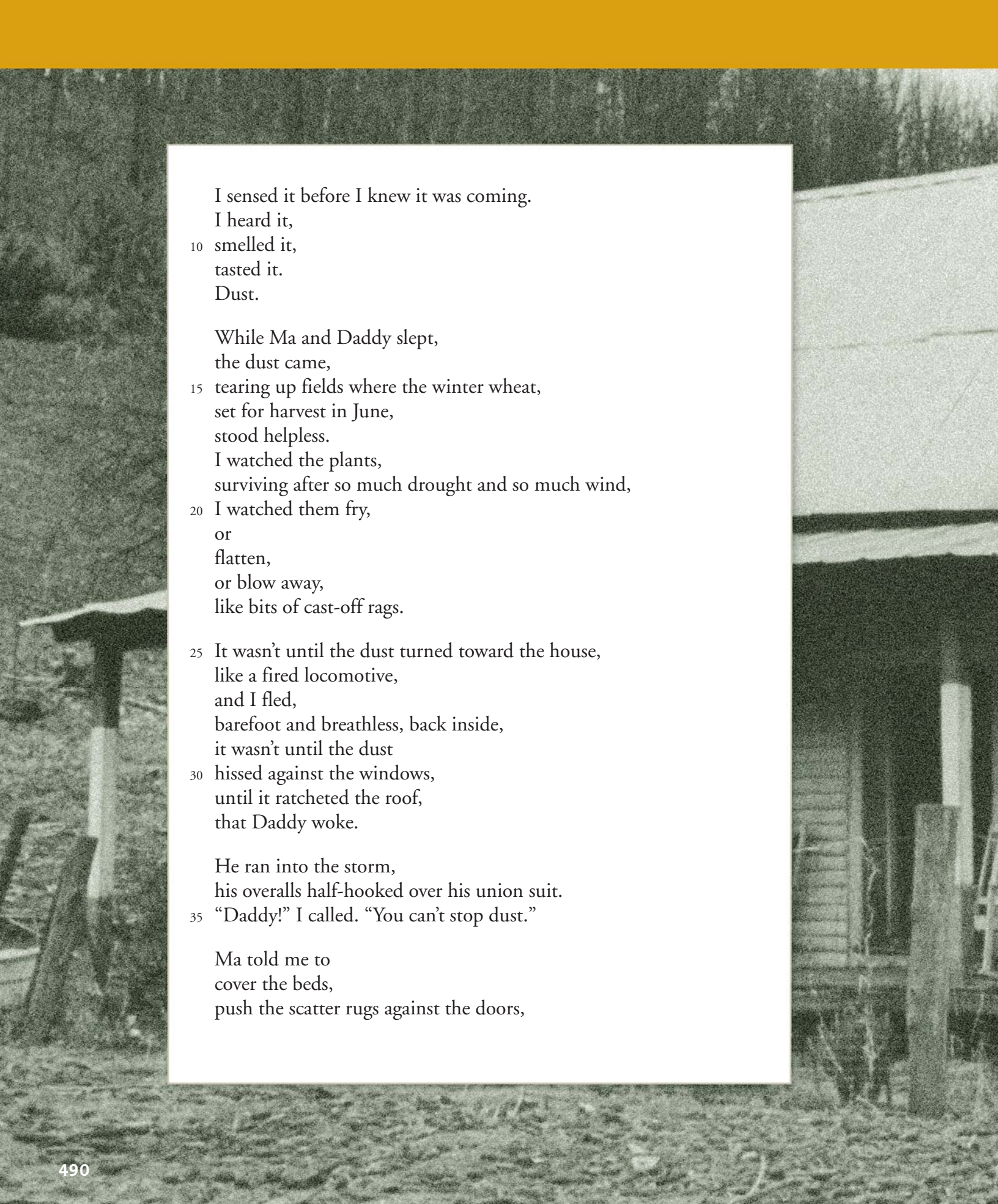
from

Out of the Dust

Fields of Flashing Light

I heard the wind rise,
and stumbled from my bed,
down the stairs,
out the front door,
5 into the yard.
The night sky kept flashing,
lightning danced down on its spindly legs.





I sensed it before I knew it was coming.
I heard it,
10 smelled it,
tasted it.
Dust.

While Ma and Daddy slept,
the dust came,
15 tearing up fields where the winter wheat,
set for harvest in June,
stood helpless.
I watched the plants,
surviving after so much drought and so much wind,
20 I watched them fry,
or
flatten,
or blow away,
like bits of cast-off rags.

25 It wasn't until the dust turned toward the house,
like a fired locomotive,
and I fled,
barefoot and breathless, back inside,
it wasn't until the dust
30 hissed against the windows,
until it ratcheted the roof,
that Daddy woke.

He ran into the storm,
his overalls half-hooked over his union suit.
35 "Daddy!" I called. "You can't stop dust."

Ma told me to
cover the beds,
push the scatter rugs against the doors,



dampen the rags around the windows.

40 Wiping dust out of everything,
she made coffee and biscuits,
waiting for Daddy to come in.

Sometime after four,
rubbing low on her back,

45 Ma sank down into a chair at the kitchen table
and covered her face.

Daddy didn't come back for hours,
not

until the temperature dropped so low,
50 it brought snow.

Ma and I sighed, grateful,
staring out at the dirty flakes,
but our relief didn't last.

The wind snatched that snow right off the fields,

55 leaving behind a sea of dust,

waves and

waves and

waves of

dust,

60 rippling across our yard.

Daddy came in,

he sat across from Ma and blew his nose.

Mud streamed out.

He coughed and spit out

65 mud.

If he had cried,

his tears would have been mud too,

but he didn't cry.

And neither did Ma.

March 1934

Wild Boy of the Road

A boy came by the house today,
he asked for food.
He couldn't pay anything, but Ma set him down
and gave him biscuits
5 and milk.
He offered to work for his meal,
Ma sent him out to see Daddy.
The boy and Daddy came back late in the afternoon.
The boy walked two steps behind,
10 in Daddy's dust.
He wasn't more than sixteen.
Thin as a fence rail.
I wondered what
Livie Killian's brother looked like now.
15 I wondered about Livie herself.
Daddy asked if the boy wanted a bath,
a haircut,
a change of clothes before he moved on.
The boy nodded.
20 I never heard him say more than "Yes, sir" or
"No, sir" or
"Much obliged."

We watched him walk away
down the road,
25 in a pair of Daddy's mended overalls,
his legs like willow limbs,
his arms like reeds.
Ma rested her hands on her heavy stomach,
Daddy rested his chin on the top of my head.
30 "His mother is worrying about him," Ma said.
"His mother is wishing her boy would come home."

Lots of mothers wishing that these days,
while their sons walk to California,
where rain comes,
35 and the color green doesn't seem like such a miracle,
and hope rises daily, like sap in a stem.
And I think, some day I'm going to walk there too,
through New Mexico and Arizona and Nevada.
Some day I'll leave behind the wind, and the dust
40 and walk my way West
and make myself to home in that distant place
of green vines and promise.

July 1934

Keep Reading

This is just a small part of the story about the life of a family during the Great Depression and Dust Bowl of the 1930s. Which descriptions stand out most vividly in your mind? To find out more about Billie Jo and her family, read more of *Out of the Dust*. You'll read about Billie Jo's struggles, why she thinks about running away to a place "where rain comes," and how she finds hope for a better future.

Breaking the Ice

Essay by Dave Barry

What makes us

LAUGH?



R2.4 Identify and trace the development of an author's argument, point of view, or perspective in text.

Also included in this lesson: R.1.1 (p. 499)

KEY IDEA There have probably been times when you told a joke and nobody laughed. Maybe you heard a joke that made other people laugh but that you didn't think was funny. How you react to a joke or tell a joke reflects your unique sense of **humor**. Some people are very good at finding humor in everyday situations and communicating it to others. The essay writer you are about to read has built a career out of making people laugh.

QUOTE IT "Laughter is the best medicine." "Laugh and the world laughs with you." "Laughter is the closest distance between two people." There are dozens of quotes about laughter. Now it is your turn to add to the list. Think of the kinds of things that make you laugh and how laughing makes you feel. Then write your own quote about laughter.





LITERARY ANALYSIS: TONE

Have you ever been told, “Don’t use that tone with me”? If so, the person speaking probably didn’t like your attitude. In literature, **tone** is a writer’s attitude toward a topic. Tone is part of a writer’s **style** and often can be described in one word, such as *sarcastic* or *sentimental*.

In Dave Barry’s essay, he uses a unique tone to relate a humorous story about a dating experience. As you read, do the following

- Identify the topic. Ask: “What is the writer writing about?”
- Notice significant words and phrases. Do most of them convey a similar attitude?
- Notice images and descriptions. Are they exaggerated, silly, or frightening?
- Read parts of the essay aloud, focusing on the feelings behind the words. What do they tell you about the writer?

These clues will help you identify the tone of the essay.

READING SKILL: IDENTIFY A WRITER’S POINT OF VIEW

In addition to making you laugh, a humorous essay conveys the **writer’s point of view**, or opinion, about the topic. After you identify the essay’s topic, look for clues to the writer’s point of view in words and phrases in the essay.

As you read, record words and phrases that reveal the writer’s opinion in a chart like the one shown. Then jot down what you have learned about the writer’s point of view from each example.

<i>Topic of the essay</i>	
<i>Words and phrases that reveal writer’s point of view</i>	<i>What this tells me about the writer’s point of view</i>
<i>“The most sensible way to ask a girl out is to walk directly up to her. . . . I never did this.”</i>	<i>Barry thinks that dating in high school is not easy.</i>

Dave Barry: Journalism’s Funny Man

Pulitzer Prize-winning writer Dave Barry is best known for the columns he has written for the *Miami Herald* newspaper. These columns became so popular that they soon ran in more than 500 newspapers in the United States and abroad. Barry’s columns, including “Breaking the Ice,” often exaggerate and poke fun at the daily life of his readers. As one reviewer put it, Barry has a gift for “squeezing every ounce of humor out of a perfectly ordinary experience.” Barry is often inspired by his personal experiences—what can go wrong with house repairs, parenting teenagers, and, of course, careers in newspapers. In college, Barry studied English and wrote for his college newspaper. His most recent work is a young adult novel that he has co-authored with a long-time friend.



Dave Barry
born 1947



MORE ABOUT THE AUTHOR

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

BREAKING THE ICE

DAVE BARRY



As a mature adult, I feel an obligation to help the younger generation, just as the mother fish guards her unhatched eggs, keeping her lonely vigil day after day, never leaving her post, not even to go to the bathroom, until her tiny babies emerge and she is able, at last, to eat them. “She may be your mom, but she’s still a fish” is a wisdom nugget that I would pass along to any fish eggs reading this column.

But today I want to talk about dating. This subject was raised in a letter to me from a young person named Eric Knott, who writes:

ANALYZE VISUALS

As you look at this picture, **predict** what the essay will be about.

10 I have got a big problem. There's this girl in my English class who is *really* good-looking. However, I don't think she knows I exist. I want to ask her out, but I'm afraid she will say no, and I will be the freak of the week. What should I do? **A**

Eric, you have sent your question to the right mature adult, because as a young person I spent a lot of time thinking about this very problem. Starting in about eighth grade, my time was divided as follows:

Academic Pursuits: 2 percent.

Zits: 16 percent.

Trying to Figure Out How to Ask Girls Out: 82 percent.

20 The most sensible way to ask a girl out is to walk directly up to her on foot and say, "So, you want to go out? Or what?" I never did this. I knew, as Eric Knott knows, that there was always the possibility that the girl would say no, thereby leaving me with no viable option¹ but to leave Harold C. Crittenden Junior High School forever and go into the woods and become a bark-eating hermit whose only companions would be the gentle and understanding woodland creatures. **B**

"Hey, ZITFACE!" the woodland creatures would shriek in cute little Chip 'n' Dale voices while raining acorns down upon my head. "You wanna DATE? HAHAAAAAAAAHAHA." **C**

30 So the first rule of dating is: Never risk direct contact with the girl in question. Your role model should be the nuclear submarine, gliding silently beneath the ocean surface, tracking an enemy target that does not even begin to suspect that the submarine would like to date it. I spent the vast majority of 1960 keeping a girl named Judy under surveillance,² maintaining a minimum distance of 50 lockers to avoid the danger that I might somehow get into a conversation with her, which could have led to disaster:

JUDY: Hi.

ME: Hi.

40 JUDY: Just in case you have ever thought about having a date with me, the answer is no.

WOODLAND CREATURES: HAHAAAAAAAAHAHA.

The only problem with the nuclear-submarine technique is that it's difficult to get a date with a girl who has never, technically, been asked. This is why you need Phil Grant. Phil was a friend of mine who had the

A TONE

Reread lines 1–12. What is the **topic** of the essay?

B WRITER'S POINT OF VIEW

Reread lines 21–25. What is Barry's point of view about high-school dating? Explain how he conveys his opinion.

C TONE

Reread lines 26–28. What is Barry's attitude toward his younger self? Note how the **style** of using capital letters helps communicate this attitude.


1. **viable option**: choice that has a possibility of working.

2. **surveillance** (sər-vā'ləns): close observation.

ability to talk to girls. It was a mysterious superhuman power he had, comparable to X-ray vision. So, after several thousand hours of intense discussion and planning with me, Phil approached a girl he knew named Nancy, who approached a girl named Sandy, who was a direct personal friend of Judy's and who passed the word back to Phil via
50 Nancy that Judy would be willing to go on a date with me. This procedure protected me from direct humiliation. . . . **D**

Thus it was that, finally, Judy and I went on an actual date, to see a movie in White Plains, New York. If I were to sum up the romantic ambience³ of this date in four words, those words would be: "My mother was driving." This made for an extremely quiet drive, because my mother, realizing that her presence was hideously embarrassing, had to pretend she wasn't there. If it had been legal, I think she would have got out and sprinted alongside the car, steering through the window. Judy and I, sitting in the backseat about 75 feet apart, were also silent, unable
60 to communicate without the assistance of Phil, Nancy, and Sandy. **E**

After what seemed like several years we got to the movie theater, where my mother went off to sit in the Parents and Lepers Section. The movie was called *North to Alaska*, but I can tell you nothing else about it because I spent the whole time wondering whether it would be necessary to amputate my right arm, which was not getting any blood flow as a result of being perched for two hours like a petrified snake on the back of Judy's seat exactly one molecule away from physical contact.

So it was definitely a fun first date, featuring all the relaxed spontaneity of a real-estate closing,⁴ and in later years I did regain some feeling in
70 my arm. My point, Eric Knott, is that the key to successful dating is self-confidence. I bet that good-looking girl in your English class would LOVE to go out with you. But YOU have to make the first move. So just do it! Pick up that phone! Call Phil Grant.  **F**

D TONE

Reread lines 44–51. Note Barry's description of Phil Grant's "superhuman" abilities. How would you describe the tone of this paragraph?

E TONE

Does Barry seem to enjoy the drive to the movie theater? Note words and phrases that give his description of the ride either a positive or a negative tone.

F WRITER'S POINT OF VIEW

Reread lines 68–73. Barry writes that self-confidence is "the key to successful dating." What other words or phrases in these lines reveal his point of view? Explain.

3. **ambience** (ăm'bē-əns): atmosphere; environment.

4. **spontaneity of a real-estate closing**: A real-estate closing is a meeting where a piece of property transfers from a seller to a buyer. Many required documents are signed, in a very formal, unspontaneous way.



R2.4 Identify and trace the development of an author's argument, **point of view**, or perspective in text.

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

Comprehension

- 1. Recall** How does Dave Barry ask Judy out on a date?
- 2. Recall** Where do they go on their date?
- 3. Clarify** Why is Barry uncomfortable on the date?

Literary Analysis

- 4. Understand Idioms** The title of this essay is an idiom, an expression that has a meaning different from the meaning of its individual words. Now that you have read the essay, what do you think is the meaning of the title? Explain its connection to the essay's topic.
- 5. Examine Tone** In his essay, Barry imitates an advice columnist, a writer who helps readers solve problems. Which examples of Barry's humorous tone tell you that this is not a typical advice column? Record the examples in a chart like the one shown and note why they are funny.

<i>Examples of humor</i>	<i>Why this is funny</i>
<i>"Your role model should be the nuclear submarine"</i>	

- 6. Identify Writer's Point of View** Review the chart that you completed as you read the essay. Identify Barry's overall opinion of his topic. What experiences does he draw on to support his opinion?
- 7. Analyze Style** On the basis of this example of Barry's style, how would you describe his sense of **humor** to someone who hasn't read anything by him?

Extension and Challenge

- 8. Big Question Activity** Write a humorous letter of advice about a social situation that you might encounter. Begin by writing a question asking for advice, such as, "Who should pay for a meal on a first date?" or "How do I introduce my friends to my parents?" Then think of funny things that could happen, such as discovering that you are wearing different colored socks when you go to meet your date. Remember that you can use exaggeration and vivid images to convey a humorous **tone**.

One Perfect Rose

Song for an April Dusk

Poems by Dorothy Parker

Does everyone LOVE being in love?



Included in this lesson: R3.4
(p. 505)

KEY IDEA Love is a popular subject in songs, books, and movies. In fact, romance novels make up nearly half of all adult paperback fiction sales in the United States. But some people prefer things that aren't too "mushy," overly emotional, or **sentimental**. Dorothy Parker's poems give readers a sense of whether she would love being in love.

DISCUSS One of the most popular holidays for cards is Valentine's Day. Why do you think this is so? Talk about the reasons people send Valentine's Day cards. Also, talk about other holidays that are popular for sending cards.





LITERARY ANALYSIS: IRONY

In the two poems you are about to read, the poet uses irony. **Irony** is a contrast between what is expected and what actually happens. Dorothy Parker creates irony in her poetry by

- starting with romantic images
- using form and language to set the poem’s **tone**, creating what the reader thinks is Parker’s attitude toward the subject
- revealing a different attitude at the end of the poem, taking the reader by surprise

Parker’s ironic shifts in attitude add humor to her poems. Her use of irony also allows her to challenge a common assumption. As you read her poems, think about the expectation that women will always respond in the same way. Then notice how the **speaker**, or voice that talks to the reader, responds to romance.

READING STRATEGY: UNDERSTAND FORM IN POETRY

An important part of understanding poetry comes from understanding its form. A poem’s **form** is the way it is laid out on the page. Traditional poems follow regular, or repeated, patterns.

- The length of each **line** in a poem helps create the poem’s **rhythm** and meaning.
- Lines might be grouped into **stanzas**, which often express a single idea or **theme**.
- The pattern of lines and stanzas often creates a pattern of **rhyming** words.

Poets choose the form that best suits the intended message of a particular poem. Parker purposely chooses a traditional form for her ironic poems. As you read, make notes about the poems’ lines, stanzas, and rhyming words. Use a chart like the one shown.

<i>One Perfect Rose</i>	
<i>Line length</i>	<i>3 the same length, 1 shorter</i>
<i>Number of stanzas</i>	
<i>Rhyming words</i>	

Harsh Humor

After being fired from *Vanity Fair* magazine in New York City for writing reviews that were considered too harsh, Dorothy Parker started writing poetry. With several other writers, she founded a literary group called the Algonquin Round Table. Parker and the rest of the group became known for their humorous and lively conversations.



Dorothy Parker
1893–1967

A New Attitude As a young woman, Parker read the sentimental poetry that was popular in the Victorian era. When writing poetry of her own, Parker blended traditional poetic forms with the “challenge everything” attitude of her time. This new style was a hit. Her first book of poetry, *Enough Rope* (1926), was a bestseller.

Social Critic The 1920s are often symbolized by “flappers”—independent women who challenged what was considered a woman’s proper role in society. Parker used her sharp humor to express her independent spirit and to help her comment on issues such as materialism and the limited roles available to women in the 1920s.



MORE ABOUT THE AUTHOR

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

One PERFECT Rose

Dorothy Parker

A single flow'r he sent me, since we met.
All tenderly his messenger he chose;
Deep-hearted, pure, with scented dew still wet—
One perfect rose. **A**

5 I knew the language of the floweret;
“My fragile leaves,” it said, “his heart enclose.”
Love long has taken for his amulet¹
One perfect rose.

Why is it no one ever sent me yet
10 One perfect limousine, do you suppose?
Ah no, it's always just my luck to get
One perfect rose. **B**

A FORM IN POETRY

Notice which lines **rhyme** in the first **stanza**. Is the pattern of rhyme the same in stanzas 2 and 3?

B IRONY

In which line does the **tone** of the poem change?

1. **amulet**: an object worn as a magic charm.





Song for an **APRIL DUSK**
Dorothy Parker

Text not available.

Please refer to the text in the textbook.



R3.4 Identify and analyze recurring themes across works (e.g., the value of bravery, loyalty, and friendship; the effects of loneliness).

Comprehension

- Clarify** In “One Perfect Rose,” what gift would the **speaker** prefer to receive?
- Summarize** What is the second poem about?
- Represent** Choose any pair of lines from “Song for an April Dusk” and illustrate them.

Literary Analysis

- Identify Irony** For each poem, complete a chart like the one shown. Record what the first part of the poem leads you to expect, and what actually happens at the end.
- Compare Recurring Themes** A theme that appears in a variety of works is called a recurring theme. Compare the romantic themes of “One Perfect Rose” and “Song for an April Dusk.” Do the poems share a recurring theme? Explain your answer.
- Analyze Poetic Form** Look back at the notes you made about the poet’s use of **lines**, **stanzas**, and **rhyme**. Explain how Parker’s use of traditional form reinforces the **irony** in her poetry.
- Analyze Irony** Did the ending of each poem change your understanding of the poem’s meaning? Explain your response, using evidence from the poems. Note which ending you found to be more surprising.
- Evaluate Style** Parker is known as a witty and humorous writer. On the basis of these poems, do you think she deserves this reputation? Explain, using examples from the poems.

Title: _____	
What We Expect	What Happens

Extension and Challenge

- Creative Project: Poetry** Try writing a short, **ironic** poem about love. You may use Parker’s poems as a model, if you wish, or follow a different form.
- Inquiry and Research** Research to find out who else was in Parker’s literary group, the Algonquin Round Table. Investigate what the group did when they met and how long the group was together. Share your opinion as to how this group may have influenced Parker’s writing and style.



RESEARCH LINKS

For more on the Algonquin Round Table, visit the **Research Center** at ClassZone.com.



Members of the Algonquin Round Table

maggie and milly and molly and may
who are you, little i
old age sticks

Poems by E. E. Cummings

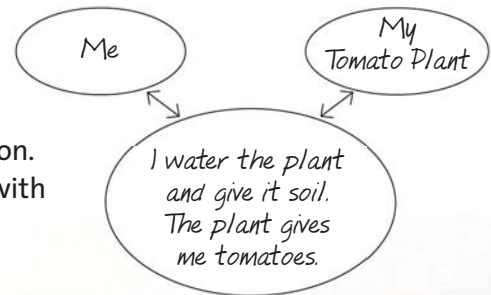
Are all things
CONNECTED?



Included in this lesson: R3.4 (p. 511)

KEY IDEA A snowflake always has six sides. An insect always has six legs. The moon you see at night is the same moon seen by people in Brazil. In a world of infinite variety, scientists, artists, and writers—including the poet whose work you are about to read—can reveal unexpected **connections**.

WEB IT Think of a plant or an animal, an object, and a very old or very young person that you share connections with. Use a word web to describe each connection. Then compare the connections you noted with those your classmates noted.





LITERARY ANALYSIS: STYLE IN POETRY

Poet E. E. Cummings has one of the most recognizable **styles** in literature. As with many writers, his style is not in what he says, but in how he says it. To identify the poet's unique style, focus on the following elements:

- **Word Choice** Cummings often invented new words or used familiar words in an unfamiliar way.
- **Form** Cummings often created unusual line breaks in his poetry. Sometimes he even broke a line in the middle of a word. He also arranged the lines of some poems in order to create a visual pattern on the page.
- **Punctuation, Capitalization, and Spacing** Cummings used punctuation in new ways and rarely used capital letters. He sometimes eliminated the space between two words, as well.

As you can see, Cummings broke many "rules." Watch for examples of his style as you read three of his poems.

READING STRATEGY: MONITOR

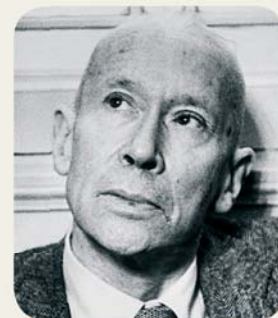
To get the most meaning out of what you are reading, it is good to occasionally check, or **monitor**, your understanding. One part of monitoring is to **clarify**, or pause to reflect on what you know so far and use clues in the selection to make inferences about meaning. When reading poetry, rephrasing lines in your own words can help make the meaning more clear.

After you read each poem once, read it again. This time, pause to clarify the meaning of the lines as you go. For each poem, it may help you to create a chart like the one shown.

<i>"maggie and milly and molly and may"</i>		
<i>Line Numbers</i>	<i>Poet's Words</i>	<i>My Words</i>
5-6	<i>"milly befriended a stranded star / whose rays five languid fingers were"</i>	<i>Milly discovered a starfish with five arms.</i>

An American Original

Beginning at age eight, E. E. Cummings wrote a poem a day. While attending Harvard University, he switched from traditional to modern forms of poetry. He frequently traveled to Paris, where he was exposed to modern forms of literature and art.



E. E. Cummings
1894–1962

A Lot of Style Cummings experimented with a writing style that would later make him famous. While the style of Cummings's poems was new and different, his subject matter and themes were often traditional. He frequently wrote about childhood, relationships, and nature. Cummings was also an accomplished visual artist whose work was frequently exhibited at galleries in New York City.



MORE ABOUT THE AUTHOR

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

Background

Breaking It Down Cummings wrote during a period of literary and artistic experimentation. He was influenced by writers such as Gertrude Stein and artists such as Pablo Picasso. These writers and artists were trying to break down language and images into their most basic elements. Cummings frequently broke up his poems on the page, with the aim of making their appearance add to their meaning.



maggie and milly and molly and may

E. E. Cummings

maggie and milly and molly and may
went down to the beach(to play one day) **A**

and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles,and

5 milly befriended a stranded star
whose rays five languid¹ fingers were;

and molly was chased by a horrible thing
which raced sideways while blowing bubbles:and

may came home with a smooth round stone
10 as small as a world and as large as alone.

For whatever we lose(like a you or a me)
it's always ourselves we find in the sea **B**

A STYLE IN POETRY

In what ways are lines 1–2 both traditional and unusual?

B MONITOR

Clarify by restating the meaning of the last two lines.

1. **languid** (läng'gwīd): lacking energy; drooping.



Mural Painting for the Terrace Plaza Hotel, Cincinnati (1947), Joan Miró. Oil on canvas. Cincinnati Art Museum, Cincinnati, Ohio. Gift of Thomas Emery's Sons, Inc. © 2008 Successio Miró/Artists Rights Society (ARS), NY/ADAGP, Paris. Photo by Tony Walsh.

who are you, little i

E. E. Cummings

who are you, little i **C**

(five or six years old)
peering from some high

window; at the gold

5 of November sunset

(and feeling: that if day
has to become night

this is a beautiful way) **D**

C STYLE IN POETRY

What is the effect
of having unusual
line breaks?

D MONITOR

Clarify what the word
this refers to in line 8.



Painting (1953), Joan Miró. Oil on canvas, 75 $\frac{7}{8}$ " × 51". Collection Mr. and Mrs. Richard K. Weil, St. Louis, Missouri. © 2008 Artists Rights Society (ARS). New York/AGAP, Paris.

old age sticks

E. E. Cummings

old age sticks
up Keep
Off
signs)&

5 youth yanks them
down(old
age
cries No

Tres)&(pas)
10 youth laughs
(sing **E**
old age

scolds Forbid
den Stop
15 Must
n't Don't **F**

&)youth goes
right on
gr
20 owing old

E MONITOR

To **clarify**, rephrase what the poet says in lines 1–11.

F STYLE IN POETRY

Note which words are **capitalized** in the poem. Why do you think Cummings chose to capitalize these words?



R.3.4 Identify and analyze **recurring themes across works** (e.g., the value of bravery, loyalty, and friendship; the effects of loneliness).

Comprehension


- 1. Recall** According to the poem “maggie and milly and molly and may,” what do we find in the sea?
- 2. Recall** What does little i see out the window?
- 3. Clarify** In lines 9 and 11 of “old age sticks,” what familiar word is disguised by Cummings’s style?

Literary Analysis

- 4. Monitor** Look back at the charts you created as you read. For each poem, choose one line or one set of lines and explain what clues helped you rephrase it as you did.
- 5. Make Inferences** In the poem “who are you, little i,” who do you think little i is in relation to the **speaker**, or voice that talks to the reader?
- 6. Identify Irony** When what happens in a poem is different than what is expected, the poet has used irony. How is the ending of “old age sticks” ironic?
- 7. Identify Recurring Theme** When a similar message, or theme, appears in multiple pieces of writing, it is called a recurring theme. What theme appears in all three of these poems?
- 8. Analyze Style** Reread the poems and identify three characteristics of Cummings’s style that the poems all share. Using a chart like the one shown, note examples of each characteristic.

<i>Style</i>	<i>Examples</i>	<i>Effects</i>
<i>Does not use capital letters</i>		

Extension and Challenge

- 9. SCIENCE CONNECTION**  Cummings’s poem “who are you, little i” mentions the connection between day and night. The poem “maggie and milly and molly and may” says “it’s always ourselves we find in the sea.” What other **connections** or cycles can you see in nature? Brainstorm ideas with a small group of your classmates.
- 10. Speaking and Listening** How would Cummings’s **punctuation** and line breaks affect a reading of his poetry? Prepare to read one of the poems for the class. Practice different ways of reading the poem until you feel your reading clearly expresses its meaning.

When is a PHOTO more than a picture?



LS1.8 Analyze the effect on the viewer of images, text, and sound in electronic journalism; identify the techniques used to achieve the effects in each instance studied.

KEY IDEA The saying “A picture is worth a thousand words” is perhaps the best way to describe the power of **photography**. Photographs create meaning beyond the images they contain. In this lesson, you’ll discover how two imaginative photographers use their individual styles to make ordinary subjects extraordinary.

Background

Picture This! Imagine you’ve just received your first camera. What images would you shoot? Would you take pictures of family and friends or of places in your neighborhood? What would you do to make your photographs special?

The Sicilian photographer Ferdinando Scianna (fār’dě-nān’dō shā’nə) is known for capturing people and things in quiet moments. Instead of shooting a subject from the usual direct angle, he sometimes uses unusual points of view. Robert Doisneau (rō-bare’ dwā-no’) is a famous French photographer. He is known for capturing everyday moments in the streets of Paris and for adding a humorous twist to his photographs.



Media Literacy: Style in Photography

Photographers not only take a picture; they create one. Before shooting a picture, photographers decide what they want to include in a frame. The **frame** is what the camera sees. When **composing**, or arranging a subject within a frame, photographers consider the effects of these elements:

- the position of a subject and its background
- the camera angles, such as low and high angles
- the lighting, which can change the way people or objects appear

Study the photographs closely to learn how Ferdinando Scianna experimented with the camera to create his unique style. To see larger versions of these photographs, please access the DVD.

STRATEGIES FOR ANALYZING A PHOTOGRAPH

- Consider how photographs tell a story or convey a message. Once photographers find a subject, they experiment with the subject and its background. They may move closer to or farther away from a subject, depending on the message or mood they want to create. Look at the picture of the balconies. What is your impression of the building?



- Notice how Scianna composed the photographs, shooting from an unusual **angle** or directly to create a dramatic effect. Where do you think the camera was placed?

- Observe the effects of **lighting**. Photographers experiment with lighting to create a **mood** or a dramatic effect, to draw attention to something, or to create a contrast between two or more things. For example, direct sunlight creates shadows that can make a person or object appear mysterious, threatening, or gloomy. What is the effect of the shadows in the second photograph?



 **MediaSmart DVD**

- **Photograph Pair 1:** “Milan” and “Coney Island” by Ferdinando Scianna
- **Photograph Pair 2:** “Musician in the Rain” and “The Cellist” by Robert Doisneau
- **Genre:** Photography



Viewing Guide for Image Collection

The photographs shown on this page were taken by Robert Doisneau. Doisneau is known for his storytelling talents. His photographs celebrate the daily lives of children, artists, sailors, and others who are willing to tell their stories.

To help you explore the following questions, use the DVD to study larger sizes of the photographs.

NOW VIEW

FIRST VIEWING: Comprehension

1. **Summarize** What is happening in the photographs?
2. **Clarify** What do you think is unusual about the musician's position in “The Cellist”?

CLOSE VIEWING: Media Literacy

3. **Make Inferences** Photographers can create a **mood** that will make viewers feel happy, sad, curious, or even confused. What mood does Doisneau create in these photographs?
4. **Analyze Style** What is the effect of placing an umbrella over the cello in the photograph entitled “Musician in the Rain”?
5. **Analyze Lighting** How do you think the meaning of the photographs would change if they had been taken on a sunny day? How would the meaning change if they had been taken at night?
6. **Analyze Composition** How would the meaning of “The Cellist” change if the photographer had taken a **close-up shot** of the cello player?





LS1.8 Analyze the effect on the viewer of images, text, and sound in electronic journalism; **identify** the techniques used to achieve the effects in each instance studied.

Write or Discuss

Analyze Style In this lesson, you've studied two very distinctive photographic styles. On the DVD, you'll find additional photographs taken by Scianna and Doisneau. Choose one photographer. In your own words, describe his style and its impact on you. As you prepare your response, consider the following:

- Whom or what do you see in each photograph?
- What mood do you think the photographs suggest?
- What elements of composition do you see in the photographs?
- How does the composition reflect the photographer's style?

Produce Your Own Media

Experiment with Photography Here's your opportunity to be the next Doisneau or Scianna. Take a few pictures that show your personal style.

HERE'S HOW The sample photograph was taken by a student in the stairwell of her high school. Notice how she experimented with light and shadow. The photograph was taken from an unusual angle to show the photographer's perspective. Before taking your photographs, follow these suggestions:

- Choose a subject that interests you.
- Determine what you want to keep in and leave out of each photograph.
- Experiment with the position of your subject, camera angles, and lighting.

STUDENT MODEL



MEDIA TOOLS

For help with taking photographs, visit the Media Center at ClassZone.com.

Tech Tip

If you have access to photo-editing software, experiment with shades of color. See how different shades, including black and white tones, change the **mood** of your photographs.

Response to Literature

In the stories in Unit 4, reality does some shifting, sliding, and squirming. To get a grip on it, you needed to figure out key details as you read. You'll do that same kind of work in this workshop as you **interpret**, or explain the meaning of, a story. The **Writer's Road Map** will help you.

WRITER'S ROAD MAP

Response to Literature

WRITING PROMPT 1

Interpreting a Short Story Choose a short story and examine it carefully. Write an essay that helps a reader find new insights into it. Examine one or two literary elements in the story, such as plot, characters, conflict, setting, mood, dialogue, or point of view. Support your interpretation with examples and evidence from the text.

Short Stories to Consider

- conflict in "The People Could Fly"
- character and dialogue in "A Day's Wait"
- setting in "The War of the Wall"

WRITING PROMPT 2

Interpreting Nonfiction or Drama Select a play, memoir, or essay that you have read this year and write an essay that interprets it. Organize your essay around ideas, premises, or images from the literary work.

Literature to Consider

- the third spirit's visit to Scrooge in *A Christmas Carol*
- Ann's photographs in "Homeless"
- Dirk's yellow eyes in "Dirk the Protector"



WRITING TOOLS

For prewriting, revision, and editing tools, visit the **Writing Center** at ClassZone.com.

KEY TRAITS

1. IDEAS

- Includes a **thesis statement** that identifies the key points the writer will discuss
- Supports key points with **evidence**—examples, images, ideas, or quotations from the text

2. ORGANIZATION

- Identifies the author and title of the work in an interesting **introduction**
- Provides **details** as needed to help the reader understand the interpretation
- Summarizes the interpretation in a **conclusion** and tells why the literary work is interesting or important

3. VOICE

- Has an appropriate **tone** for the audience and purpose

4. WORD CHOICE

- Uses **precise language** to examine and explain the work

5. SENTENCE FLUENCY

- Includes effective and properly placed **modifiers**

6. CONVENTIONS

- Uses **correct grammar, spelling, and punctuation**



Part 1: Analyze a Student Model



Included in this lesson: W1.1 (p. 520), W1.7 (p. 521), W2.2abc, LC1.1, LC1.4 (p. 522)

Online

INTERACTIVE
CLASSZONE.COM

Erika Herzoff
Concord Regional School

Changed They Were, and Terrified

What if your family decided to live on Mars? What would life be like? Would you ever adjust? Perhaps the move would change you in strange and unexpected ways, as it changes Harry Bittering in “Dark They Were, and Golden-Eyed” by Ray Bradbury. In this story about
5 an Earth family that moves to Mars, Bradbury uses mood and dialogue to tell a chilling tale about how an environment can change a person.

The story sets the mood at the beginning by making Mars seem like an eerie and forbidding place. Bradbury uses the word “alone” to describe the Bitterings’ new situation. A strange, unsettling wind blows, creating
10 a mood of uncertainty in the story. It is a wind of change, a wind that makes Harry Bittering feel as if “at any moment the Martian air might draw his soul from him.” Later Harry reflects, “We don’t belong here. . . . This is Mars. It was meant for Martians.” Harry is afraid. The reader feels sympathy because the family is alone and scared. The reader’s spine also
15 tingles in fear of what might happen to this Earth family.

In the middle of the story, Harry goes to town, where there are other settlers from Earth. They are “conversing with great leisure and ease.” They seem at home on Mars. Harry, however, is jumpy and tense because he can sense an unwanted change coming over him and his family. The
20 mood of unrest increases when Sam says, “You’ve broken my mirror.” The reader knows that the shock of seeing his own golden eyes made Harry drop the mirror. Those golden eyes terrify Harry because the Martians had golden eyes and now he does too. Harry and the others thought they could change Mars to make it like Earth. Instead, Mars
25 is changing them.

KEY TRAITS IN ACTION

Interesting **introduction** states the title and author. The **thesis statement** names two literary elements, mood and dialogue.

Uses quotations and images as **evidence** to support the key points—mood and dialogue.

Includes **details** to help the reader understand the interpretation.

Uses **precise language** and well-placed **modifiers** when interpreting story events.

As the story nears its end and Harry changes, the mood of the story becomes less eerie and less fearful. Harry becomes more relaxed on Mars. The colonists begin to prefer the Martians' old homes, which are "refreshing" and "cool." Harry gives up building the rocket that might
30 take him back to Earth. The narrator explains, "The old fever was gone." After Harry lives in a Martian home for a while, he thinks that Earth people built "such odd, ridiculous houses." Harry has been taken over. Anyone else who comes to Mars will be taken over too.

Uses a serious **tone** that matches the purpose (to interpret a short story) and the audience (teacher and classmates).

The mood and dialogue in this story help tell how Harry Bittering's
35 environment has changed him. Like so many people, he thought he was in control of everything and could rename and change his new world. Instead, it changed him. At the end of the story, he no longer feels lost and alone, which is how most people feel when they move to a foreign place. His loneliness and fears have been "drawn from him." The reader
40 doesn't know if there's anything left of the real Harry. The environment has changed him in strange and terrifying ways.

Conclusion summarizes the essay and tells why the story is interesting.

Part 2: Apply the Writing Process

PREWRITING

What Should I Do?

1. Reread carefully.

What did you like about the work of literature you chose? What parts really made you think? Break the story into parts you can interpret. Reading the story carefully will give you insight into its deeper meanings.

What Does It Look Like?

Characters	Setting	Plot
Harry, his family, others	house, town, Martians' homes	new colony, changes, worries, new people

Conflict: past vs. present, Earth vs. Mars

2. Freewrite to find big ideas.

Just start writing! Jot down your thoughts and feelings about what you read. Ask questions too. Write what comes to mind.

Harry is really scared about his new world (scared of changing?), but by the end of the story, when he seems to be a Martian, he doesn't even care anymore! What happened to him?

3. Develop a working thesis.

It doesn't have to be perfect, but it should provide a key idea that you can develop. Organize your essay around certain ideas, images, or premises in the story. (A **premise** is a general principle, such as "A person's environment can change him or her," that the author states or implies.)

TIP Find your focus by referring to the writing prompt. For prompt 1, your paper must interpret one or two literary elements, so be sure your thesis names them.

Working Thesis

Harry is afraid of change and worried that something bad will happen, as you can tell from the mood and the dialogue. He wants to change his environment, but the environment may change him instead.

4. Find evidence to support your thesis.

Before you go further, be sure you have some support for your ideas. List examples, details, and quotations from the story that will help you make your point.

Mood	Dialogue
<ul style="list-style-type: none"> the wind: weird Harry's feelings of panic refreshing, cool Martian homes 	<ul style="list-style-type: none"> "We don't belong here." "odd, ridiculous houses" of settlers

DRAFTING
What Should I Do?
1. Plan your essay.

Create an informal outline before you start drafting. This writer organized her ideas in the order in which events occur in the story (option 1). You can also discuss one literary element at a time (option 2) or discuss the most important ideas first.

TIP Check your informal outline for balance. In other words, if you are discussing mood and dialogue in a story, make sure you have about the same number of points listed for mood as for dialogue.

2. Add details to help your reader.

Provide information to help your reader understand your interpretation.

3. Back up your key points with evidence.

You don't need to discuss every line that you read. You do need to find a few good **details** and **quotations** in the story that support your key ideas.

See page 522: Check Your Grammar

TIP Before you revise, look back at the key traits on page 516 and the criteria and peer-reader questions on page 522.

What Does It Look Like?
1. STORY ORDER
1. Beginning

- Mood: strange, unsettling wind
- Dialogue: "We don't belong here."

2. Middle

- Mood: others calm, Harry tense
- Dialogue: "You've broken my mirror."

3. End

- Mood: calmer as Harry changes
- Dialogue: "odd, ridiculous houses"

2. ELEMENT BY ELEMENT
1. Mood

- Beginning: strange, unsettling wind
- Middle: others calm, Harry tense
- End: calmer as Harry changes

2. Dialogue

- Beginning: "We don't belong here."
- Middle: "You've broken my mirror."
- End: "odd, ridiculous houses"

In the middle of the story, Harry goes to town, where there are other settlers from Earth. They are "conversing with great leisure and ease."

The story sets the mood at the beginning by making Mars seem like an eerie and forbidding place.

} Key point

Bradbury uses the word "alone" to describe the Bitterings' new situation.

} Support



REVISING AND EDITING

What Should I Do?

1. Find the right tone.

- Remember, the tone has to be right for your audience and purpose.
- Read your essay aloud. **Underline** words that sound too informal. Instead, choose words that you find in standard English and **formal, published writing**.

What Does It Look Like?

~~The reader also gets a little freaked out about what's about to go down for these Earth people.~~

The reader's spine also tingles in fear of what might happen to this Earth family.

2. Use precise words.

- Exact words include strong adverbs and adjectives. **Circle** *very, really, good, bad, nice*, and other weak and imprecise adverbs and adjectives.
- Replace them with **more specific modifiers**.

The story sets the mood at the beginning by making Mars seem like

~~an eerie~~ ~~a very strange~~ ~~and~~ ~~really weird~~ ~~place.~~
an eerie forbidding

3. Check for well-placed modifiers.

- Reread your essay. Are any of your modifiers confusing or unclear?
- Revise so that each modifier is placed **as close as possible to the word it modifies**.

~~Harry goes to town in the middle of the story, where there are other settlers from Earth.~~

In the middle of the story, Harry goes to town, where there are other settlers from Earth.

See pages R58–R59: Problems with Modifiers

4. Tell why it matters.

- Ask a peer reader to draw a **box** around phrases and sentences that explain why the literary work is important, interesting, or meaningful.
- If there are few or no boxes, add ideas about the work's **significance**.

~~Like so many people, Harry thought he was in control of everything and could rename and change his new world. Instead, it changed him.~~

At the end of the story, he no longer feels lost and alone, which is how most people feel when they move to a foreign place.

See page 522: Ask a Peer Reader

Consider the Criteria

Use this checklist to make sure your response is on track.

Ideas

- ✓ identifies key points in a thesis
- ✓ supports those key points with images, ideas, or quotations

Organization

- ✓ has an introduction that gives the title and author of the work
- ✓ provides precise, helpful details
- ✓ concludes with a brief summary and an explanation of why the work is interesting or important

Voice

- ✓ uses an appropriate tone

Word Choice

- ✓ includes precise language that examines or explains the work

Sentence Fluency

- ✓ uses modifiers effectively

Conventions

- ✓ uses correct grammar, spelling, and punctuation

Ask a Peer Reader

- How can I make my thesis clearer?
- Where do I need more support or explanation?
- Where in my essay do I explain what makes the story interesting or meaningful?

Check Your Grammar

- Place quotation marks at the beginning and end of any words you copy directly from a work of literature.

They are “conversing with great leisure and ease.”

- Periods and commas always go inside the quotation marks.

The colonists begin to prefer the Martians’ old homes, which are “refreshing” and “cool.”

- Use a comma to separate independent clauses in a compound sentence.

Harry is tense, but the men in town seem calm.

- The comma always comes before—not after—the coordinating conjunction.

Harry cannot control his world, and he is taken over.

See pages R49–R50: Quick Reference: Punctuation

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**.



Producing and Editing a Video

Here's how to produce a video that shows style and has style.

Planning the Video

- 1. Select story parts.** Go back to the literature you just wrote about. If possible, read other literary works by the same author. Find words, sentences, or sections that show the author's style. Think about choice of words, tone, and figurative language.
- 2. Find or create images.** For example, if you've chosen a paragraph in which Ray Bradbury describes the Martian landscape, you might make a drawing or collage of the colors, shapes, and feelings that the writing suggests.
- 3. Make a plan.** Write a script or storyboard. You might include narration, dramatic readings, onscreen text, music, or sound effects. You may also want to cast actors and create backdrops, costumes, and props.



IMAGE 1: dusty, swirling, sandy landscape of the planet Mars

SFX: eerie, whooshing sounds



IMAGE 2: man next to spacecraft on this landscape

NARRATOR: "The man felt his hair flutter and the tissues of his body draw tight... His face was cold."

Making the Video

- 1. Shoot the video.** Try to include close-ups, medium shots, and long shots. Remember that you are re-creating the author's style, so your video has to sound and look like something that the author created or suggested.
- 2. Put it all together.** Use editing software to assemble the video the way you planned it in your script or storyboard.
- 3. Show your stuff.** Screen your video for classmates or friends. Ask what they learned about the author's style.

Assessment Practice

Reading Comprehension

ASSESS

The practice test items on the next few pages match skills listed on the Unit Goals page (page 437) 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.

- Mood
- Style
 - Word Choice
 - Sentence Structure
 - Tone
- Summarize
- Synonyms
- Subject-Verb Agreement

DIRECTIONS Read this selection and answer the questions that follow.

Mrs. Barrymore and her husband are servants at Baskerville Hall. Sherlock Holmes's friend, Dr. Watson, is describing the couple in a letter to the famous detective.

from **The Hound of the Baskervilles**

Sir Arthur Conan Doyle

Mrs. Barrymore is of interest to me. She is a heavy, solid person, very limited, intensely respectable, and inclined to be puritanical. You could hardly conceive a less emotional subject. Yet I have told you how, on the first night here, I heard her sobbing bitterly, and since then I have more than once observed traces of tears upon her face. Some deep sorrow gnaws ever at her heart. Sometimes I wonder if she has a guilty memory which haunts her, and sometimes I suspect Barrymore of being a domestic tyrant. I have always felt that there was something singular and questionable in this man's character, but the adventure of last night brings all my suspicions to a head.

10 And yet it may seem a small matter in itself. You are aware that I am not a very sound sleeper, and since I have been on guard in this house my slumbers have been lighter than ever. Last night, about two in the morning, I was aroused by a stealthy step passing my room. I rose, opened my door, and peeped out. A long black shadow was trailing down the corridor. It was thrown by a man who walked softly down the passage with a candle held in his hand. He was in shirt and trousers, with no covering to his feet. I could merely see the outline, but his height told me that it was Barrymore. He walked very slowly and circumspectly, and there was something indescribably guilty and furtive in his whole appearance.

20 I have told you that the corridor is broken by the balcony which runs round the hall, but that it is resumed upon the farther side. I waited until he had passed out of sight and then I followed him. When I came round the balcony he had reached the end of the farther corridor, and I could see from the glimmer of light through an open door that he had entered one of the rooms. Now, all these rooms are unfurnished and unoccupied, so that his expedition became more mysterious than ever. The light shone



For more assessment practice and test-taking tips, go to the **Assessment Center** at **ClassZone.com**.

steadily as if he were standing motionless. I crept down the passage as noiselessly as I could and peeped round the corner of the door.

Barrymore was crouching at the window with the candle held against
30 the glass. His profile was half turned towards me, and his face seemed to be rigid with expectation as he stared out into the blackness of the moor. For some minutes he stood watching intently. Then he gave a deep groan and with an impatient gesture he put out the light. Instantly I made my way back to my room, and very shortly came the stealthy steps passing once more upon their return journey. Long afterwards when I had fallen into a light sleep I heard a key turn somewhere in a lock, but I could not tell whence the sound came. What it all means I cannot guess, but there is some secret business going on in this house of gloom which sooner or later we shall get to the bottom of. I do not trouble you with my theories, for
40 you asked me to furnish you only with facts. I have had a long talk with Sir Henry this morning, and we have made a plan of campaign founded upon my observations of last night. I will not speak about it just now, but it should make my next report interesting reading.



Comprehension

DIRECTIONS Answer these questions about the excerpt from *The Hound of the Baskervilles*.

- Which word best describes the mood of this passage?
 - thrilling
 - suspenseful
 - peaceful
 - comforting
- Which statement is the best summary of Dr. Watson's impression of Mrs. Barrymore?
 - She is intensely moral, sometimes emotional, and not likeable at all.
 - She is reliable, trustworthy, and yet unexpectedly severe and cold.
 - She wants people to feel sorry for her, so she makes a show of crying at night.
 - She gives an appearance of being under control, but something is upsetting her.
- Which sentence contributes most clearly to the mood of this excerpt?
 - "You could hardly conceive a less emotional subject."
 - "Last night, about two in the morning, I was aroused by a stealthy step passing my room."
 - "He was in shirt and trousers, with no covering to his feet."
 - "I do not trouble you with my theories, for you asked me to furnish you only with facts."
- Which words in lines 18–19 contribute most to the mood of the story?

"He walked very slowly and circumspectly, and there was something indescribably guilty and furtive in his whole appearance."

 - walked, slowly
 - circumspectly, indescribably
 - something, appearance
 - guilty, furtive
- The description of Barrymore's actions in lines 29–31 affects the mood of the story by
 - providing relief
 - increasing the tension
 - making everything clear
 - adding hope
- What is the author's tone toward Watson's investigation in this excerpt?
 - vengeful
 - ironic
 - detached
 - suspicious
- Which words from the excerpt give Watson's report an objective tone?
 - heard, observed
 - wonder, suspect
 - asked, guess
 - felt, crept

8. Which one of the following descriptions best characterizes Conan Doyle's style in this excerpt?
- A a formal, flowery style that relies on symbolic language
 - B a formal, conversational style that relies on descriptive observations
 - C an objective, journalistic style that relies on scientific facts
 - D an informal, folksy style that relies on natural speech patterns
9. Which statement is the best summary of Dr. Watson's actions on the morning after he sees Barrymore?
- A Dr. Watson reports what he saw to Sir Henry and they come up with a plan of action.
 - B Dr. Watson hears a key turning in a lock, but he doesn't know where.
 - C Dr. Watson barely makes it back to his room before he hears steps coming back again.
 - D Dr. Watson hears someone weeping miserably in the house.

Written Response

SHORT RESPONSE *Write two or three sentences to answer each question.*

10. Briefly summarize Dr. Watson's report to Sherlock Holmes. Identify the characters and the setting in your summary.
11. What is Conan Doyle's attitude toward the character Watson? Give an example from the excerpt to support your answer.

EXTENDED RESPONSE *Write a short paragraph to answer this question.*

12. Reread the descriptions of Mr. and Mrs. Barrymore in the excerpt. Describe the author's style based on his words, sentences, and tone.

Vocabulary

DIRECTIONS Use context clues and your knowledge of synonyms to answer the following questions.

- Which word is a **synonym** for the underlined word in this sentence from lines 2–3?
“You could hardly conceive a less emotional subject.”
A understand C plan
B see D imagine
- Which word is a **synonym** for the underlined word in this sentence from lines 3–5?
“Yet I have told you how, on the first night here, I heard her sobbing bitterly, and since then I have more than once observed traces of tears upon her face.”
A edges C puddles
B streaks D shades
- Which word is a **synonym** for the underlined word as it is used in this sentence from line 5–6?
“Some deep sorrow gnaws ever at her heart.”
A angers C hovers
B strengthens D worries
- Which word is a **synonym** for the underlined word as it is used in this sentence from line 6–7?
“Sometimes I wonder if she has a guilty memory which haunts her, and sometimes I suspect Barrymore of being a domestic tyrant.”
A challenge C bully
B worker D husband
- Which word is a **synonym** for the underlined word in this sentence from line 32?
“For some minutes he stood watching intently.”
A angrily C carefully
B sadly D intelligently
- Which word is a **synonym** for the underlined word as it is used in this sentence from line 37–39?
“What it all means I cannot guess, but there is some secret business going on in this house of gloom which sooner or later we shall get to the bottom of.”
A confusion C danger
B sadness D cruelty

Writing & Grammar

DIRECTIONS Read this passage and answer the questions that follow.

(1) Historians tells us that for thousands of years, cultures preserved bodies by embalming them. (2) Ancient Egyptians was among the most well-known embalmers, using a process called mummification. (3) The ancient historian Herodotus and modern archaeologists has taught us much about this process. (4) An embalmer would remove internal organs, dry out the body, and wrap it in linen. (5) Herbs and salt was two ingredients the embalmer would use as part of the drying process. (6) Next, linen or other materials was placed inside the body to fill it out. (7) Such careful preparations shows how important burial was to the Egyptians.

1. To maintain subject-verb agreement in sentence 1, change the underlined words to
 - A Historian tells
 - B Historian tell
 - C Historians tell
 - D Historians is telling
2. To maintain subject-verb agreement in sentence 2, change the underlined words to
 - A Egyptian are C Egyptians is
 - B Egyptians were D Egyptian were
3. To maintain subject-verb agreement in sentence 3, change the underlined words to
 - A Herodotus and modern archaeologists is teaching
 - B Herodotus and modern archaeologists teaches
 - C Herodotus and modern archaeologists was teaching
 - D Herodotus and modern archaeologists have taught
4. To maintain subject-verb agreement in sentence 5, change the underlined words to
 - A Herb and salts was
 - B Herbs and salts was
 - C Herbs and salt were
 - D Herb and salt was
5. To maintain subject-verb agreement in sentence 6, change the underlined words to
 - A linen or other material were placed
 - B linen or other materials were placed
 - C linens or other materials was placed
 - D linens or other material were placed
6. To maintain subject-verb agreement in sentence 7, change the underlined words to
 - A preparations show
 - B preparation show
 - C preparation do show
 - D preparations was showing



Ideas for Independent Reading

Which questions from Unit 4 made an impression on you? Continue exploring them with these books.

Can where you are change who you are?

Skellig

by David Almond

What if you discovered an ailing being in an old garage in your new neighborhood? This happens to Michael, who shares his find with his neighbor, Mina, and the two embark on a secret mission to save Skellig.

Dragonwings

by Laurence Yep

In the early 1900s, a Chinese boy named Moon Shadow travels to San Francisco. There he joins his father, Windrider, whom he has never met. The two survive poverty, loneliness, and an earthquake as they work to fulfill a long-held dream.

Shabanu: Daughter of the Wind

by Suzanne Staples

Shabanu is the 11-year-old daughter of a nomadic family in Pakistan. When it becomes apparent that the family's only chance to survive is to pledge Shabanu in marriage, she has to make a decision. Where will she go?

Is it brave to suffer in silence?

Blackwater

by Eve Bunting

Thirteen-year-old Brodie feels he may have caused the accidental death of Pauline and Otis. It all started out innocently enough, but then there was a fall into the rushing current of the Blackwater River. Should Brodie tell what he knows?

The Window

by Michael Dorris

Rayona, who is part Native American and part African American, has suffered a childhood of neglect and secrets. When her father sends her to live with her grandmother in Kentucky, she finally finds some security and happiness.

The Voices of Silence

by Bel Mooney

When you live in a totalitarian society, keeping silent means staying alive. Does that make you brave? Thirteen-year-old Flora Popescu confronts this question as she comes of age in Communist Romania.

What makes us laugh?

Bud, Not Buddy

by Christopher Curtis

During the Great Depression, ten-year-old Bud escapes from a terrible foster home and hits the road in search of his real dad. The humorous way he tells about his travels across Michigan might make you laugh out loud.

Squashed

by Joan Bauer

Ellie's future prize-winning pumpkin needs to gain 200 pounds in time for the Rock River Pumpkin Weigh-In, and Ellie thinks she needs to lose 20 pounds. What challenges she sets for herself is her sense of humor.

A Long Way from Chicago

by Richard Peck

Each summer Joey and his sister, Mary Alice, travel to downstate Illinois for a visit with Grandma Dowdel. This year, her tendency to stretch the truth and hatch wild schemes creates hilarious adventures.