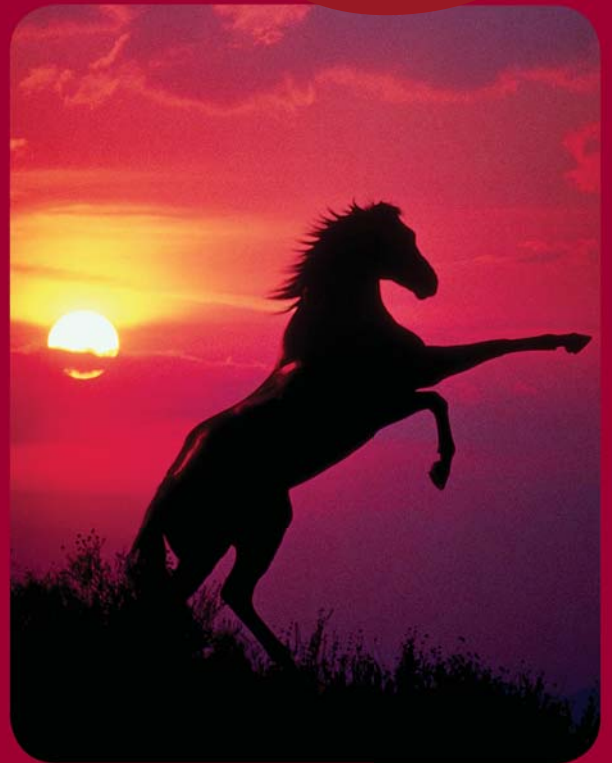


UNIT

6

Sharing Our Stories



**MYTHS, LEGENDS,
AND TALES**

What can
STORIES *teach us?*

Many stories do more than simply entertain us. People often tell stories to explain something important or to share different approaches to common experiences. Stories can also express the cultural values of a group of people. Through sharing stories, one generation can teach its values, heritage, and traditions to the next generation.

ACTIVITY Are there any legendary figures in your family line? What stories get passed down from one generation to another or get repeated year after year? In a small group, discuss which family stories mean the most to you and your classmates. Consider the following questions:

- Who told you the story?
- What did you learn from the story?
- Have you told the story to anyone else?





Included in this unit: R1.2, R2.3, R3.1, R3.4, R3.6, W1.2, W1.3, W2.2, W2.5, LC1.3, LS1.6, LS2.2

CALIFORNIA

Preview Unit Goals

LITERARY ANALYSIS

- Identify and analyze purposes and characteristics of myths, legends, folk tales, and tall tales
- Identify cultural values in myths and legends
- Identify and compare recurring themes

READING

- Use reading strategies, including predicting, monitoring, and visualizing
- Identify cause-effect relationships and chronological order
- Compare reviewer’s reaction to a book to one’s own reaction

WRITING AND GRAMMAR

- Write a cause-and-effect essay
- Write summaries
- Use correct sentence structure
- Identify simple and compound sentences
- Form complex sentences

SPEAKING, LISTENING, AND VIEWING

- Present an oral summary

VOCABULARY

- Understand and use homographs
- Understand the meaning of compound words

ACADEMIC VOCABULARY

- | | | |
|-------------|----------------------|---------------------|
| • myth | • recurring theme | • complex sentences |
| • legend | • compound sentences | |
| • folk tale | • tall tale | • homograph |

Myths, Legends, and Tales





Have you heard or read about the foolish grasshopper that refused to plan ahead, or about the legendary king named Arthur? From ancient Greece to medieval England, every culture has its own stories—myths, legends, and tales that have been handed down from one generation to the next. Part of an oral tradition, these tales continue to entertain and teach us hundreds of years after they were first told. By continuing to read, share, and listen to them, we carry on the tradition and keep the past alive.



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

Part 1: Characteristics of Traditional Stories


Traditional stories may be short or long, inspiring or humorous. They might end with the characters learning a lesson or living “happily ever after.” In this unit, you will be reading all types of stories, including the ones shown here.

TYPE OF TALE	CHARACTERISTICS
<p>MYTH</p> <p>A traditional story that was created to explain mysteries of the universe</p> 	<ul style="list-style-type: none"> • Often explains how something connected with humans or nature came to be • Reveals the consequences of both good and bad behavior • Features gods or other beings who have supernatural powers as well as certain flaws
<p>LEGEND</p> <p>A story passed down through many generations that is believed to be based on real people and events</p> 	<ul style="list-style-type: none"> • Tells about a hero or heroine who has unusual powers • Focuses on the hero's or heroine's struggle to defeat a powerful force • Highlights a positive quality or way of behaving
<p>FABLE</p> <p>A brief story that teaches a lesson, or moral, about human nature</p> 	<ul style="list-style-type: none"> • Usually includes animal characters that stand for specific human qualities, such as kindness or dishonesty • Has a moral that is directly stated at the end or indirectly communicated through what happens in the fable
<p>TALL TALE</p> <p>A humorously exaggerated story about impossible events</p> 	<ul style="list-style-type: none"> • Stars a hero or heroine who is larger than life—that is, bigger, stronger, and even louder than a regular person • Uses exaggeration to emphasize the abilities and achievements of the hero or heroine



MODEL 1: CHARACTERISTICS OF A FABLE

What human qualities do the fox and the crow display in this fable?



THE **FOX**

AND THE **CROW**

Fable by **Aesop**

A crow was sitting on a branch of a tree with a piece of cheese in her beak when a fox observed her and set his wits to work to discover some way of getting the cheese. Coming and standing under the tree, he looked up and said, “What a noble bird I see above me! Her beauty is without equal, the hue of her plumage exquisite. If only her voice is as sweet as her looks are fair, she ought without doubt to be Queen of the Birds.”

The crow was hugely flattered by this, and, just to show the fox that she could sing, she gave a loud caw. Down came the cheese, of course, and the fox, snatching it up, said, “You have a voice, madam, I see. What you want are wits.”

Flattery is the best persuasion.

Close Read

1. Reread the boxed details. What human qualities does each animal stand for?
2. The moral is directly stated in line 11. In your own words, restate the moral. How does the interaction between the fox and the crow illustrate the moral?



MODEL 2: CHARACTERISTICS OF A TALL TALE

Bess Call is the extraordinary heroine of this tall tale. Here, a stranger from England laughs when “big as life” Bess challenges him to a wrestling match. Will the stranger pay the price?

from

Bess Call

Tall tale retold
by **Robert D. San Souci**

“Humph!” said Bess. “I’ll show you a ‘real match’—and no waitin’, neither.” She rolled up her sleeves and stomped out into the yard. Back and forth they tussled, making more noise than a boatload of calves on the Hudson. First one, and then the other seemed to get the upper hand, only to find that the edge had slipped over to his or her opponent. The cloud of dust they kicked up covered the sun so that people as far away as Clinton and Cayuga counties reached for their umbrellas thinking unseasonable rain was about to fall.

Their struggles sent them rolling across the yard right up to the fence that separated the farmyard from the road. There Bess took hold of the Englishman one last time and tossed him body, boots, and britches over the fence, where he landed in a muddy ditch.

Close Read

1. In what way is Bess larger than life?
2. One example of humorous exaggeration is boxed. Find another example.

Part 2: Cultural Values in Traditional Stories

One reason for the lasting popularity of many traditional stories is their universal quality. You don't have to be an expert on ancient Greece to understand the moral of an Aesop fable, or know about daily life in 19th-century New York to be amused by "Bess Call."

You can usually appreciate a particular story without knowing much about the culture or society from which it originally came. But by noticing certain details, you can often draw conclusions about the **cultural values**—the ideals and beliefs—that were honored and upheld by that society or culture. For example, does the story stress the importance of obedience, or does it celebrate those who bend the rules?

Consider the legend of John Henry, a railroad worker and "steel drivin' man" whose job was to drill holes using a hammer and a steel spike. His story was popular among men who worked long days building railroad tracks across the United States after the Civil War. By closely examining the excerpt and asking yourself a few questions, you can learn a great deal about those workers and their concerns.

from



JOHN HENRY

Legend retold by **Mary Pope Osborne**

"I got the best steel driver in the country. His name is John Henry, and he can beat *two* dozen men working together."

"That's impossible," the salesman said. "But if you can prove your hand driller is faster than my steam driller, I'll give you this machine for free."

The boss called to John Henry, "This fellow doubts which of you can drill faster. How about a big contest?"

As John Henry stared at the steam drill, he saw a picture of the future. He saw machines taking over the jobs of the country's finest workers.

10 He saw himself and his friends out of work and begging beside the road. He saw men robbed of their dignity and robbed of their families.

"I'd rather die with my hammer in my hand than let that steam drill run me down," he yelled back. And his boss and friends all cheered.

QUESTIONS TO ASK

Who are the heroes and villains in the story?

The hero is a railroad worker; the villain is a machine.

What attitudes and behaviors are rewarded and admired?

John Henry is rewarded with cheers for taking on the machine. Other workers admire his strength and bravery.

What can you infer about the fears of the country's workers during this time period?

Workers were worried about losing their jobs to machines.



MODEL 1: CULTURAL VALUES IN A MYTH

The Mexican myth of Quetzalcoatl explains how unhappiness came into the world. In this excerpt, the people—the Toltecs—are still happy.

from

Quetzalcoatl

Mexican myth retold by Amy Cruse

But the king-god Quetzalcoatl knew that if his people were to be really happy they must not spend their days in the idle enjoyment of all this loveliness and plenty. They must work, and learn to take a pride in working as well as they possibly could. So he taught them many
5 useful arts—painting and weaving and carving and working in metals. He taught them how to fashion the gold and silver and precious stones which were found in great abundance throughout the country into beautiful vessels and ornaments, and how to make marvelous many-
10 tinted garments and hangings from the feathers of birds. Every one was eager to work, and because each man did his share, there was plenty of leisure for all. No one was in want and no one was unhappy. It seemed as if, for these fortunate Toltecs, the Golden Age had really come.

Close Read

1. What attitudes toward work do you notice in this excerpt? Find specific details to support your answer.
2. Reread lines 4–9. What kinds of skills and products did the people who created this myth value?



MODEL 2: CULTURAL VALUES IN A LEGEND

In this legend, a monster bear called Nyagwahe threatens the peace among the five Iroquois nations. Swift Runner, a weak boy and an unlikely hero, kills the bear. Here, he returns to his village, victorious.

from

Racing the Great Bear

Iroquois legend retold by Joseph Bruchac

Then Swift Runner led his people back to the village. He carried with him the teeth of the Nyagwahe, and those who saw what he carried rejoiced. The trails were safe again, and the Great Peace would not be broken. Swift Runner went to his grandmother's lodge and embraced her.
5 "Grandson," she said, "you are now the man I knew you would grow up to be. Remember to use your power to help the people."

So it was that Swift Runner ran with the great bear and won the race. Throughout his long life, he used the teeth of the Nyagwahe to heal the sick, and he worked always to keep the Great Peace.

Close Read

1. What traits does Swift Runner's grandmother display in the **boxed** text? Draw a conclusion about the attitude the Iroquois people have toward their elders.
2. Reread lines 6–9. What traits or qualities are admired in the Iroquois culture? Support your answer.

Part 3: Analyze the Literature

The myths of ancient Greece were first told more than 3,000 years ago. Yet people today still enjoy reading about the powers of mighty gods and goddesses and the daring adventures of heroes. Modern readers can even learn something from these characters' costly mistakes.

In this unit, you will read several Greek myths. Get your first taste of Greek mythology by reading this famous story of unrequited love. What characteristics of a myth do you notice in "Echo"? Through this tale, what do you learn about ancient Greek values?



Greek myth retold by **Alice Low**

Echo, a beautiful mountain nymph,¹ was a great talker and always had to have the last word. She was a favorite of Artemis, goddess of the hunt. Together they hunted in the woods, swam in mountain pools, and caught fish for meals. But Echo's delightful life was destroyed, all because she tried to protect her friends from **Hera's² wrath.**

One day Hera came spying on a group of nymphs in the woods. She suspected that her husband, Zeus, was in love with one of them and hoped to find out which one he favored.

Echo did not know which nymph was Zeus's favorite, and so she started a conversation with Hera in order to let all the other nymphs escape. "Isn't it lovely here?" she said.

"Yes, indeed," Hera replied, "but I am very busy right now and have no time for talk."

1. **nymph:** in Greek mythology, a godlike being that appears as a beautiful young woman in a natural setting.

2. **Hera's:** belonging to Hera, the wife of Zeus, the supreme ruler of Mount Olympus and all the gods and goddesses who live there.


Close Read

1. The ancient Greeks believed that their gods acted like regular people and even experienced human emotions. Consider Hera's feelings and actions in the **boxed** lines. In what ways is she like a human being?

15 “It seems to me you are busy talking,” said Echo, “which is the nicest way to be busy, don’t you agree?” She went on and on, and every time Hera tried to get away from her, Echo asked another question. By the time Hera got away and ran to the nymphs’ pool, all the nymphs had fled.

20 “This is *your* doing,” said Hera to Echo. “*You* kept talking to let them escape. And I shall punish you for that. You shall never be able to speak first, but shall only be able to repeat what others say. You shall always have the last word.”

25 Soon after that, Echo fell in love with a handsome young hunter named Narcissus.³ She followed him through the woods, hoping to make him notice her. But she could not speak first and had to wait for him to speak to her.

 One day her chance came. Narcissus became separated from his friends and called out, “Is anyone here?”

“Here,” called Echo.

30 Narcissus could not see her, for she was behind a bush. He shouted, “Come,” thinking she was one of his companions, and she called back, “Come.”

“Let us be together,” called Narcissus, for he still could not see anybody.

35 “Let us be together,” called Echo, and she ran up to him with her arms open, ready to embrace him. But Narcissus said cruelly, “Do not touch me. I would rather perish than let you have power over me.”

40 “Have power over me,” said Echo pleadingly, but Narcissus bounded away, leaving Echo alone and ashamed. Afterward she lived in a cave, and finally, because of her great grief, she shrank to nothing. The only thing left of her was her voice, which echoed through the mountains, repeating the words of anyone who called.

3. **Narcissus:** a handsome but vain boy known for his cruel rejection of the many nymphs who fell in love with him.

Close Read

2. Why does Hera punish Echo?
3. Think about Echo’s behavior and actions, as well as her resulting punishment. What can you infer about the kinds of behavior that the Greeks hoped to discourage by telling this myth?
4. Some myths attempt to explain how something in the world came to be. What natural phenomenon is explained by this myth?

Prometheus

Greek Myth Retold by Bernard Evslin

Orpheus and Eurydice

Greek Myth Retold by Olivia Coolidge

Do you **THINK**
before you act?



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. 637)

KEY IDEA Did you ever make a decision you wished you could take back? If so, then you know that your actions sometimes have **consequences**, or effects, that you didn't bargain for. You're not alone. As you'll see in the Greek myths you're about to read, people have been acting without thinking since ancient times.

QUICKWRITE Think of a risky decision you might make, such as choosing not to study for a test or choosing to make friends with a person outside your group. What are the possible **consequences** of the decision, both negative and positive? Write a short paragraph explaining whether you would be willing to face these consequences.



LITERARY ANALYSIS: CHARACTERISTICS OF MYTHS

Since ancient times, people have passed down **myths**, or stories that explain mysteries of the universe. Most myths share these characteristics:

- They tell how something came to be, or they reveal the effects of human behavior.
- They feature gods or other beings with supernatural powers. These beings often show such human qualities as anger.

Many famous myths, like the ones you're about to read, were first told in Greece over 3,000 years ago. As you read, note what the myths explain and how the gods act.

READING STRATEGY: MONITOR

The unusual characters, places, and situations in these myths may sometimes distract or confuse you. As you read, try **monitoring**, or checking, your understanding. One way to do this is by asking yourself **questions** about what's going on. If you can't answer, clarify your understanding by reading more slowly, going back, or reading on. Note your questions and the answers in a chart like the one shown.

Q	What does Prometheus ask Zeus?	
	↓	↓
A		

VOCABULARY IN CONTEXT

In the selections, the boldfaced words help tell what happens when the gods are disobeyed. Restate each sentence, using a different word or words for the boldfaced terms.

1. The gods were **infinitely** more powerful than the humans.
2. He had little **aptitude** for following orders.
3. He swore **vengeance** against his enemies.
4. After her son was banished, she was **inconsolable**.
5. She wanted to **ascend** the mountain where the gods lived.

Bernard Evslin: Drawn to Myths

In the mid-1960s, Bernard Evslin found his calling retelling myths and legends. His 1986 book *Hercules* won the Washington Irving Children's Book Choice Award.



Bernard Evslin
1922–1993

Olivia Coolidge: Bridging Past and Present

As a child, Olivia Coolidge and her sister made up fairy tales to tell each other. As an adult, Coolidge became a famous reteller of Greek tales and myths.



Olivia Coolidge
born 1908

Background

Zeus, Prometheus, and Hades

The Greek gods were not all equal in power or status. Prometheus was a part of a family of giants, the Titans. Zeus defeated them and became the mighty ruler of all gods. He ordered Prometheus to create humans. Hades, who appears in "Orpheus and Eurydice," was the ruler of the underworld. He, too, answered to Zeus.



MORE ABOUT THE AUTHOR AND BACKGROUND

To learn more about the authors and the Greek gods, visit the **Literature Center** at ClassZone.com.

PROMETHEUS

Retold by *Bernard Evslin*

Prometheus was a young Titan, no great admirer of Zeus. Although he knew the great lord of the sky hated explicit questions, he did not hesitate to beard¹ him when there was something he wanted to know.

One morning he came to Zeus and said, “O Thunderer, I do not understand your design. You have caused the race of man² to appear on earth, but you keep him in ignorance and darkness.”

“Perhaps you had better leave the race of man to me,” said Zeus. “What you call ignorance is innocence. What you call darkness is the shadow of my decree. Man is happy now. And he is so framed that he will remain happy unless someone persuades him that he is unhappy. Let us not speak of this again.”

But Prometheus said, “Look at him. Look below. He crouches in caves. He is at the mercy of beast and weather. He eats his meat raw. If you mean something by this, enlighten me with your wisdom. Tell me why you refuse to give man the gift of fire.” **A**

ANALYZE VISUALS

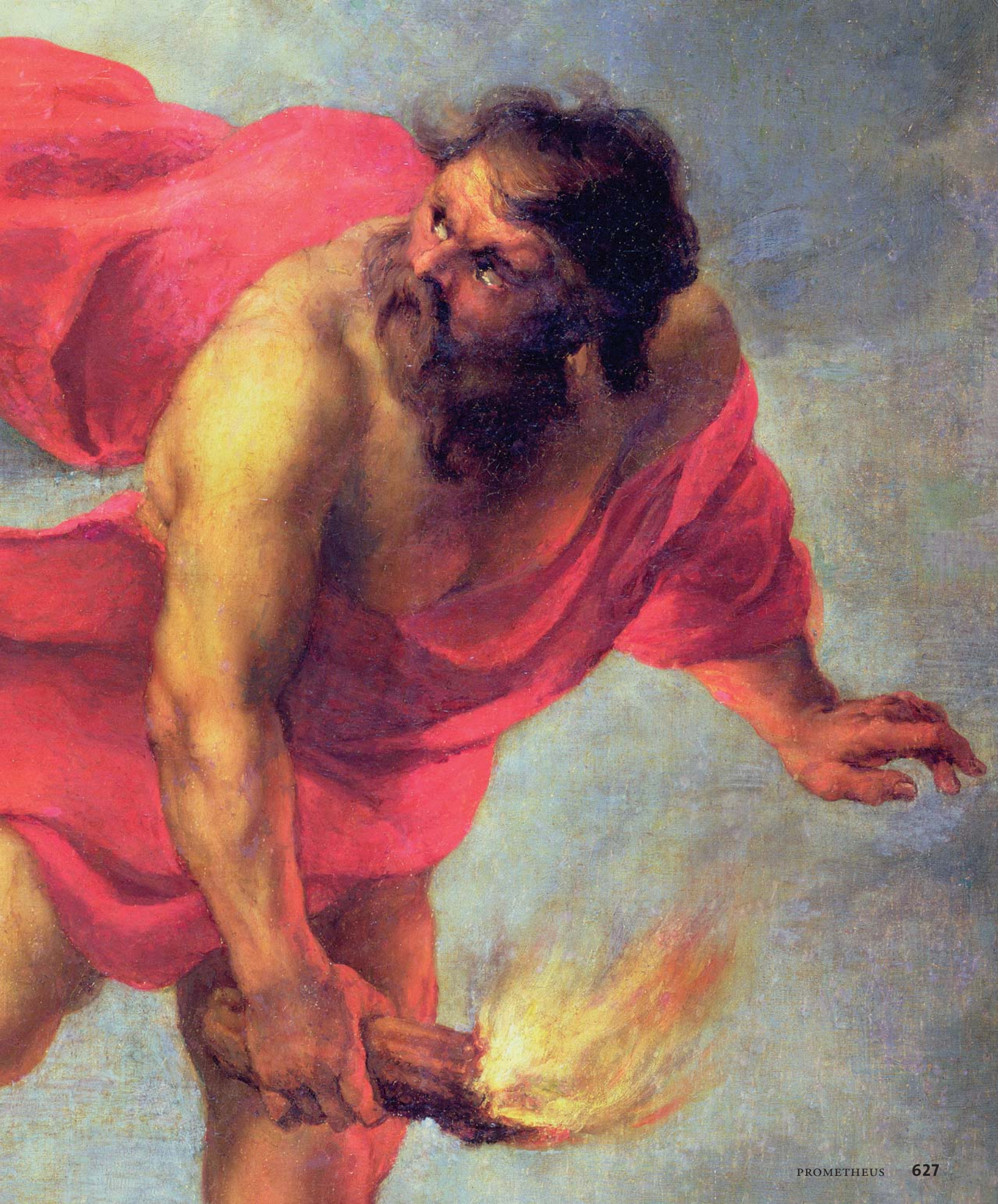
Notice the expression on the god’s face and the position of his arms. What can you **infer** about the emotion he might be feeling?

A GREEK MYTHS

Based on the conversation between the two gods, what aspect of the natural world do you think this myth will explain? Make a **prediction**.

1. **beard**: to confront or defy.

2. **man**: In older translations, the expression *man* was commonly used to refer to all people.



Zeus answered, “Do you not know, Prometheus, that every gift brings a penalty? This is the way the Fates³ weave destiny—by which gods also must abide. Man does not have fire, true, nor the crafts which fire teaches. On the other hand, he does not know disease, warfare, old age, or that inward pest called worry. He is happy, I say, happy without fire. And so he shall remain.”

“Happy as beasts are happy,” said Prometheus. “Of what use to make a separate race called man and endow⁴ him with little fur, some wit, and a curious charm of unpredictability? If he must live like this, why separate him from the beasts at all?”

“He has another quality,” said Zeus, “the capacity for worship. An **aptitude** for admiring our power, being puzzled by our riddles and amazed by our caprice.⁵ That is why he was made.”

“Would not fire, and the graces he can put on with fire, make him more interesting?”

“More interesting, perhaps, but **infinitely** more dangerous. For there is this in man too: a vaunting pride that needs little sustenance⁶ to make it swell to giant size. Improve his lot, and he will forget that which makes him pleasing—his sense of worship, his humility. He will grow big and poisoned with pride and fancy himself a god, and before we know it, we shall see him storming Olympus. Enough, Prometheus! I have been patient with you, but do not try me too far. Go now and trouble me no more with your speculations.”

Prometheus was not satisfied. All that night he lay awake making plans. Then he left his couch at dawn and, standing tiptoe on Olympus, stretched his arm to the eastern horizon where the first faint flames of the sun were flickering. In his hand he held a reed filled with a dry fiber; he thrust it into the sunrise until a spark smoldered. Then he put the reed in his tunic and came down from the mountain. **B**

At first men were frightened by the gift. It was so hot, so quick; it bit sharply when you touched it and for pure spite made the shadows dance. They thanked Prometheus and asked him to take it away. But he took the haunch of a newly killed deer and held it over the fire. And when the meat began to sear and sputter, filling the cave with its rich smells, the people felt themselves melting with hunger and flung themselves on the meat and devoured it greedily, burning their tongues.

“This that I have brought you is called ‘fire,’” Prometheus said. “It is an ill-natured spirit, a little brother of the sun, but if you handle

aptitude (ăp'tī-tōōd') *n.*
natural ability

infinitely (īn'fē-nīt-lē)
adv. extremely; greatly

SOCIAL STUDIES CONNECTION



Many settings in Greek myths are real places in Greece.

B MONITOR
Make sure you understand the **conflict** between Prometheus and Zeus. What questions do you have about what has already happened and about what will happen next?

3. **the Fates:** in Greek mythology, the three goddesses who decide the course of people's lives.

4. **endow** (ĕn-dou'): to provide with a quality or talent

5. **caprice** (kə-prēs'): the quality of acting without planning or thinking beforehand.

6. **vaunting pride that needs little sustenance:** boastful pride that needs little support.

it carefully, it can change your whole life. It is very greedy; you must feed it twigs, but only until it becomes a proper size. Then you must stop, or it will eat everything in sight—and you too. If it escapes, use this magic: water. It fears the water spirit, and if you touch it with water, it will fly away until you need it again.”


He left the fire burning in the first cave, with children staring at it
60 wide-eyed, and then went to every cave in the land.

Then one day Zeus looked down from the mountain and was amazed. Everything had changed. Man had come out of his cave. Zeus saw woodmen’s huts, farmhouses, villages, walled towns, even a castle or two. He saw men cooking their food, carrying torches to light their way at night. He saw forges⁷ blazing, men beating out ploughs, keels, swords, spears. They were making ships and raising white wings of sails and daring to use the fury of the winds for their journeys. They were wearing helmets, riding out in chariots to do battle, like the gods themselves. **C**

Zeus was full of rage. He seized his largest thunderbolt. “So they want
70 fire,” he said to himself. “I’ll give them fire—more than they can use. I’ll turn their miserable little ball of earth into a cinder.” But then another thought came to him, and he lowered his arm. “No,” he said to himself, “I shall have **vengeance**—and entertainment too. Let them destroy themselves with their new skills. This will make a long, twisted game, interesting to watch. I’ll attend to them later. My first business is with Prometheus.”

He called his giant guards and had them seize Prometheus, drag him off to the Caucasus,⁸ and there bind him to a mountain peak with great chains specially forged by Hephaestus⁹—chains which even a Titan in
80 agony could not break. And when the friend of man was bound to the mountain, Zeus sent two vultures to hover about him forever, tearing at his belly and eating his liver. **D**

Men knew a terrible thing was happening on the mountain, but they did not know what. But the wind shrieked like a giant in torment and sometimes like fierce birds.

Many centuries he lay there—until another hero was born brave enough to defy the gods. He climbed to the peak in the Caucasus and struck the shackles from Prometheus and killed the vultures. His name was Heracles.¹⁰ 

C GREEK MYTHS

According to this myth, what event allowed people to build homes, farm, and go to war?

vengeance (vēn'jəns)
n. the infliction of punishment in return for an offense

D MONITOR

What does Zeus do to Prometheus, and why? To **clarify** the answer, think about the conflict between the two gods. Then reread lines 77–82.

7. **forges** (fōr'jīz): places where metal is heated and hammered into shape.

8. **Caucasus** (kō'kə-səs): a mountainous region in southeastern Europe.

9. **Hephaestus** (hĭ-fēs'təs): the Greek god of fire and metalworking.

10. **Heracles** (hĕr'ə-klēz'): another name for Hercules, a son of Zeus who was famous for his great strength and courage.

Orpheus *and* Eurydice

*Retold by
Olivia Coolidge*

In the legend of Orpheus the Greek love of music found its fullest expression. Orpheus, it is said, could make such heavenly songs that when he sat down to sing, the trees would crowd around to shade him. The ivy and vine stretched out their tendrils. Great oaks would bend their spreading branches over his head. The very rocks would edge down the mountainsides. Wild beasts crouched harmless by him, and nymphs¹ and woodland gods would listen to him enchanted. **E**

Orpheus himself, however, had eyes for no one but the nymph, Eurydice.² His love for her was his inspiration, and his power sprang from the passionate longing that he knew in his own heart. All nature rejoiced with him on his bridal day, but on that very morning, as Eurydice went down to the riverside with her maidens to gather flowers for a bridal garland, she was bitten in the foot by a snake, and she died in spite of all attempts to save her.

ANALYZE VISUALS

Describe the listeners' expressions. How can you **connect** this ancient scene to your own experience with music?

E GREEK MYTHS

Note what quality makes Orpheus special. According to the first sentence, how much did the Greeks value this quality?

1. **nymphs** (nĭmfz): divine beings represented as beautiful maidens who live in natural places such as trees.

2. **Eurydice** (yŏŏ-rĭd'ĭ-sē).



Orpheus was **inconsolable**. All day long he mourned his bride, while birds, beasts, and the earth itself sorrowed with him. When at last the shadows of the sun grew long, Orpheus took his lyre and made his way to the yawning cave which leads down into the underworld, where the soul of dead Eurydice had gone.

20 Even grey Charon, the ferryman of the Styx,³ forgot to ask his passenger for the price of crossing. The dog, Cerberus, the three-headed monster who guards Hades' gate, stopped full in his tracks and listened motionless until Orpheus had passed. As he entered the land of Hades, the pale ghosts came after him like great, uncounted flocks of silent birds. All the land lay hushed as that marvelous voice resounded across the mud and marshes of its dreadful rivers. In the daffodil fields of Elysium⁴ the happy dead sat silent among their flowers. In the farthest corners of the place of punishment, the hissing flames stood still. Accursed Sisyphus,⁵ who toils eternally to push a mighty rock uphill, sat down and knew not
30 he was resting. Tantalus,⁶ who strains forever after visions of cool water, forgot his thirst and ceased to clutch at the empty air.

The pillared hall of Hades opened before the hero's song. The ranks of long-dead heroes who sit at Hades' board looked up and turned their eyes away from the pitiless form of Hades and his pale, unhappy queen. Grim and unmoving sat the dark king of the dead on his ebony throne, yet the tears shone on his rigid cheeks in the light of his ghastly torches. Even his hard heart, which knew all misery and cared nothing for it, was touched by the love and longing of the music. **F**

40 **A**t last the minstrel came to an end, and a long sigh like wind in pine trees was heard from the assembled ghosts. Then the king spoke, and his deep voice echoed through his silent land. "Go back to the light of day," he said. "Go quickly while my monsters are stilled by your song. Climb up the steep road to daylight, and never once turn back. The spirit of Eurydice shall follow, but if you look around at her, she will return to me."

Orpheus turned and strode from the hall of Hades, and the flocks of following ghosts made way for him to pass. In vain he searched their ranks for a sight of his lost Eurydice. In vain he listened for the faintest sound behind. The barge of Charon sank to the very gunwales⁷ beneath

inconsolable
(ɪnˈkɒn-səʊlə-bəl) *adj.*
impossible or difficult
to comfort

VISUAL VOCABULARY



lyre (līr) *n.* an ancient stringed instrument resembling a small harp

F MONITOR

What **questions** do you have about what the underworld is like? Reviewing what you've read, along with the footnotes, might help you find answers.

-
3. **Styx** (stīks): in Greek mythology, the river across which the souls of the dead are transported.
 4. **Elysium** (ɪ-līz'ē-əm): the home of the blessed, or those who were judged to have lived well, after death.
 5. **Sisyphus** (sīs'ə-fəs): a cruel king of Corinth condemned forever to roll a huge stone up a hill, only to have it fall down again.
 6. **Tantalus** (tæn'tə-ləs): a king who, for his crimes, was condemned to stand in water that receded when he tried to drink.
 7. **gunwales** (gŭn'əlz): the upper edge of the side of a vessel.

50 his weight, but no following passenger pressed it lower down. The way from the land of Hades to the upper world is long and hard, far easier to descend than climb. It was dark and misty, full of strange shapes and noises, yet in many places merely black and silent as the tomb. Here Orpheus would stop and listen, but nothing moved behind him. For all he could hear, he was utterly alone. Then he would wonder if the pitiless Hades were deceiving him. Suppose he came up to the light again and Eurydice was not there! Once he had charmed the ferryman and the dreadful monsters, but now they had heard his song. The second time his spell would be less powerful; he could never go again. Perhaps he had lost
60 Eurydice by his readiness to believe. **G**

Every step he took, some instinct told him that he was going farther from his bride. He toiled up the path in reluctance and despair, stopping, listening, sighing, taking a few slow steps, until the dark thinned out into greyness. Up ahead a speck of light showed clearly the entrance to the cavern.

At that final moment Orpheus could bear no more. To go out into the light of day without his love seemed to him impossible. Before he had quite **ascended**, there was still a moment in which he could go back. Quick in the greyness he turned and saw a dim shade at his heels, as

G GREEK MYTHS

Recall the rule Hades gave to Orpheus. **Predict** whether Orpheus will obey it.

ascend (ə-sĕnd') v. to go or move upward; rise


Orpheus Leading Eurydice from the Underworld (1861), Jean Baptiste Camille Corot. Oil on canvas, 112.3 cm × 137.1 cm. © Museum of Fine Arts, Houston. © The Bridgeman Art Library.



70 indistinct as the grey mist behind her. But still he could see the look of sadness on her face as he sprung forward saying, “Eurydice!” and threw his arms about her. The shade dissolved in the circle of his arms like smoke. A little whisper seemed to say, “Farewell,” as she scattered into mist and was gone. **H**

The unfortunate lover hastened back again down the steep, dark path. But all was in vain. This time the ghostly ferryman was deaf to his prayers. The very wildness of his mood made it impossible for him to attain the beauty of his former music. At last, his despair was so great that he could not even sing at all. For seven days he sat huddled together
80 on the grey mud banks, listening to the wailing of the terrible river. The flitting ghosts shrank back in a wide circle from the living man, but he paid them no attention. Only he sat with his eyes on Charon, his ears ringing with the dreadful noise of Styx.

Orpheus arose at last and stumbled back along the steep road he knew so well by now. When he came up to earth again, his song was pitiful but more beautiful than ever. Even the nightingale who mourned all night long would hush her voice to listen as Orpheus sat in some hidden place singing of his lost Eurydice. Men and women he could bear no longer, and when they came to hear him, he drove them away. At last the women
90 of Thrace, maddened by Dionysus⁸ and infuriated by Orpheus’ contempt, fell upon him and killed him. It is said that as the body was swept down the river Hebrus, the dead lips still moved faintly and the rocks echoed for the last time, “Eurydice.” But the poet’s eager spirit was already far down the familiar path.

In the daffodil meadows he met the shade of Eurydice, and there they walk together, or where the path is narrow, the shade of Orpheus goes ahead and looks back at his love.  **I**

H MONITOR

Reread lines 66–74. What is the “dim shade” at Orpheus’ heels? Why does the shade disappear? If you’re not sure, try rereading lines 41–45 and then rereading this passage to **clarify** your understanding.

I MONITOR

How are Orpheus and Eurydice reunited? If you have any **questions**, review this page.

8. **women of Thrace** (thrās), **maddened by Dionysus** (dī’ə-nī’sēs): Thrace was a Balkan region colonized by the Greeks; Dionysus was the god of wine.



Orpheus (1618), Marcello Provenzale. © Massimo Listri/Corbis.

Orpheus with his lute¹ made trees,
And the mountain tops that freeze,
 Bow themselves when he did sing:
To his music plants and flowers
5 Ever sprung; as sun and showers
 There had made a lasting spring.

Every thing that heard him play,
Even the billows² of the sea,
 Hung their heads, and then lay by.
10 In sweet music is such art,
Killing care and grief of heart
 Fall asleep, or hearing, die.

1. **lute:** a small, stringed musical instrument with a pear-shaped body.

2. **billows:** huge waves.

Song of Orpheus

William
Shakespeare



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

Comprehension

- Recall** When Prometheus gives humans fire, what is their first reaction?
- Recall** Why does Zeus decide not to punish the humans for having fire?
- Clarify** Why does Hades at first agree to return Eurydice to Orpheus?

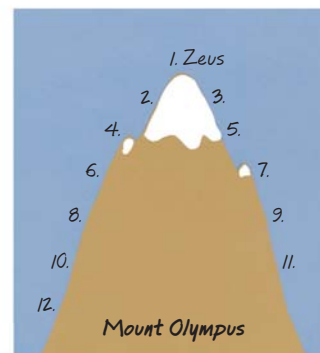
Literary Analysis

- Monitor** Review the chart you created as you read. Are there questions you are unsure how to answer? Compare your chart with a classmate's. Together, go over the story to answer any remaining questions.
- Compare Literary Works** Compare “Orpheus and Eurydice” to William Shakespeare’s “Song of Orpheus” on page 635. Identify the part of the myth the poem describes. Which literary work, the myth or the poem, best helps you **visualize** the scene? Explain your answer with details from the selection you choose.
- Analyze Characteristics of Greek Myths** Review lines 39–60 of “Prometheus.” Why is this passage important in terms of explaining where fire comes from? Give specific details from the passage to support your answer.
- Draw Conclusions** What kind of behavior do you think these myths were meant to encourage? Make a chart and go back through the stories, noting which behaviors are rewarded and which are punished. Then give your conclusions about what kind of behavior the Greeks hoped to encourage in people by telling these myths.

<i>Rewarded</i>	<i>Punished</i>

Extension and Challenge

- Inquiry and Research** Zeus and Hades were part of a group of 12 gods who ruled from Mount Olympus. Do research to find out more about the Olympians. Then create a poster that lists all 12 of these gods and goddesses and tells what they were known for.
- Big Question Activity** Imagine you could ask Prometheus or Orpheus the Big Question on page 624. Choose one of these characters and write the answer you think he would give on the basis of his experiences.



RESEARCH LINKS

For more on the Olympians, visit the **Research Center** at **ClassZone.com**.

Vocabulary in Context

VOCABULARY PRACTICE

Decide whether the words in each pair are synonyms (words that mean the same) or antonyms (words that mean the opposite).

1. aptitude/talent
2. ascend/descend
3. inconsolable/comforted
4. infinitely/barely
5. vengeance/mercy

VOCABULARY IN WRITING

In these myths, how do the gods treat people who disobey them? Write a paragraph describing the gods' responses, using two or more vocabulary words. You might start like this.

EXAMPLE SENTENCE

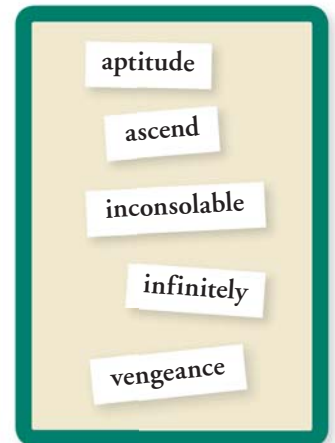
*The gods usually act out some form of **vengeance** against those who disobey them.*

VOCABULARY STRATEGY: THE LATIN ROOT *fin*

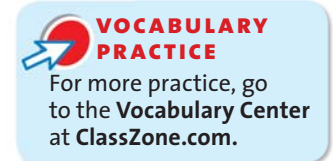
The vocabulary word *infinitely* contains the Latin root *fin*, which means “end” or “limit.” This root occurs in many English words. To understand the meaning of words with *fin*, use context clues and your knowledge of the root’s meaning.

PRACTICE Based on context clues and your knowledge of the root *fin*, write a definition for each boldfaced word.

1. Many contestants spelled words wrong, but at the end of the day Mariah was a **finalist**.
2. I can't give you a **definite** answer until I double-check with Andy.
3. We all have a **finite** number of days in our lives.
4. It's hard for the human mind to understand the **infinity** of the universe.
5. All the performers returned to the stage for the **finale**.



R1.2 Use knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to understand content-area vocabulary.



Icarus and Daedalus

Greek Myth Retold by Josephine Preston Peabody

Phaëthon, Son of Apollo

Greek Myth Retold by Olivia Coolidge

Should people always REACH for the stars?



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

R2.3 Analyze text that uses the cause-and-effect organizational pattern.

Also included in this lesson:
W1.2, LC1.3 (p. 651)

KEY IDEA Parents, teachers, and others we admire often proclaim that the only **limitations** placed on what we can achieve are those we place on ourselves. But should we always “reach for the stars” and follow our dream, or should we first consider whether the dream is practical or achievable? The characters in the following selections may provide an answer.

CHART IT In the first column of a chart, list dreams or goals that people often mention. In the second column, list the limits that others sometimes put on those dreams. Then tell whether you think the dream is still worth pursuing.

<i>Dream</i>	<i>Limits</i>	<i>Worth Pursuing?</i>
<i>be an actor</i>	<i>not much money at first and few actors are successful</i>	



● LITERARY ANALYSIS: CULTURAL VALUES IN MYTHS

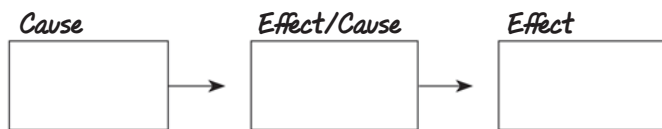
Myths of every culture reveal the values of the society in which they were created. These **cultural values** are standards of behavior believed to lead to a good life. In ancient Greece, people entertained one another with stories that celebrated these values:

- Obey your elders.
- Know your place.
- Respect and obey the gods.

Listeners learned important lessons by hearing what happened to characters who upheld—or did not uphold—these values. As you read, notice what happens to each character and decide what values the myth teaches.

● READING SKILL: RECOGNIZE CAUSE AND EFFECT

You'll better understand what happens to characters if you pay attention to the relationship between causes and effects. A **cause** is an event that directly results in a later event, called an **effect**. As you read, record each cause and effect in a graphic. If an effect causes another effect, add squares to your graphic to show the cause-and-effect chain.



▲ VOCABULARY IN CONTEXT

In the selections, the boldfaced words help tell what happens when two boys try to follow their dream. Using context clues, write a definition of each.

1. He had to **veer** to the left to avoid a collision.
2. She tried to **dissuade** him from taking such a risk.
3. They made a **rash** decision to ignore the gods' warnings.
4. The boy has a **cunning** plan to outsmart his opponents.
5. The pathway ended in a **precipitous** drop.
6. Being so high up made the climber's head **reel**.
7. They showed no **deference** to the decision makers.
8. He worked to **sustain** his speed.

Josephine Preston Peabody: A Born Writer Josephine Preston Peabody's interest in myths and legends frequently influenced her writing, which included poetry and nonfiction. She published *Old Greek Folk Stories Told Anew* in 1897.



Josephine Preston Peabody
1874–1922

Olivia Coolidge: A Lover of the Classics Olivia Coolidge grew up in England, where she learned to share her family's love of history and the classics. She is now one of the best-loved retellers of Greek myths.



Olivia Coolidge
born 1908

Background

Divine Connections In Greek myths, gods and goddesses frequently have human offspring. Many human, or mortal, heroes are related in some way to the gods.

The Story of the Sun God Apollo, who was also called Phoebus Apollo, was the god of the sun. Daily, he pulled the sun into and out of the sky while riding in his chariot.



MORE ABOUT THE AUTHOR AND BACKGROUND

To learn more about the authors and Greek gods, visit the **Literature Center** at ClassZone.com.

ICARUS and DAEDALUS

Retold by Josephine Preston Peabody

Among all those mortals who grew so wise that they learned the secrets of the gods, none was more **cunning** than Daedalus.¹

He once built, for King Minos of Crete,² a wonderful Labyrinth³ of winding ways so cunningly tangled up and twisted around that, once inside, you could never find your way out again without a magic clue. But the king's favor **veered** with the wind, and one day he had his master architect imprisoned in a tower. Daedalus managed to escape from his cell; but it seemed impossible to leave the island, since every ship that came or went was well guarded by order of the king.

cunning (kŭn'ĭng) *adj.*
skillful, clever

veer (vîr) *v.* to change
direction; to shift

ANALYZE VISUALS
What might the red
shape inside the figure
symbolize? Explain
your thoughts.

1. **Daedalus** (dĕd'ĭ-əs).

2. **Crete**: an island in the Mediterranean Sea, southeast of Greece.

3. **Labyrinth** (lăb'ĕ-rĭnth'): a maze—that is, a complicated network of paths built to cause confusion.

The Fall of Icarus, (1944), Henri Matisse.
Stencil print after a gouache and paper
collage. Published in the illustrated
book *Jazz*, Editions Tériade, 1947.
© 2008 Succession H. Matisse, Paris/
Artists Rights Society (ARS), New York.



10 At length, watching the sea-gulls in the air—the only creatures that were sure of liberty—he thought of a plan for himself and his young son Icarus,⁴ who was captive with him. **A**

Little by little, he gathered a store of feathers great and small. He fastened these together with thread, molded them in with wax, and so fashioned two great wings like those of a bird. When they were done, Daedalus fitted them to his own shoulders, and after one or two efforts, he found that by waving his arms he could winnow the air and cleave it,⁵ as a swimmer does the sea. He held himself aloft, wavered this way and that with the wind, and at last, like a great fledgling,⁶ he learned to fly.

20 Without delay, he fell to work on a pair of wings for the boy Icarus, and taught him carefully how to use them, bidding him beware of rash adventures among the stars. “Remember,” said the father, “never to fly very low or very high, for the fogs about the earth would weigh you down, but the blaze of the sun will surely melt your feathers apart if you go too near.”

For Icarus, these cautions went in at one ear and out by the other. Who could remember to be careful when he was to fly for the first time? Are birds careful? Not they! And not an idea remained in the boy’s head but the one joy of escape. **B**

30 The day came, and the fair wind that was to set them free. The father bird put on his wings, and, while the light urged them to be gone, he waited to see that all was well with Icarus, for the two could not fly hand in hand. Up they rose, the boy after his father. The hateful ground of Crete sank beneath them; and the country folk, who caught a glimpse of them when they were high above the treetops, took it for a vision of the gods—Apollo, perhaps, with Cupid after him.

At first there was a terror in the joy. The wide vacancy of the air dazed them—a glance downward made their brains **reel**.

40 **sustained**, like a halcyon bird⁷ in the hollow of a wave, like a child uplifted by his mother, he forgot everything in the world but joy. He forgot Crete and the other islands that he had passed over: he saw but vaguely that winged thing in the distance before him that was his father Daedalus. He longed for one draft of flight to quench the thirst of his captivity: he stretched out his arms to the sky and made towards the highest heavens.

A CULTURAL VALUES

A character in a myth often represents one human trait, such as goodness. What trait does Daedalus display?

B CAUSE AND EFFECT

Reread lines 26–29. What causes Icarus to forget his father’s warning as soon as he hears it?

reel (rēl) v. to feel unsteady or dizzy

sustain (sə-stān’) v. to keep up; to support

4. **Icarus** (īk’ər-əs).

5. **winnow the air and cleave it**: fan the air, as if with wings, and cut through it.

6. **fledgling**: a young bird.

7. **halcyon** (hāl’sē-ən) **bird**: a bird that, according to legend, built a nest on the sea and thus calmed the water.



Falling Figure (Icarus) (1944), Henri Matisse. Color lithograph after a paper cut-out and gouache. Published on the back cover of the deluxe art review *Verve*. © 2008 Succession H. Matisse, Paris/Artists Rights Society (ARS), New York.

Alas for him! Warmer and warmer grew the air. Those arms, that had seemed to uphold him, relaxed. His wings wavered, drooped. He fluttered his young hands vainly—he was falling—and in that
50 terror he remembered. The heat of the sun had melted the wax from his wings; the feathers were falling, one by one, like snowflakes; and there was none to help. **C**

He fell like a leaf tossed down the wind, down, down, with one cry that overtook Daedalus far away. When he returned, and sought high and low for his poor boy, he saw nothing but the birdlike feathers afloat on the water, and he knew that Icarus was drowned.

The nearest island he named Icaria, in memory of the child; but he, in heavy grief, went to the temple of Apollo in Sicily, and there hung up his wings as an offering. Never again did he attempt to fly. **D**

C CAUSE AND EFFECT

Why does Icarus fall? Add the cause to your graphic.

D CULTURAL VALUES

Explain what this myth suggests about respecting the warnings of elders.

Phaëthon, Son of Apollo

Retold by Olivia Coolidge

Though Apollo always honored the memory of Daphne,¹ she was not his only love. Another was a mortal, Clymene,² by whom he had a son named Phaëthon.³ Phaëthon grew up with his mother, who, since she was mortal, could not dwell in the halls of Olympus or in the palace of the sun. She lived not far from the East in the land of Ethiopia, and as her son grew up, she would point to the place where Eos,⁴ goddess of the dawn, lighted up the sky and tell him that there his father dwelt. Phaëthon loved to boast of his divine father as he saw the golden chariot riding high through the air. He would remind his comrades of other
10 sons of gods and mortal women who, by virtue of their great deeds, had themselves become gods at last. He must always be first in everything, and in most things this was easy, since he was in truth stronger, swifter, and more daring than the others. Even if he were not victorious, Phaëthon always claimed to be first in honor. He could never bear to be beaten, even if he must risk his life in some **rash** way to win. **E**

ANALYZE VISUALS

Is the **mood**, or feeling, of this painting one of tension, exhilaration, or something else? Identify shapes that contribute to the mood.

rash (răsh) *adj.* reckless and careless

E CULTURAL VALUES

Reread lines 8–15. What can you **infer** about Phaëthon's personality?

1. **Daphne** (dăf'nē): a wood nymph who did not return Apollo's love. She disappeared, and a laurel tree grew in her place.

2. **Clymene** (klī'mə-nē).

3. **Phaëthon** (fă'ə-thŏn').

4. **Eos** (ē'ŏs').



Most of the princes of Ethiopia willingly paid Phaëthon honor, since they admired him greatly for his fire and beauty. There was one boy, however, Epaphos,⁵ who was rumored to be a child of Zeus himself. Since this was not certainly proved, Phaëthon chose to disbelieve it and to demand from Epaphos the **deference** that he obtained from all others. Epaphos was proud too, and one day he lost his temper with Phaëthon and turned on him, saying, “You are a fool to believe all that your mother tells you. You are all swelled up with false ideas about your father.”

deference (dĕf’ər-əns)
n. respect and honor

Crimson with rage, the lad rushed home to his mother and demanded that she prove to him the truth of the story that she had often told. “Give me some proof,” he implored her, “with which I can answer this insult of Epaphos. It is a matter of life and death to me, for if I cannot, I shall die of shame.”

“I swear to you,” replied his mother solemnly, “by the bright orb of the sun itself that you are his son. If I swear falsely, may I never look on the sun again, but die before the next time he mounts the heavens. More than this I cannot do, but you, my child, can go to the eastern palace of Phoebus Apollo—it lies not far away—and there speak with the god himself.”

The son of Clymene leaped up with joy at his mother’s words. The palace of Apollo was indeed not far. It stood just below the eastern horizon, its tall pillars glistening with bronze and gold. Above these it was white with gleaming ivory, and the great doors were flashing silver, embossed with pictures of earth, sky, and sea, and the gods that dwelt therein. Up the steep hill and the bright steps climbed Phaëthon, passing unafraid through the silver doors, and stood in the presence of the sun. Here at last he was forced to turn away his face, for Phoebus sat in state on his golden throne. It gleamed with emeralds and precious stones, while on the head of the god was a brilliant diamond crown upon which no eye could look undazzled.

Phaëthon hid his face, but the god had recognized his son, and he spoke kindly, asking him why he had come. Then Phaëthon plucked up courage and said, “I come to ask you if you are indeed my father. If you are so, I beg you to give me some proof of it so that all may recognize me as Phoebus’ son.”

The god smiled, being well pleased with his son’s beauty and daring. He took off his crown so that Phaëthon could look at him, and coming down from his throne, he put his arms around the boy, and said, “You are indeed my son and Clymene’s, and worthy to be called so. Ask of me whatever thing you wish to prove your origin to men, and you shall have it.” **F**

Phaëthon swayed for a moment and was dizzy with excitement at the touch of the god. His heart leaped; the blood rushed into his face. Now

F CAUSE AND EFFECT

Why does Apollo agree to grant Phaëthon proof of his origin?

5. **Epaphos** (ĕp’ə-fəs).

he felt that he was truly divine, unlike other men, and he did not wish to be counted with men any more. He looked up for a moment at his radiant father. “Let me drive the chariot of the sun across the heavens
60 for one day,” he said.

Apollo frowned and shook his head. “I cannot break my promise, but I will **dissuade** you if I can,” he answered. “How can you drive my chariot, whose horses need a strong hand on the reins? The climb is too steep for you. The immense height will make you dizzy. The swift streams of air in the upper heaven will sweep you off your course. Even the immortal gods could not drive my chariot. How then can you? Be wise and make some other choice.”

The pride of Phaëthon was stubborn, for he thought the god was merely trying to frighten him. Besides, if he could guide the sun’s chariot,
70 would he not have proved his right to be divine rather than mortal? For that he would risk his life. Indeed, once he had seen Apollo’s splendor, he did not wish to go back and live among men. Therefore, he insisted on his right until Apollo had to give way. **G**

When the father saw that nothing else would satisfy the boy, he bade the Hours⁶ bring forth his chariot and yoke the horses. The chariot was of gold and had two gold-rimmed wheels with spokes of silver. In it there was room for one man to stand and hold the reins. Around the front and sides of it ran a rail, but the back was open. At the end of a long pole there were yokes for the four horses. The pole was of gold and shone with
80 precious jewels: the golden topaz, the bright diamond, the green emerald, and the flashing ruby. While the Hours were yoking the swift, pawing horses, rosy-fingered Dawn hastened to the gates of heaven to draw them open. Meanwhile Apollo anointed his son’s face with a magic ointment, that he might be able to bear the heat of the fire-breathing horses and the golden chariot. At last Phaëthon mounted the chariot and grasped the reins, the barriers were let down, and the horses shot up into the air.

At first the fiery horses sped forward up the accustomed trail, but behind them the chariot was too light without the weight of the immortal god. It bounded from side to side and was dashed up and down. Phaëthon was
90 too frightened and too dizzy to pull the reins, nor would he have known anyway whether he was on the usual path. As soon as the horses felt that there was no hand controlling them, they soared up, up with fiery speed into the heavens till the earth grew pale and cold beneath them. Phaëthon shut his eyes, trembling at the dizzy, **precipitous** height. Then the horses dropped down, more swiftly than a falling stone, flinging themselves madly from side to side in panic because they were masterless. Phaëthon dropped the reins entirely and clung with all his might to the chariot rail.

dissuade (dĭ-swād') v.
to persuade not to do something

G CULTURAL VALUES

Reread lines 61–73. What does Apollo request of Phaëthon? What is Phaëthon’s reaction? Make a **prediction** about whether Phaëthon’s decision will turn out to be a wise one.

precipitous
(prĭ-sĭp’ĭ-təs) *adj.*
very steep

6. the Hours: attendants of Apollo that represented the various hours of the day.



The Cavalier, Wassily Kandinsky. Staetische Galerie im Lenbachhaus, Munich, Germany. © 2008 Artists Rights Society (ARS), New York/ADAGP, Paris. Photo © Giraudon/Art Resource, New York.

ANALYZE VISUALS

Is this painting a good representation of Phaëthon's ride? Why or why not?

Meanwhile as they came near the earth, it dried up and cracked apart. Meadows were reduced to white ashes, cornfields smoked and shriveled, cities perished in flame. Far and wide on the wooded mountains the forests were ablaze, and even the snow-clad Alps were bare and dry. Rivers steamed and dried to dust. The great North African plain was scorched until it became the desert that it is today. Even the sea shrank back to pools and caves, until dried fishes were left baking upon the white-hot sands. At last the great earth mother called upon Zeus to save her from utter destruction, and Zeus hurled a mighty thunderbolt at the unhappy Phaëthon, who was still crouched in the chariot, clinging desperately to the rail. The dart cast him out, and he fell flaming in a long trail through the air. The chariot broke in pieces at the mighty blow, and the maddened horses rushed snorting back to the stable of their master, Apollo. **H**

H CAUSE AND EFFECT

What effects does Phaëthon's chariot ride have on the natural world?

I CULTURAL VALUES

What happens to Phaëthon? Draw a **conclusion** about why the Greeks kept his story alive.

Unhappy Clymene and her daughters wandered over the whole earth seeking the body of the boy they loved so well. When they found him, they took him and buried him. Over his grave they wept and could not be comforted. At last the gods in pity for their grief changed them into poplar trees, which weep with tears of amber in memory of Phaëthon. **I**



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

R2.3 Analyze text that uses the cause-and-effect organizational pattern.

Comprehension

- 1. Recall** Why does Daedalus tell Icarus not to fly too high?
- 2. Recall** Why does Phaëthon go to Apollo’s palace?
- 3. Represent** Make a sketch of Phaëthon in Apollo’s chariot. Cite at least three details from the selection that you’ve shown in your sketch.

Literary Analysis

- 4. Analyze Greek Gods** What human qualities do the gods in “Phaëthon” display? In your answer, include concrete details about the gods.
- 5. Examine Cause and Effect** Review the graphics you created as you read. Then describe the **limitations** that Daedalus and Apollo tried to place on their sons’ plans. What happened when the sons ignored the limitations?
- 6. Evaluate a Character** Was Icarus believable to you? Explain whether you think his thoughts and actions are similar to those of a real person. Also tell whether you think people today can relate to someone like Icarus.
- 7. Make Inferences** How do you think Daedalus eventually felt about his decision to fly away from Crete? Cite details from the myth in your answer.
- 8. Identify Cultural Values** The chart shown lists some of the main values held by the ancient Greeks. Complete a chart like it by citing the line numbers of passages that communicate each value. What other values do you think these myths convey? Add one to your chart, and cite passages to support it.
- 9. Draw Conclusions** On the basis of the myths you have read, what conclusions can you draw about the attitude of the ancient Greeks toward human nature? Would you say that their view of people in general is pessimistic, or negative? Explain why or why not, using examples from the selections.

<i>Values</i>	<i>“Icarus and Daedalus”</i>	<i>“Phaëthon”</i>
<i>Obey your elders.</i>	<i>lines 20–29</i>	
<i>Know your place.</i>		
<i>Respect and obey the gods.</i>		

Extension and Challenge

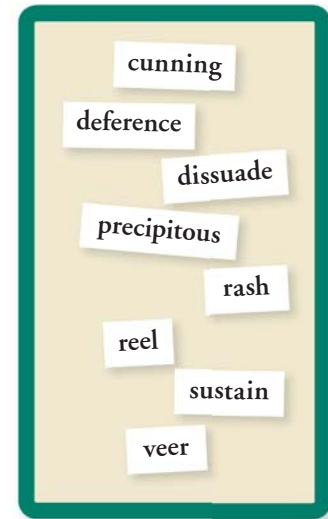
- 10. Creative Project: Music** The ancient Greeks often told their myths through songs. Create your own song or rap telling the story of Icarus or Phaëthon. Be sure to base your piece on real details from the myth. Present your piece to the class.

Vocabulary in Context

VOCABULARY PRACTICE

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

1. (a) cunning, (b) clever, (c) resourceful, (d) wicked
2. (a) discourage, (b) prevent, (c) infuriate, (d) dissuade
3. (a) cooperate, (b) sustain, (c) support, (d) uphold
4. (a) steep, (b) sharp, (c) precipitous, (d) wide
5. (a) rash, (b) hasty, (c) impulsive, (d) distressed
6. (a) shift, (b) veer, (c) stare, (d) swerve
7. (a) esteem, (b) honor, (c) deference, (d) tolerance
8. (a) reel, (b) sway, (c) whisper, (d) totter



VOCABULARY IN WRITING

What role did pride play in the tragedies of Icarus and Phaëthon? Write a paragraph explaining your thoughts. Use at least two vocabulary words. Here is a sample opening.

EXAMPLE SENTENCE

Neither boy showed deference to his father.

VOCABULARY STRATEGY: HOMOGRAPHS

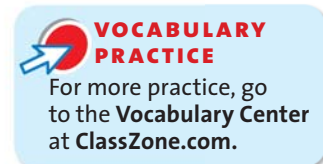
Homographs are words that are spelled the same but have different meanings and origins. Read these dictionary entries for the word *rash*. Notice that *rash* and *rash*, like other homographs, have different etymologies (histories) as well as different meanings. If you see a word used in a way that is unfamiliar to you, check the dictionary to see if it is a homograph.

rash¹ (răsh) *adj.* too hasty and careless [Middle English *rasch*, active]

rash² (răsh) *n.* an outbreak on the skin [obsolete French *rache*, sore]

ACTIVITY Use a dictionary to find two or three homographs for each listed word. Write simple definitions that show the differences in meaning for each.

- | | | |
|---------|----------|----------|
| 1. chop | 3. fluke | 5. reel |
| 2. down | 4. jam | 6. shock |



Reading-Writing Connection



Deepen your understanding of these myths by responding to the prompts. Then complete the **Grammar and Writing** exercise.

WRITING PROMPTS

SELF-CHECK

A. Short Response: Write a Monologue

If you were Daedalus or Apollo, would you feel your son deserved his fate for not recognizing his **limitations**? Write a **one-paragraph monologue** describing the events of one of the myths from the perspective of the father.

A good monologue will . . .

- include a summary of the myth's plot
- give a believable account of the father's feelings

B. Extended Response: Evaluate Descriptions

Which of the two myths was better at making you see and feel the terrible descent from the sky? Write **two or three paragraphs** evaluating the description in each myth. Then explain which description was more effective and why.

A successful evaluation will . . .

- include a statement that gives your main impression
- support the statement by citing specific details

GRAMMAR AND WRITING

USE CORRECT SENTENCE STRUCTURE An **independent clause** is a group of words that contains a subject and a verb and can stand alone as a sentence. A **simple sentence** contains one independent clause, and a **compound sentence** contains two or more independent clauses joined either by a comma and a coordinating conjunction or by a semicolon.

Original: Icarus flew too close to the sun. (A simple sentence contains one independent clause.)

Revised: Icarus flew too close to the sun, and he fell to his death. (Two independent clauses joined with a comma and a coordinating conjunction form a compound sentence.)

PRACTICE Identify each sentence as simple or compound.

1. I told Icarus not to fly too high or low, but he didn't listen to me.
2. The sun's heat melted the glue in his wings.
3. The wings' feathers fell one by one.
4. He wanted to fly high into the sky; this need for freedom cost him his life.
5. Now I am left without my son.

For more help with independent clauses, see page R63 in the **Grammar Handbook**. For more help with simple and compound sentences, see pages R63–R64 in the **Grammar Handbook**.



LC1.3 Identify all parts of speech and types and **structure of sentences**.

from **Young Arthur**

Medieval Legend Retold by Robert D. San Souci

Is there a job you were
BORN *to do?*



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

KEY IDEA Some people believe that we all have a **destiny**, a predetermined life that we can't change even if we want to. Others think that life is what we make of it. In the legend you're about to read, a kingdom waits to find out which boy is destined to be its king.

DISCUSS With a small group of classmates, discuss whether people are born to do some particular thing. Think of your feelings about your own future, and also consider individuals who have changed history through their dedication to a job or a goal. Be ready to share with the class whether you believe people choose their own destiny or are born to it.



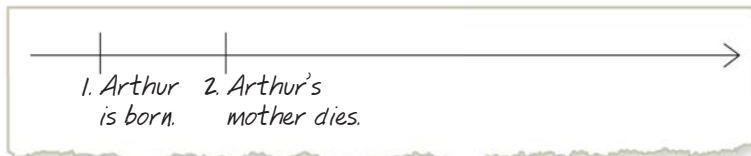
LITERARY ANALYSIS: CHARACTERISTICS OF LEGENDS

A **legend** is a story about heroes or heroines that is handed down from the past. Legends often are based on real people and events. However, as the stories pass through the generations, the characters, setting, and events become more imaginary and less factual. For example, the King Arthur legends are probably based on a real-life chieftain who lived in Britain around A.D. 500. In the course of many retellings, the legends' setting changed to the time of knights, 900 years later.

Because of the courage, honor, and fairness King Arthur displayed, he became a model for others to follow. As you read, notice the conflict young Arthur faces and how he proves his goodness.

READING SKILL: IDENTIFY CHRONOLOGICAL ORDER

In a legend, events are often presented in **chronological order**, or the order in which they take place. As you read, look for words and phrases that provide clues to this order, such as *when*, *eventually*, *this time*, and *in the days that followed*. Mark the sequence of events on a timeline.

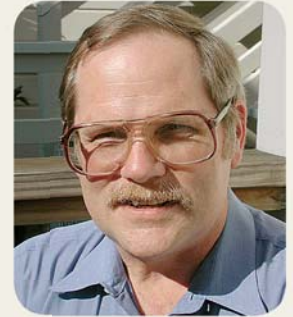


VOCABULARY IN CONTEXT

The words in Column A help recreate the world of medieval England. See how many you know by matching each word to the item in Column B that comes closest to its meaning.

- | Column A | Column B |
|---------------|----------------------|
| 1. grievous | a. respect |
| 2. homage | b. cringing |
| 3. reclaim | c. boss |
| 4. dismount | d. recover |
| 5. flinching | e. climb down |
| 6. upstart | f. unhappiness |
| 7. melancholy | g. socially climbing |
| 8. taskmaster | h. severe |

Always a Fan One of the first books Robert D. San Souci ever read was a book about King Arthur, and he remembers being fascinated by dragons and knights. In addition to *Young Arthur*, San Souci has written three other books about the Arthurian legend: *Young Guinevere*, *Young Lancelot*, and *Young Merlin*. San Souci has also retold the tales and legends of groups ranging from the Alaska Natives to the native Australians.



Robert D. San Souci
born 1946

MORE ABOUT THE AUTHOR
For more on Robert D. San Souci, visit the Literature Center at ClassZone.com.

Background

Pretenders and Kings The Arthur legends paint a vivid picture of the intrigues of medieval life. In the Middle Ages, a king's oldest son was considered the heir to his father's throne. When the enemies of a king wished to take over his kingdom, they might try to kill his son.

Arthurian Legends and Merlin In the Arthur legends, a magician named Merlin plays an important role. Legends often include unreal or magical people and relate events that could never happen in real life. Some legends also contain magical objects that confer special powers or privileges on their bearers.

Young Arthur

Retold by Robert D. San Souci

King Uther¹ heard the baby's wail and leaped to his feet. There was a sharp rap at the chamber door, and a servant entered grinning happily. "You have a son," he told the king. Uther's joy knew no bounds. When he was ushered into Queen Igerna's² bedchamber, Uther looked lovingly at mother and son. "The boy's name shall be Arthur," he declared, "and he shall be a great king. For Merlin [the magician] has foretold that he will one day rule the greatest kingdom under heaven."

But Uther's happiness did not last. His beloved queen died soon after Arthur's birth, and sadness sapped the king's spirit. He lost interest
10 in ruling, and Merlin was unable to rouse him from his **melancholy**.

ANALYZE VISUALS

Examine the main **character** in this illustration. What kind of personality do you think he might have?

melancholy

(mə'l'ən-kōl'ē) *n.*

sadness; depression

1. **Uther** (yōō'thər).

2. **Igerna** (ē-gēr'nə).



“Unrest grows throughout the land,” Merlin warned. “Your old foes are rising in rebellion. Give the babe into my keeping, for you have enemies even at court.” **A**

Anxious for his son’s safety, Uther agreed. So Merlin, disguised as a beggar, took the infant Arthur to Sir Ector and his lady, who lived some distance from the court and all its dangers. He told them nothing about the child, save that his name was Arthur. The couple had recently lost their infant son and welcomed Arthur as their own. Soon rebellion divided the kingdom. Uther, **reclaiming** his old spirit, rallied his
30 knights and barons. With Merlin always beside him, he drove back his enemies.

But as Uther celebrated his victory in the town of Verulum,³ traitors poisoned the town’s wells. The king and his loyal followers were stricken. Merlin alone escaped. Though he tried his healing arts on Uther, he was forced to confess, “Sire, there is no remedy.”

“Then,” said the dying monarch, “I declare that my son shall be king of all this realm after me. God’s blessing and mine be upon him.” With these words, Uther died.

When the rebels entered Verulum, only Merlin was alive.

30 “Tell us where Uther’s son is hidden,” they demanded, “so that we can slay him and end Uther’s line.”

But Merlin vanished before their eyes.

Young Arthur was raised as a son in Sir Ector’s house. He learned to read and write alongside his foster brother, Kay, who was four years older. By the time he was fifteen, Arthur was a tall, handsome, quick-witted lad. Though he had great strength, he also had a gentle manner.

Kay, who had recently been knighted, decided to train Arthur in the knightly arts himself. But Kay was vain and jealous of the favor Arthur found with their father, so he was a harsh **taskmaster**. Arthur came
40 away from his lessons in swordsmanship with many bruises and cuts. When he complained, Kay replied, “A knight must be thick-skinned and ready to bear even **grievous** wounds without **flinching**.” Yet if Arthur so much as pricked his brother, Kay would bellow loudly for the physician. **B**

Eventually Kay appointed Arthur his apprentice. This was an honor the younger boy would happily have forgone. However, seeing that Sir Ector wished it so, Arthur sighed and agreed. But he felt in his heart that he already was a knight, though no lord had dubbed him such.

A CHRONOLOGICAL ORDER

What events have happened so far? Mark the events in order on your timeline.

reclaim (rĭ-klām') *v.*
to get back; recover

taskmaster
(tāsk'mās'tər) *n.* a person who sets tasks for others to do

grievous (grē'vəs) *adj.*
painful; serious

flinching (flĭn'chĭng)
n. drawing back from difficulty or danger
flinch *v.*

B LEGENDS

Which of the characters you’ve met so far represent admirable characteristics and which represent undesirable ones?

3. **Verulum** (vēr'ōō-ləm).

Both Arthur and Kay knew it was vital to learn the arts of war. The
50 kingdom was still at the mercy of **upstart** lords who ruled by fire and sword.

The story of Uther's lost son, the true heir to the throne, would have been forgotten but for Merlin. One Christmas Eve, the long-absent magician reappeared and summoned the bishops, lords, and common folk to London's square. There he drove a broadsword halfway into a huge stone. Written on the blade in blazing gold letters were the words: "Whoso pulleth out the sword from this stone is born the rightful King of England." **C**

In the days that followed, knights and barons, cowherds and bakers, an endless parade of would-be kings eagerly pulled at the sword. But
60 none could loosen it, let alone draw it forth.

When they accused Merlin of trickery, he said, "The rightful king has not yet come. God will make him known at the proper time."

Now it happened that a great tournament⁴ was held in London. Among those who came were Sir Ector, Sir Kay, and young Arthur, who served Kay. So eager was the boy to see the jousts⁵ that he forgot to pack Kay's sword. There was great upset when the mistake was discovered.

"Woe to you, boy," snarled Kay, "if your error costs me the victory I would otherwise win today!"

Even Sir Ector scolded Arthur and ordered, "Go back directly and
70 fetch the missing sword."

Angry at his carelessness and impatient to see the contests, Arthur started homeward. Then he suddenly reined in his horse.

In the deserted city square was a massive stone with a sword plunged into its center. "Surely that sword is as good as the one left at home," he said. "I will borrow it. When Kay is finished, I will return it to this curious monument."

So saying, he **dismounted**, scrambled up the stone, took the sword handle, and tugged. The sword did not move. Impatient to return to the tournament, he pulled again. This time, the sword slid easily out of the
80 stone. In his haste, he did not notice the words upon the blade. Shoving the weapon into his belt, he remounted and raced to where Sir Kay waited his turn upon the field.

The moment he saw the golden words upon the blade, Kay began to tremble with excitement. When Arthur asked what was amiss, Kay shouted, "Go! Get away! You have caused enough trouble." **D**

But Arthur was curious. So he followed as Kay ran to Sir Ector. "Look, Father!" cried Kay. "Here is the sword of the stone. Therefore, it is I who must be king of all this land!"

upstart (ʊp'stärt') *adj.*
suddenly risen to wealth
or power

C CHRONOLOGICAL ORDER

What phrase tells you when Merlin put the sword in the stone? Mark the event on your timeline.

dismount (dīs-mount')
v. to get down or off

D LEGENDS

Why does Kay tell Arthur to get away?

4. **tournament**: a medieval sporting event in which groups of armored men fought against each other.

5. **jousts**: competitions or combats between two knights on horseback, using lances.

When Sir Ector and the others saw the sword and read the golden
90 inscription, they began to shout, “The sword from the stone! The
king’s sword!”

Hearing only this much, Arthur thought that he had stolen a king’s
weapon. As people hurried excitedly toward Kay, Arthur spurred his horse
away, certain he had committed a great crime.

Looking back, he saw Kay and Sir Ector ride off, surrounded by the
greatest lords of the realm. Were they taking Kay to trial? he wondered.
Had he brought ruin upon Sir Ector’s household?

“A true knight would not run away,” he said to himself, “and I am a
true knight in my heart.” Fearful, but determined to do what was right,
100 the boy wheeled his horse around. **E**

The great square was now filled with people. Just how terrible a crime
had he committed?

Upon the stone stood Kay, holding the sword. The crowd shouted each
time he held the blade aloft. Then silence fell over the throng: Merlin had
appeared at the edge of the square. People stood aside to let the magician
approach the stone.

“Are you the one who pulled the sword from the stone?” Merlin asked.

“I am holding it, am I not?” Kay replied.

“The rightful king could pull it free a hundred times,” said Merlin.

110 “Slip the sword into the groove and pull it out again.”

With a shrug, Kay reinserted the sword. But when he tried to jerk it
free, it would not budge.

Suddenly all eyes turned toward Arthur, who was pushing his way
through the crowd, bellowing at the top of his lungs. “It wasn’t Kay’s
fault! I brought him the sword!” Merlin peered closely at Arthur. Then
he smiled and said, “Climb up and draw the sword from the stone.”
Uncertainly Arthur clambered up beside Kay. Grasping the **pommel**,

he easily pulled the sword out.
Then Merlin cried, “This is Arthur, son of Uther Pendragon,⁶ Britain’s
120 destined king.”

An astonished Sir Ector knelt to pay the boy **homage**, followed by
Kay and many others. But all around, there was growing confusion and
dispute. Some cried, “It is the will of heaven! Long live the king!” while
others cried, “It is Merlin’s plot to put a beardless boy, a puppet, on the
throne, and so rule the land.”

[But] The cries of “Long Live King Arthur!” soon carried the day. **F**

E LEGENDS

What is Arthur thinking?
Make an **inference** about
his qualities as a person.

VISUAL VOCABULARY



pommel (pŭm'əl) *n.*
a knob on the handle
of a sword

homage (hŏm'ij) *n.*
a display of loyalty
and respect

F CHRONOLOGICAL ORDER

After Sir Ector pays
Arthur homage, who
else does? Mark the
final events of the story
on your timeline.

6. **Pendragon** (pĕn-drăg'ən).



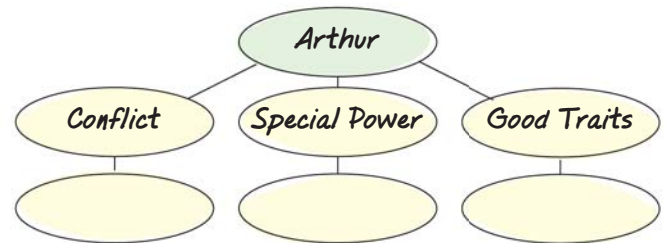
R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

Comprehension

1. **Recall** Why do Uther’s enemies want to slay Arthur?
2. **Clarify** Why does Arthur remove the sword from the stone the first time?
3. **Paraphrase** What is written on the sword?


Literary Analysis

4. **Identify Chronological Order** Review the story to make sure you included all its major events on your timeline. Then use your timeline to write a summary of the story.
5. **Examine Characteristics of Legends** Most legends feature a hero or heroine who faces a struggle or conflict. This character often has unusual powers and admirable traits. Note Arthur’s conflict, special power, and good traits in a graphic like the one shown.



6. **Interpret Theme** Legends communicate their themes not only through the actions of heroes and the consequences the heroes face, but also through the actions of minor characters. Identify the qualities that Kay represents. Then tell whether Kay’s behavior pays off in the end. What message about life are readers supposed to learn from Kay’s example?
7. **Evaluate a Legend** The story of Arthur has captivated people for generations. What explanation do you have for this? Tell whether you think the legend deserves such wide popularity, and defend your opinion with concrete details from the story.

Extension and Challenge

8. **Big Question Activity** What ideas about **destiny**, or fate, are reflected in this legend? Are they different from or similar to the ideas your group discussed as part of the activity on page 652?
9.  **SOCIAL STUDIES CONNECTION** What was life like in Britain during the early Middle Ages? Read “Who Was King Arthur?” on page 661, and then do research on the Internet. Display your answers to the following questions on a poster:
 - How was society organized?
 - Who were the Britons fighting against?
 - What religion was practiced?



RESEARCH LINKS

For more on Britain during the Middle Ages, visit the **Research Center** at ClassZone.com.

Vocabulary in Context

VOCABULARY PRACTICE

Show that you understand the vocabulary words by telling whether each statement is true or false.

1. I am **flinching** when I reach out to hug someone.
2. A sad look or a sigh is often a sign of **melancholy**.
3. It is hard to pay **homage** to someone you don't respect.
4. A **grievous** wound is generally easy to recover from.
5. An **upstart** politician is probably serving a second or third term in office.
6. A foreman in a factory is an example of a **taskmaster**.
7. A good time to **dismount** from a horse is when you are galloping on it.
8. A landowner trying to **reclaim** his property wants to get it back.



VOCABULARY IN WRITING

In a paragraph, draw on what you learned from this excerpt from *Young Arthur* to describe Arthur's early life. Use two or more vocabulary words. You might start like this.

EXAMPLE SENTENCE

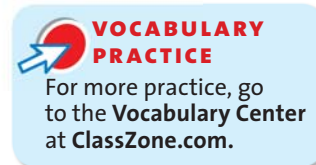
*Kay was a hard **taskmaster**, but Arthur's life was not unhappy.*

VOCABULARY STRATEGY: COMPOUND WORDS

Compound words are two or more words combined to have one meaning. Sometimes, as in the word *taskmaster*, the meaning can be inferred from the meanings of the two combined words. Other times, though, as with *upstart*, you may have to look at context clues or even a dictionary.

ACTIVITY Use context clues to figure out the definition of each boldfaced compound word. Then, write the definition. If you have to, consult a dictionary.

1. The actor had never written a book, so he hired a **ghostwriter** to work on his autobiography.
2. The two six-year-old boys love to **roughhouse** when they get together to play.
3. To support the huge building, the contractors excavated all the way down to **bedrock**.
4. The only way Maura will **undertake** this project is with a lot of support from everyone.



MAGAZINE ARTICLE Historians disagree on the facts behind King Arthur legends. This magazine article presents some of the theories about Arthur's true home. Decide whether the information in this article matches your own image of Arthur.

Who Was King Arthur? by Jerry Dunn

King Arthur and his queen, Guinevere, ruled their kingdom in peace from their castle, Camelot. . . . Camelot represents a lost time of innocence and high adventure during the Dark Ages—the period from A.D. 476 to about A.D. 1000. . . .

But did Arthur and his peaceful Camelot ever really exist? Historians say that around A.D. 410, after the Romans left Britain, fierce invaders called Saxons came from Europe, conquering much of England. In the western part of the country, a local chieftain fought the Saxons. He won a great victory at Badon Hill around A.D. 500. According to some scholars, this real-life brave warrior was Arthur.

His triumph brought 12 years of peace. Could this golden age have been



Camelot? Some experts say the real Camelot may have been Cadbury Castle in southern England. Here archaeologists found ruins of a fortified tower and what may have been a great hall of timber, all dating from Arthur's time. Other places around England also lay claim to the noble king. For instance Arthur may have fought his last

battle in southwestern England at a place called Camlan.

We may never know all the facts about Arthur. Perhaps it doesn't matter. The legend of King Arthur holds its own timeless truths. This is why people have been reciting stories of King Arthur and his Round Table for at least a thousand years.

THE DARK AGES

- Disorder reigned in most of Europe between A.D. 476 and A.D. 1000, the period called the Dark Ages.
- King Arthur and his knights never wore full suits of armor. They lived in the sixth century; full plate armor didn't show up for another 900 years.
- People who lived in what is now England did not speak English. They probably spoke Latin or British, a language from which Welsh developed.
- Disease, poor diet, and frequent wars meant that most people could not expect to live beyond age 30.
- Only monks and some noblemen learned how to read.

from *Sir Gawain and the Green Knight*

Medieval Legend Retold by Michael Morpurgo

Is CHIVALRY *dead?*



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:
LC1.3 (p. 677)

KEY IDEA Back in the ninth century, **chivalry** was a set of rules that gave knights guidance about how to engage in battle, how to serve rulers, and how to behave toward women. Today *chivalry* refers to the personal qualities that were important to knights: bravery, honor, courtesy, and service. In this legend, an act of chivalry gets one knight into a terrible predicament.

SURVEY In our rough-and-tumble modern world, does chivalry still exist? Conduct a survey to find out how often your peers witness people acting chivalrously. Use your results to discuss what modern people are doing well and what they could do better.

	<i>Often</i>	<i>Seldom</i>	<i>Never</i>
<i>Sacrificing for Others</i>			
<i>Keeping Promises</i>			
<i>Being Polite</i>			





LITERARY ANALYSIS: CULTURAL VALUES IN LEGENDS

Most popular movies focus on a hero—a person who is unusually brave. Long before people filmed stories or wrote them down, a hero was often the basis for a legend.

In a legend, the hero's main traits usually reflect the **cultural values** of the society, or the standards of behavior the society wants to promote. In medieval Arthurian legends, knights and their code of chivalry represent these ideals, cherished in the Middle Ages:

- Be loyal to those you serve and be courteous to all.
- Always be truthful and keep your word.
- Face danger with courage and show mercy to the weak.

As you read, look for examples of chivalry.

READING STRATEGY: PREDICT

Predicting is making a reasonable guess about what will happen next in a story. To predict, follow these steps:

- Consider what you know about the characters and plot.
- Combine these thoughts with your own experience, and make a logical guess about what might happen next.
- Adjust your prediction as new information is presented.

As you read, track your predictions on a chart.

<i>Text Evidence</i>	<i>Prediction</i>	<i>What Happens</i>
<i>King Arthur wishes for a challenge.</i>		

VOCABULARY IN CONTEXT

The words listed help describe a knight and his challenge. Put each word in the appropriate column of a chart. Then write a definition for each word with which you are familiar.

WORD LIST			
cumbersome	integrity	sever	
daunting	lanky	unperturbed	
demeaning	revere		

<i>Know Well</i>	<i>Think I Know</i>	<i>Don't Know at All</i>

Storyteller with Heart When Michael Morpurgo became a teacher, one of his favorite parts of the job was making up stories for his students. Their interest convinced him that he could become



Michael Morpurgo
born 1943

a writer. Now the British author has published over 50 books. In his spare time, Morpurgo runs three farms in England, where kids from the city can stay. In 2003, he was named the third Children's Laureate of England.

Background

The Chivalric Code In the Middle Ages, young men from well-to-do families often became knights. As knights, they served a family of a higher social rank. Knights were expected to be extremely courteous and brave, as well as loyal to their lords.

Knights of the Round Table Stories of Arthur were first told before the age of chivalry, but during the Middle Ages, the stories changed. Arthur and his followers began to be pictured as knights who lived in an ideal kingdom called Camelot. An English writer, Sir Thomas Malory wrote about the Round Table, where the knights sat in perfect equality.



MORE ABOUT THE AUTHOR AND BACKGROUND

To learn more about Michael Morpurgo and the Round Table, visit the Literature Center at ClassZone.com.

Sir Gawain and the Green Knight

Retold by Michael Morpurgo

It was Christmas time at Camelot, that time of the year when all King Arthur's Knights gathered to celebrate the birth of their Lord and Savior, Jesus Christ. For fifteen joyous days, after holy Mass each morning there was nothing but feasting and dancing and singing, and hunting and jousting too. Jousting was the favorite sport, each Knight striving to unseat the mighty Sir Lancelot—but rarely succeeding of course. And all was done in fun, in a spirit of great comradeship, for they were happy to be all together once more at this blessed time. During the year, these lords were often parted from one another, and from their ladies, as they rode
10 out through the kingdom on their dangerous missions. So this was a time when love and friendship were renewed, a time to celebrate with their young King all their achievements and their great and good purpose: to bring peace to the land, and make of it a kingdom as near to a heaven on earth as had never before been achieved in Britain, or in any other land, come to that. **A**

ANALYZE VISUALS

How does the knight in this painting **compare** with your image of a knight?

A CULTURAL VALUES

Reread lines 10–15. On the basis of this description, what can you **infer** about the kind of behavior people admired during the Middle Ages?



On New Year's Eve, after evening Mass had been said in the chapel and generous New Year's gifts exchanged, the High King and Guinevere,¹ his Queen, came at last into the great hall where all the lords and ladies were waiting to dine. No one could begin the feasting until they came,
20 of course, so as you can imagine, the lords and ladies cheered them to the rafters when they saw them. Guinevere had never looked so gloriously beautiful as she did that evening, and there were gasps of admiration from around the hall.

With Arthur on one side of her and Gawain² on the other, Guinevere sat down at the high table, which was set on a splendid **dais** draped all about with silk and richly hung with the finest tapestries from Toulouse³ and Turkestan.⁴ Then, with drummers drumming and pipers piping, the servants came in carrying the food on great silver plates, piling each table high with roasted meat, capons and venison and pork, and fish
30 fresh-baked in sea salt, and baskets of crusty bread, and steaming soups too. Truly there was enough to feed five thousand, but there were only five hundred there to eat it. As they poured out the wine and ale, filling every goblet to the brim, the scents of the feast that lay before them filled the air with succulence,⁵ and their nostrils too, so that, their appetites whetted, they were all longing now to begin. But the High King and his Queen sat there, not touching their food, or their drink either. Everyone knew that if they did not begin, then out of respect nor could anyone else. And everyone knew also why it was that the king was refusing to let the feast begin.

40 The great hall fell silent as Arthur rose to his feet. "You know the custom," he began. "I will not take one mouthful, or one sip of wine, until I am told of some new and stirring tale, some wonderfully outlandish adventure, some extraordinary feat of arms so far unheard of. And it must be true too. I don't want you to go making it up just so you can get at the food—some of you are good at the tall stories." They laughed at that, but as they looked around, it became clear that none of them had a tale to tell. "What?" cried the High King. "What? Not one of you? Well then, I see we must all go hungry. Such a pity. Isn't it strange how food you cannot eat always smells so wonderful? It needn't be a story,
50 of course. It could be some new happening, some weird and wondrous event. If I can't have a story, then you'd better hope, as I do, that maybe

VISUAL VOCABULARY



dais (dā'īs) *n.* a raised platform for speakers or honored guests

1. **Guinevere** (gwīn'ə-vīr').

2. **Gawain** (gə-wān').

3. **Toulouse** (tōō-lōōz').

4. **Turkestan** (tūr'kī-stān'): During the Middle Ages, trade occurred between Britain and many countries in Asia. Tapestries from the historical region Turkestan were prized objects that only the wealthy could afford.

5. **succulence**: juiciness and tastiness.

some stranger will come striding in here right now and challenge us face to face. That would do. I'd be happy with that. Then we could all begin our feasting before the food gets cold." And with that, he sat down. **B**

At that very same moment, just as the High King had finished speaking, they heard a sudden roaring of wind, the rattle of doors and windows shaking, and then outside, the clatter of a horse's hooves on stone. The great doors burst open, and into the hall rode the most awesome stranger anyone there had ever set eyes on. For a start, he was
60 a giant of a man, taller by two heads than any knight there, but not **lanky** and long, not at all. No, shoulder to shoulder he was as broad as any three men stood side by side, and his legs were massive—like tree trunks they were. And you could see the man's arms were about as thick and strong as his legs. But that wasn't all. This giant was green, green from head to toe. Yes, bright green, I tell you, as green as beech leaves in summer when the sun shines through. And when I say the man was green, I don't just mean his clothes. I mean him. His face. Green. His hands. Green. The hair that hung down to his shoulders. Green. Only his eyes, horror of horrors, glowed red, blood red and glaring from under his
70 heavy eyebrows, which were as green as the rest of him. Everyone in that hall simply gaped at him, at his hugeness and his greenness, and at his grimness too, for the man had a thunderous scowl on his face that struck terror into every heart.

Grim he may have been, but the giant was gorgeous too—if such an apparition can ever be said to be gorgeous. He wore a tunic of green velvet with buttons of gleaming gold. Stirrups and spurs were all of gold, both encrusted with the brightest emeralds of the deepest green. And his horse! His warhorse was a monster of a creature—he had to be, just to carry this giant. The horse was green too, green from nose to hoof, from
80 mane to tail. He was pawing at the ground, tossing his head, foaming at his bit; at least the foam was white. And he looked just as bad-tempered as his master. They suited each other, those two. **C**

Yet fierce though he seemed, the Knight in green wore no war helmet and no armor either. He held no shield before him, and carried no spear, not even a sword at his side. Instead, the hand clutching the reins held a sprig of holly—green naturally—which might have been laughable had everyone not already noticed what he was carrying in his other hand. It was an ax, but it was no ordinary battle-ax. This weapon was a real head cruncher, yet the handle was most delicately carved—bright green
90 of course, as was the cord that looped about it and the tassels that hung from it. Only the huge blade itself was not green. Curved like a crescent moon at the cutting edge, it was made of polished steel—a hideous

B PREDICT

Reread lines 40–54.
Why does Arthur refuse to let the feast begin?
Predict what will happen next.

lanky (lǎng'kē) *adj.*
tall and thin

C CULTURAL VALUES

Recall what you've learned about knights and chivalry. Does the Green Knight seem like a chivalrous type? As you read, note how chivalry influences his behavior and the reactions of others.

widow maker if ever there was one. Even the dogs, usually so fierce with any stranger, shrank back whining under the tables, their tails between their legs.

There came no cheery New Year greeting from this green man, not even a ghost of a smile. In a thunderous, booming voice as terrifying as the man himself, he said, “So, who’s in charge here?” No one answered him. “Well, come on. Speak up. Which of you is the King? It’s him I’ve come to talk to, no one else.” But as he rode around the hall, his blazing eyes scanning the lords and ladies on every side, no one spoke up. And you can understand why. Many of the knights sitting there in that hushed hall had come across all kinds of astounding and alarming looking creatures on their quests⁶—dragons and monsters, goblins and ghouls—but never anything quite like this. Most sat there stunned to silence. Others kept quiet out of respect for their High King, wanting to hear how he would reply.

No one doubted for a moment that he would have the courage to speak up, and so he did. Indeed, as he rose to his feet, he was smiling broadly. After all, hadn’t he just been hoping for such a happening as this? “Welcome to Camelot, Sir Knight,” he began. “I am the King you are looking for, I think. My name is Arthur. Believe me, you could not have arrived at a better moment. So please dismount and join our New Year’s feasting, and afterward you can tell us perhaps why you have come here to our court.” **D**

The knight in green rode toward the dais and spoke directly to the High King, but more courteously now. “My thanks, great King. But I will not stay, or keep you from your feasting. I will speak my purpose plainly. I cannot tell you how honored I am to meet you at last, the great Arthur, High King of all Britain. I have heard, as all the world has heard,



D CULTURAL VALUES

Reread lines 116–127. What can you infer about how people in the Middle Ages believed guests should be treated?

6. **quests:** adventurous journeys made by knights.



how you have made of this place the most wondrous kingdom on earth, and gathered around you the most worthy, courageous, and chivalrous knights that ever lived. Looking around me, I begin to wonder whether you deserve this glowing reputation at all. I mean no offense, great King. As you can see from the sprig of holly I carry, I came in peace. If it were otherwise, I'd be armed for a fight, would I not? But you see no armor on me, no helmet, no sword or spear, because it is not war I come for, but sport—well, a sport of sorts, anyway.” **E**

E PREDICT

As you read, check your predictions against what actually happens. Did the prediction you made on page 667 come true?

“If it’s jousting you’re looking for,” the High King replied as politely as his irritation would allow, “or wrestling maybe, then **daunting** though you may look, Sir Knight, you’ll find no lack of sport here, I assure you.”

“But I joust and wrestle only with men,” replied the Green Knight. “I see here nothing but beardless boys. It would be no contest. None of you would stand a chance against me. No, I have in mind something much more testing of a man’s courage, and much more interesting for everyone. But I cannot imagine there will be anyone here brave enough to take me on.”

150 “We’ll see about that,” the High King cried, his face flushing with sudden anger at the stranger’s insulting tone. “Just get on with it for goodness’ sake and tell us what game it is you want to play. Our soup is getting cold.”

The Green Knight laughed. “Why don’t we just call it a New Year’s game,” he said. “I don’t think any of you will ever have played it before, and nor have I. We’ll soon see what stuff your Knights of the Round Table are made of, whether you’re all you’re cracked up to be.” So saying, he held high his great ax. “Here is my battle-ax,” he went on. “Is there anyone here in this hall brave enough to take it, I wonder? Whoever does will have
160 one chance, and one chance only, to strike my head from my shoulders. I shall not resist or fight back. I shall not even flinch, I promise.”

“Is that the game?” the High King asked, as incredulous as everyone else in the hall.

“Not quite,” replied the Green Knight. “Here’s how the game goes. If any Knight has the courage to take up the challenge, then he will have to promise, on his honor, that in a year and a day from now he will submit himself to . . . let’s call it a return match, shall we? Then it will be my turn to strike the same single blow, and it will be one of you who has to kneel there, bare his neck, and take it—without resisting, without
170 flinching. Well, who dares?” **F**

If there was a hushed silence when he first came into the hall, the place was now as still as death as he glared all around, waiting for someone to speak up. But even the bravest of the Knights lowered their eyes. This was one challenge they all wanted to avoid if they could. The Green Knight wheeled his great warhorse and clattered around the hall, looking down at them, a supercilious sneer on his lips. “I thought so, I thought so,” he said, his mocking laughter ringing in the air. “Where’s your courage now? Where’s that spotless honor, that perfect chivalry I’ve heard so much about? Is there no one here who has the stomach to take me on?” Still no
180 one spoke. “Chickens, the lot of you. Worse than chickens too. At least

daunting (dôn’tǐng) *adj.*
frightening; intimidating
daunt *v.*

F PREDICT

Use what you know about the **plot** and **characters** to predict what you think will happen next.

chickens cluck. I can see I'm in the wrong place. This can't be the court of King Arthur. It's a court of cowards." **G**

Stung to fury now, the High King had had enough. "Cease your insults!" he shouted. "None of us here is frightened of you. We're just speechless at the sheer stupidity of such a ridiculous duel. It's obvious that with an ax like that, whoever strikes the first blow is bound to be the winner. But since you insist upon it and are so brash and rude, I shall take up your challenge myself. So get down off that horse, hand me your ax, and I'll give you what you asked for." And with that, King Arthur
190 sprang down from the dais and strode across the hall toward the Green Knight, who dismounted and at once handed over his ax. "Make yourself ready, then," cried the High King, swinging the ax above his head, testing his grip, feeling the weight and balance of the weapon. The Green Knight looked on. He stood head and shoulders above the King, dwarfing him utterly. **Unperturbed** by the swishing ax, the Green Knight turned down the neck of his tunic and made himself ready.

At that moment, Gawain stood up. "No!" he cried. And leaving the table, he hurried across the hall to his uncle's aid. He bowed low before him. "Let me take your place, Uncle. Give me this fight, please, I beg
200 you. I shall teach this green and haughty man that in a fight there are no Knights braver than your own. It is true that I am no braver than any other man here, I know that, but I am your nephew. Make this an uncle's gift to his nephew. Because the truth is, good Uncle, that if I do lose my life, I would not be much missed compared to you. You are our King, and this is too silly, too **demeaning** a venture for you. Lose you and we lose the kingdom. Lose me and there will always be others to come in my place." **H**

"For goodness' sake, make up your minds," said the Green Knight, shaking his head, "I do not have all day."

210 Ignoring the man's boorishness, Gawain knelt before the King. "Let me prove myself worthy, Uncle, worthy of being your Knight and your nephew too." There was much applause at this and many loud voices raised in support of Sir Gawain's plea. After thinking for a while, the High King lifted his hand for silence, and taking Gawain's hand, helped him to his feet. "As you wish, Nephew," he said. "There's nothing I'd like better than to separate this man's great green head from his great green shoulders, but I willingly give the task to you. Strike boldly, Nephew. If you do, I really cannot see, short of a miracle, how you will ever have to face him again in a year and a day. Here's the ax. You'll find it a bit
220 heavy and **cumbersome**, but it'll do the job."

G CULTURAL VALUES

On the basis of what you've read so far, is the Green Knight chivalrous? Explain why or why not.

unperturbed

(ŭn'pər-tŭrbd') *adj.* not troubled or distressed

demeaning

(dĭ'mē'nĭng) *adj.* lowering one's dignity or standing **demean v.**

H CULTURAL VALUES

How does Gawain demonstrate that he is chivalrous? Explain.

cumbersome

(kŭm'bər-səm) *adj.* awkward; hard to manage

Gawain took the ax from him, gripped it firmly and turned now to face the Green Knight, who stood towering above him, his hands on his hips. To everyone there they looked like David and Goliath—and all were hoping and praying for the same unlikely outcome. “So,” said the giant Knight, “so we have a champion at last. Let’s get on with it. But before we do I must know your name and make sure we both understand and agree on the rules of the game.” **I**

“My name is Sir Gawain, and I already know the rules of your foolish game,” came the blunt reply.

230 “Good Sir Gawain, I’m glad it is you,” said the Green Knight then, altogether more polite now than he had been so far. “I’ll be honored to take the first blow from a knight as noble and worthy as yourself, for you are known and **revered** throughout all Britain as a man of not only the greatest courage, but also the greatest **integrity**. Believe me, you will need both, and in full measure, for what I have in store for you. And just so there can be no misunderstanding, you must promise on your honor, and in the hearing of everyone in this hall, that a year and a day from now you will seek me out and find me so that I can pay you back in kind for whatever you do to me today.”

240 “I promise you willingly, on my honor as a Knight of the Round Table,” Gawain replied. “But how shall I be able to find you? I don’t even know your name or from what part of the country you come. Just tell me, and I’ll be there—you have my word.” **J**

“Afterward I shall tell you all you need to know,” said the Green Knight. “Once you have done your worst, I’ll tell you exactly where to come and who I am.” And with a smile that sent shivers even into brave Gawain’s heart, the Green Knight went on, “I’ll be looking forward to you calling on me in a year and a day. I’ll be looking forward to it very much indeed.”

250 With the smile still on his face, the Green Knight went down on one knee before Gawain and bared his neck. “Do the best you can, Sir Gawain,” he said. “Remember, you have only one chance.”

“Make your peace with your Maker,” Gawain replied, running his finger along the blade.

Then, grasping the handle tight and putting his left foot forward, he took a deep breath and raised the great ax high above his head, the blade flashing blood red in the flames of the fire. Down it came and sliced right through the Green Knight’s neck, cutting clean through bone and flesh and skin, **severing** the terrible head entirely and sending

260 it rolling hideously across the floor toward the lords and ladies at their

I PREDICT

Reread lines 223–224.

How do King Arthur and the others in the hall think the match will turn out? Make your own prediction about the outcome.

revere (rĭ-vĭr’) v. to honor or worship

integrity (ĭn-tĕg’rĭ-tĕ) n. honesty or sincerity

J CULTURAL VALUES

Do you think that others in the hall believe Gawain will keep his promise? Why or why not?

sever (sĕv’ər) v. to cut off or apart

table. And the blood was not green, as you might have imagined, but bright red like any man's, and it spurted freely from head and body alike.

But instead of toppling over, as everyone expected, that grotesque headless body rose up onto his feet and strode across the floor to where his head lay bleeding, the eyes closed in death. Snatching the baleful⁷ head up by the hair, he went straight to his horse, set one foot in the stirrup, and swung himself up easily into his saddle as if nothing at all had happened. Suddenly those eyes opened and glared most horribly around the hall. Everyone was struck dumb with terror.


270 But worse was still to come, for then the mouth began to speak.
“Well struck, Sir Gawain. Now I'm afraid you have your side of the bargain to keep, a promise you made freely and openly, in front of everyone here and in front of your King too. You must seek me out and find me at the Green Chapel, a year and a day from now. There I shall repay you, a blow for a blow, as we agreed. I am known everywhere as

7. **baleful**: foretelling evil.



the Knight of the Green Chapel. Look into the sky as you go and follow where your eyes and your ears lead you. I shall be waiting. Be sure you come, Sir Gawain, or the world will know you forever as a coward.”

280 He said nothing more, not one goodbye, but turning his horse about, set spurs to his side and galloped from that hall, sparks flying from the horse’s hooves as he went. Where he had come from no one knew. Where he went to no one knew. But as you can well imagine, I think, all were glad to see him gone. **K**

It was some time before anyone in the hall found voice to speak, and then it was the High King himself who at last broke the silence. He was as amazed and horrified as everyone else by what they had just witnessed, but he did not like to see his queen and his court so downhearted on this festive evening. “Come on now. Let’s not be upset,” he said. “After all, this was just such a marvel as we were waiting for, was it not? And
290 marvels like this are as much a part of new year at Camelot as carols and feasting. Like it or not, and I agree it wasn’t a very appetizing spectacle, you have to admit we’ve never seen anything quite like it before, have we? And best of all it means we can now begin our feasting. So hang up your ax, Gawain, somewhere where we can all see it and be reminded of your courage, and come and join us. Let’s eat, my friends. Let’s drink. Let’s be merry.” And so they were—all but Gawain, whose thoughts, as ours must now do, ran on ahead of him to New Year’s Day a year hence, to the dreaded day when he would meet that Green Knight once again at the Green Chapel.  **L**

Eventually, Sir Gawain did indeed set out to find the Green Chapel and fulfill his promise. On his journey, he encountered three temptations that tested his character. By the time he stood before the Green Knight, he had proven himself a worthy, though not perfect, knight. For this reason, the Green Knight injures Gawain slightly but does not take his life.

K PREDICT

Did the prediction you made on page 672 come true? Describe what happened after Gawain struck the Green Knight.

L CULTURAL VALUES

What reasons does King Arthur have for choosing this moment to invite his knights to the feast?



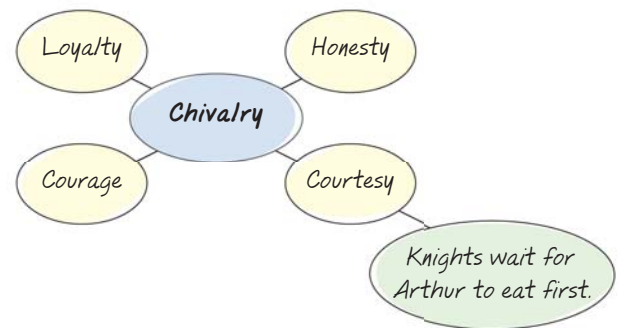
R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

Comprehension

1. **Clarify** What has to happen before the feast can begin?
2. **Recall** Whom does the Green Knight come looking for?
3. **Represent** What does the scene in the great hall look like before the Green Knight appears? Make a drawing illustrating the description.

Literary Analysis

4. **Predict** Review the chart of predictions you made as you read. What events were the most difficult to predict? Why?
5. **Make Inferences About Culture** What details in this legend reflect what people ate, what they wore, and how they celebrated? Tell what you infer about how the wealthy lived during the Middle Ages.
6. **Analyze Suspense** The growing tension, or excitement, that you feel as you read is called suspense. Which passages in this legend were especially suspenseful? Give the line numbers of at least two passages. Then explain your choices.
7. **Draw Conclusions About Cultural Values** People following the code of **chivalry** were expected to demonstrate the qualities shown in the web. Make a similar web and expand it by giving examples from the legend for each type of behavior. What conclusion can you draw about which of these qualities was most important to the people of the Middle Ages?
8. **Compare and Contrast Legends** How does the king Arthur portrayed by Michael Morpurgo compare with the young Arthur portrayed by Robert D. San Souci in the legend on page 654? Think about characters' attitude toward others, their confidence in themselves, and the courage they display. Decide whether the young Arthur is more similar to or more different from the adult he becomes.



Extension and Challenge

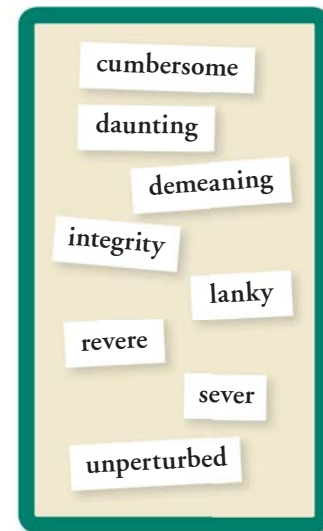
9. **Readers' Circle** Which character is the true hero of this legend? Discuss your thoughts, giving details from the legend to support your opinion.

Vocabulary in Context

VOCABULARY PRACTICE

Answer the questions to show your understanding of the vocabulary words.

1. Would a large package or one pair of socks more likely be **cumbersome**?
2. In which sport, basketball or football, might it be more important to be **lanky**?
3. If Ann is **unperturbed**, is she sitting calmly or shouting angrily?
4. Would being criticized publicly or being elected class president be more **demeaning**?
5. Would it show respect or disrespect to **revere** a person?
6. Is a telegram sent to **sever** a business deal meant to continue it or cut it off?
7. Who might be a better role model for **integrity**, an honest politician or a popular singer?
8. Which is more **daunting**, climbing a peak or resting in the backyard?



VOCABULARY IN WRITING

What happened after Gawain asked to take up the Green Knight's challenge? Describe the events that followed, using three or more vocabulary words. Here is one way you could begin.

EXAMPLE SENTENCE

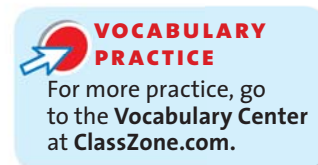
Gawain grabbed hold of the **cumbersome** battle-ax.

VOCABULARY STRATEGY: EASILY CONFUSED WORDS

When you first read the vocabulary word *sever*, did you mistake it for *severe*? The words *sever* and *severe* are easy to confuse, especially in writing. Be sure to choose the correct word from confusing pairs, checking spellings and meanings in a dictionary if you are not sure.

ACTIVITY Choose the word in parentheses that correctly completes each sentence. Refer to a dictionary if necessary.

1. The heavy fog seemed to (envelop, envelope) the entire building.
2. After the team lost its first game by 18 points, (moral, morale) among the players dropped dramatically.
3. To get rid of the cooking smells, we gave the room a (through, thorough) airing.
4. Can you really eat (desert, dessert) after that enormous meal?
5. You can get to our garage by driving down the (ally, alley).



Reading-Writing Connection

Explore this legend further by responding to the prompts. Then complete the **Grammar and Writing** exercise.

WRITING PROMPTS	SELF-CHECK
<p>A. Short Response: Write an Explanation Why do you think Gawain accepted the Green Knight's challenge? Write a one-paragraph explanation of his motivation.</p>	<p>A good explanation will . . .</p> <ul style="list-style-type: none">• show an understanding of Gawain's character and the code of chivalry• explain the causes and effects of his decision
<p>B. Extended Response: Write a Letter If King Arthur could write a letter to the people of today promoting his chivalrous ideals, what would he say? Write a two- or three-paragraph letter from Arthur telling why chivalrous behavior makes the world a better place.</p>	<p>A successful letter will . . .</p> <ul style="list-style-type: none">• be written in the courteous style of a chivalrous leader• present arguments that are convincing to people

GRAMMAR AND WRITING

USE CORRECT SENTENCE STRUCTURE A **dependent clause** is a group of words that contains a subject and a verb but cannot stand alone as a sentence. Dependent clauses begin with words such as *because, if, that, when, while, and who*. When a dependent clause and an independent clause are combined, they form a **complex sentence**.

Original: Gawain accepts the Green Knight's challenge. Because he is brave. (*"Because he is brave" is a dependent clause and cannot stand alone as a sentence.*)

Revised: Gawain accepts the Green Knight's challenge because he is brave. (*The clauses now form a complex sentence.*)

PRACTICE Form a complex sentence by combining the dependent clause with the independent clause.

1. The kingdom would fall. If King Arthur died.
2. Gawain still faces the Green Knight. Even though he is frightened.
3. Gawain must face the Green Knight again a year later. Because he promised he would.
4. Gawain proves to be a good nephew. Who sacrifices himself for his uncle.

For more help with dependent clauses, see page R64 in the **Grammar Handbook**. For more help with complex sentences, see page R64 in the **Grammar Handbook**.



LC1.3 Identify all parts of speech and types and **structure of sentences**.

Crispin: The Cross of Lead



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

Historical Novel by Avi

Meet Avi

Avi notes that reading helped him to become a professional writer: “The more you read, the better your writing can be,” he has said. By this measure, it’s no surprise Avi is an award-winning writer. He earned a college degree in history and an advanced degree in drama. While working in the New York Public Library’s theater collection, he decided to go back to school for an advanced degree in library science.

Avi first wrote plays, but while raising his children, he began writing books for young people. Since then, he has written over 50 books and won many important awards. Avi loves being an author and has said, “To invent the stories that people take to their hearts is, I think, one of the most wonderful things one can do.”

Try a Historical Novel

Have you ever wondered what it was like to live in the Middle Ages? Until inventors create a time machine, reading **historical fiction**, or stories that are set in the past, is one of the best ways to find out. Historical fiction can make the past come alive by mixing references to actual people, places, and events with fictional characters and dialogue and other creative details.

Avi’s historical fiction has been praised for the accuracy of the historical elements he includes. His 25 years of experience as a research librarian taught him how to find all the details he needs to establish a story’s setting in a different time and place.



Avi
born 1937

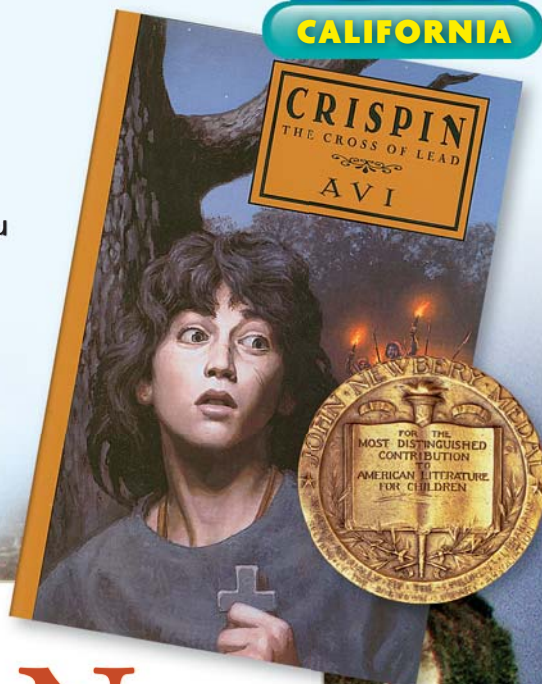
Other Books by Avi

- *Bright Shadow*
- *The Fighting Ground*
- *The Man Who Was Poe*
- *Midnight Magic*
- *Nothing but the Truth*
- *S.O.R. Losers*
- *The True Confessions of Charlotte Doyle*
- *Wolf Rider*



Read a Great Book

This story is set in England in the year 1377, when nobles ruled the land and their agricultural workers, the serfs, had almost no rights at all. You are about to read a passage about a young serf named Crispin who is on his way home from his mother's funeral. He is attacked by a group of men for reasons he does not yet understand. He narrowly escapes and hides in the woods overnight, then goes to the village priest for advice on what he should do.



from

CRISPIN

THE CROSS OF LEAD

Near the altar the priest genuflected. I did the same. Then we knelt, facing each other. "Speak low," he said. "There's always Judas lurking. Are you hungry?"

"Yes, Father," I murmured.

From behind the tattered altar cloth he produced a loaf of barley bread and gave it to me. "I was hoping you would come," he said.

I took the heavy bread and began to devour it.

"Where have you been?" he asked.

"In the forest."

10 "Did you know they've been searching for you?"

My mouth full, I nodded.

“Aycliffe claims you stole money from the manor.”

“Father,” I said, “in all my life, I’ve never even been there.”

“I don’t doubt you,” the priest said, gently putting his hand to my face to keep me calm. “Most people in the village don’t believe the accusation, either. But why does Aycliffe put your name to the crime?”

I told the priest what had happened when I ran from my mother’s burial—my fall, my waking to witness the meeting in the clearing, Aycliffe’s attempt to kill me.

20 “He said none of this,” the priest said.

“It’s true.”

“What was the thing the steward read?” the priest asked. “He never mentioned that either.”

“I don’t know,” I said. Then I asked, “Who was the man he met?”

“Sir Richard du Brey,” the priest said. “He’s brought word that Lord Furnival—God keep him well—has returned from the wars. He’s ill and expected to die.”

“The stranger said Aycliffe must act immediately.”

“About what?”

30 I shrugged. “He said, ‘Are you not her kin? Do you not see the consequences if you don’t?’ To which Aycliffe replied, ‘A great danger to us all.’ Then the man said, ‘Precisely. There could be those who will see it so and act accordingly. You’ll be placed in danger, too.’ It made no sense to me,” I said.

The priest pondered the words in silence.

“Father,” I said, “what will happen if I’m caught?”

The priest put his hand on my shoulder. “The steward,” he said, “has declared you a wolf’s head.”

“A *wolf’s head!*” I gasped, horrified.

40 “Do you understand what it means?”

“That . . . I’m considered not human,” I said, my voice faltering. “That anyone may . . . kill me. Is that why they pulled down our house?”

“I suppose.”

“But . . . *why?*”

The priest sat back and gave himself over to thought. In the dim light I studied his face. He seemed distraught, as if the pain of the whole world had settled in his soul.

“Father,” I ventured, “is it something about my mother?”

50 He bowed his head. When he looked up it was to gaze at me. “Asta’s son, unless you flee, you won’t live long.”

“But how can I leave?” I said. “I’m bound to the land. They’ll never give me permission to go.”

He sighed, reached forward, and placed the side of his frail hand aside my face. “Asta’s son, listen to me with the greatest care. When I baptized you, you were named . . . Crispin.”

“I was?” I cried.

“It was done in secret. What’s more, your mother begged me not to tell you or anyone. She chose to simply call you ‘Son.’”

60 “But . . . *why?*” I asked.

He took a deep breath and then said, “Did she tell you anything about your father?”

Once again the priest took me by surprise. “*My father?* Only that he died before I was born. In the Great Mortality,” I reminded him. “But what has that to do with my name? Or any of this?”

“Dearest boy,” the priest said wearily, “I beg you to find your way to some town or city with its own liberties. If you can stay there for a year and a day, you’ll gain your freedom.”

“Freedom?” I said. “What has that to do with me?”

70 “You could live by your own choices. As . . . a highborn lord . . . or a king.”

“Father,” I said, “that’s impossible for me. I am what I am. I know nothing but Stromford.”

“Even so, you must go. There are cities enough: Canterbury, Great Wexly, Winchester. Even London.”

“What . . . what are these places like?”

“They have many souls living there, far more than here. Too many to count. But I assure you they are Christians.”

“Father,” I said, “I don’t even know where these cities are.”

80 “I’m not so certain myself,” he admitted. “Follow the roads. Ask for help as you go. God will guide you.”

“Is there no other way?”

“You could find an abbey and offer yourself to the church. But it’s a grave step, and you’re hardly prepared. In any case, you don’t have the fees. If I had them, they would be yours. No, the most important thing is for you to get away.”

“There’s something about my mother that you are keeping from me, is there not?” I said.

He made no reply.

90 “Father . . .” I pressed, “was God angry at her . . . and me?”

He shook his head. “It’s not for men to know what God does or does not will. What I do know is that you *must* leave.”

Frustrated, I rose up, only to have the priest hold me back. “Your way will be long and difficult,” he said. “If you can remain hidden in the forest for another day, I’ll find some food to sustain you for a while. And perhaps someone will know the best way to go.”

“As you say.”

“Your obedience speaks well for you. Come back tomorrow night prepared to leave. Meet me at Goodwife Peregrine’s house. I’ll ask
100 her to give you some things to protect you on your way.”

I started off again.

“And,” he added, as if coming to a decision, “when you come . . . I’ll tell you about your father.”

I turned back. “Why can’t you tell me now?”

“Better—safer—to learn such things just before you go. That and my blessing are all I can give.”

“Was he a sinner?” I demanded. “Did he commit some crime? Should I be ashamed of him?”

“I’ll tell you all I know when you come to Peregrine’s. Make sure
110 it’s dark so you’ll not be seen.”

I took his hand, kissed it, then started off, only to have him draw me back again.

“Can you read?”

“No more than my mother.”

“But she could.”

“Father, you’re greatly mistaken.”

“She could write, too.”

I shook my head in puzzlement. “These things you say: a name.
Reading. Writing. My father . . . Why would my mother keep such
120 things from me?”

The priest became very still. Then, from his pocket, he removed
my mother’s cross of lead, the one with which she so oft prayed,
which was in her hands when she died. I had forgotten about it.
He held it up.

“Your mother’s.”

“I know,” I said sullenly.

“Do you know what’s on it?”

“Some writing, I think.”

“I saw your mother write those words.”

130 I looked at him in disbelief. “But—”

“Tomorrow,” he said, cutting me off and folding my fingers over
the cross, “I’ll explain. Just remember, God mends all. Now go,”
he said. “And stay well hidden.” ∞

Keep Reading

Crispin’s life has just changed dramatically. What do you think is unusual about this boy? Why is he on the run? As you read the rest of Avi’s book, you’ll find that *Crispin: The Cross of Lead* is a suspenseful story from the start, and the action never slows down. You’ll be transported to England in the Middle Ages and experience its sights, smells, and sounds as you follow Crispin on his adventures.

Reading for Information

A Medieval Mystery

Book Reviews

What's the Connection?

Even after reading the scene from *Crispin: The Cross of Lead*, you might not be sure whether you'd like to read the whole book. To reach a decision, read two book reviews of this historical novel.

Skill Focus: Identify Opinions

After you finish a book, how do you pick out the next one? Do you seek out others by the same author, set in the same time period, or of the same genre? One way to find a book you'll love as much as or more than the one before is to read book reviews.

Book reviewers try to provide enough details of a story's setting, characters, and plot to give their readers a sense of what the book offers without giving away the ending. Along the way, and then most strongly toward the end of the review, they sum up their opinions of these elements to explain why they recommend the book—or don't.

As you read the book reviews that follow, keep track of the opinions each reviewer provides in a chart like the one shown.

<i>Opinions About</i>	<i>Review by Rebecca Barnhouse</i>	<i>Review by Cheri Estes</i>
<i>Setting (time and place)</i>	<i>Details about the past are portrayed "accurately and compellingly."</i>	
<i>Character</i>		
<i>Plot</i>		
<i>Other Story Elements</i>		



Use with *Crispin: The Cross of Lead*, page 679.



R3.6 Analyze a range of responses to a literary work and determine the extent to which the literary elements in the work shaped those responses.



Book Review

Serf on the Run

by Rebecca Barnhouse

Crispin: The Cross of Lead by Avi 261 pages

In 1377 England, mysteries surround thirteen-year-old Crispin, a serf from a rural village who never knows his own name until his mother dies. Nor does he know just who his mother really was—why she was an outcast or how she learned to read and write. Shortly after her burial, Crispin finds himself pursued by men who mean to kill him for reasons he does not understand. He escapes, only to be captured by a huge juggler named Bear. Bear teaches Crispin to sing and play the recorder, and slowly they begin to get to know one another. When they perform in villages and towns, however, they discover that the hunt for Crispin is still in full swing. For Crispin,

this situation makes the question of Bear’s trustworthiness vital, for Bear has secrets of his own. **A**

The suspense stays taut until the very end of the book, when Crispin uncovers his identity and then must decide how to act on that information. His journey to selfhood recalls Alice’s in Karen Cushman’s *The Midwife’s Apprentice*. Like Alice, Crispin casts off his timidity to make a place for himself within a society that would discard him. As does Cushman, Avi renders the sights, sounds, and smells of medieval England accurately and compellingly. He shows the pervasiveness of the church in medieval society and, in a subplot, weaves in details about John Ball and the Peasants’ Rebellion. Exciting and true to the past, this novel is historical fiction at its finest. **B**

FOCUS ON FORM

The two selections you are about to read are **book reviews**, short pieces of writing in which a writer describes the main elements of a book and summarizes his or her opinions of the book.

A BOOK REVIEW

What details of character, setting, and plot does Rebecca Barnhouse provide?

B IDENTIFY OPINIONS

Find the sentences in which Barnhouse states her opinions of *Crispin: The Cross of Lead*. In your own words, write her opinions in the appropriate place in your chart.

BOOK REVIEW

Crispin: The Cross of Lead

by Avi 261 pages



Medieval Adventures Cheri Estes

As with Karen Cushman's *The Midwife's Apprentice*, the power of a name is apparent in this novel set in 14th-century England. "Asta's son" is all the destitute, illiterate hero has ever been called, but after his mother dies, he learns that his given name is Crispin, and that he is in mortal danger. The local priest is murdered before he can tell him more about his background, and Aycliffe, the evil village steward for Lord Furnival, declares that the boy is a "wolf's head," less than human, and that he should be killed on sight. On the run, with nothing to sustain him but his faith in God, Crispin meets "Bear," a roving entertainer who has ties to an underground movement to improve living conditions for the common people. They make their way to Great Wexly, where Bear has clandestine meetings and Crispin hopes to escape from Aycliffe and his soldiers, who stalk him at every turn. Suspense heightens when the boy learns that the recently deceased Lord Furnival was his father and that Aycliffe is dead set on preventing him from claiming his title. To trap his prey, the villain captures Bear, and Crispin risks his life to save him.

Avi has done an excellent job of integrating background and historical information, of pacing the plot so that the book is a page-turner from beginning to end, and of creating characters for whom readers will have great empathy. The result is a meticulously crafted story, full of adventure, mystery, and action.

C BOOK REVIEW

What do you learn about the book's setting, characters, and plot from Estes's review?

D IDENTIFY OPINIONS

What are Estes's opinions of the setting, plot, and characters of *Crispin: The Cross of Lead*? Add these to your chart. Be sure to put quotation marks around any direct quotations you use.



R3.6 Analyze a range of responses to a literary work and determine the extent to which the literary elements in the work shaped those responses.

Comprehension

- 1. Recall** Which characters are mentioned in Barnhouse's review? Which are mentioned in Estes's review?
- 2. Summarize** Summarize the reasons each reviewer gives for recommending *Crispin: The Cross of Lead*.

Critical Analysis

- 3. Compare Opinions** Review the chart you created as you read. Which of Barnhouse's and Estes's opinions are similar to each other's? Which, if any, are different?
- 4. Evaluate Book Reviews** A good book review gives details of the story without spoiling the story's suspense. Which of these reviews does a better job of this? Explain.

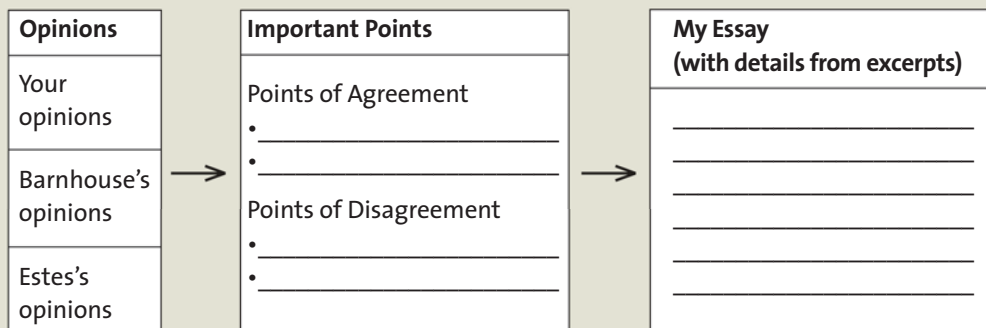
Read for Information: Compare Your Reactions

WRITING PROMPT

Both Rebecca Barnhouse and Cheri Estes recommend *Crispin: The Cross of Lead*. On the basis of what you've read of the novel, do you agree with them? Compare your reactions with theirs, explaining why you agree or disagree.

To answer this prompt, follow these steps:

1. Think about the reactions you had to the setting, characters, and plot you read about in *Crispin: The Cross of Lead* (pages 679–683). Write statements of opinion about each of these elements.
2. Identify each reviewer's opinions of the setting, characters, and plot.
3. Compare your reactions to those of the reviewers to identify which opinions you agree with and which you disagree with.
4. Write an essay in which you compare your reactions to those of the reviewers. Support each comparison with details from the excerpt.



Brer Possum's Dilemma

African-American Folk Tale Retold by Jackie Torrence

Waters of Gold

Chinese Folk Tale Retold by Laurence Yep

What can we LEARN from stories?



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

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.

Also included in this lesson:

R1.2 (p. 703)

KEY IDEA You've probably been lectured to many times about things you should and shouldn't do. The problem is, it's easy to forget what you hear in a lecture. But what if you happen to learn **lessons** while being entertained by interesting, even unforgettable, characters? Those lessons may be the ones you carry with you for the rest of your life.

LIST IT On a sheet of notebook paper, list three or four of your favorite stories of all time. What lessons did they teach? Add the lessons to your list, and compare the list to those of your classmates.

Title	Lesson
The Giver	Knowledge comes from experience.



LITERARY ANALYSIS: CHARACTERISTICS OF FOLK TALES

Folk tales are stories that have been handed down through generations by being told out loud. Every culture has its own folk tales, but the stories often share certain characteristics.

- Each character usually represents a specific trait, or quality.
- The plot often centers on events that occur in a set of three.
- Many folk tales teach a lesson, or **moral**.

As you read the selections, pay attention to the way the characters and plot work together to teach a lesson.

READING STRATEGY: SUMMARIZE

When you **summarize** what you've read, you briefly retell the story's main points in your own words, focusing only on the most important details. To help you summarize, use a graphic organizer to record key information as you read each selection.

<i>Title and Culture:</i>	<i>Author:</i>	<i>Setting:</i>
<i>Characters:</i>		
<i>Events:</i>		
<i>Lesson or Moral:</i>		

Review: Predict

VOCABULARY IN CONTEXT

Each of the vocabulary words here is in these folk tales. Choose the word that completes each sentence.

WORD	commence	jostling	prime
LIST	humor	perilously	smugly

1. Don't get ahead in life by ____ others out of the way.
2. Sometimes it's better to ____ someone than to argue with him.
3. For the best results, ____ each day with a good attitude.
4. By wanting it all, she came ____ close to losing what she had.
5. Safety should be a ____ concern for all parents.
6. If you accept praise ____, you won't see much of it.

Jackie Torrence:
The Story Lady
Jackie Torrence was working as a librarian when one day her boss came looking for help: the library's storyteller hadn't shown up, and children were waiting. Torrence reluctantly took over. She became famous for retelling African-American folk tales, many of which were handed down by her grandfather. Torrence said that "long before TV or radio, all cultures used storytelling to instill values and heritage."



Jackie Torrence
1944–2004

Laurence Yep:
Folk Tale Collector
In addition to being an award-winning writer of books for young people, Laurence Yep researches and collects Chinese folk tales. ("Waters of Gold" came to the United States with Chinese immigrants who settled in California.) He feels that these stories have a "raw power" and mystery that appeal to all ages.



Laurence Yep
born 1948



MORE ABOUT THE AUTHOR

For more on Jackie Torrence and Laurence Yep, visit the **Literature Center** at ClassZone.com.

Brer Possum's Dilemma

Retold by
Jackie Torrence

Back in the days when the animals could talk, there lived ol' Brer Possum. He was a fine feller. Why, he never liked to see no critters in trouble. He was always helpin' out, a-doin' somethin' for others.

Ever' night, ol' Brer Possum climbed into a persimmon tree, hung by his tail, and slept all night long. And each mornin', he climbed outa the tree and walked down the road to sun 'imself.

One mornin', as he walked, he come to a big hole in the middle of the road. Now, ol' Brer Possum was kind and gentle, but he was also nosy, so he went over to the hole and looked in. All at once, he stepped
10 back, 'cause layin' in the bottom of that hole was ol' Brer Snake with a brick on his back.

Brer Possum said to 'imself, "I best git on outa here, 'cause ol' Brer Snake is mean and evil and lowdown, and if I git to stayin' around 'im, he jist might git to bitin' me."

So Brer Possum went on down the road.

But Brer Snake had seen Brer Possum, and he **commenced** to callin' for 'im.

"Help me, Brer Possum."

Brer Possum stopped and turned around. He said to 'imself, "That's ol'
20 Brer Snake a-callin' me. What do you reckon he wants?"

Well, ol' Brer Possum was kindhearted, so he went back down the road to the hole, stood at the edge, and looked down at Brer Snake.

"Was that you a-callin' me? What do you want?" **A**

ANALYZE VISUALS

What human **traits** do the animals in this image suggest? Tell how the artist creates this impression.

commence (kə-měns') v.
to start or begin

A FOLK TALES

The characters in folktales may be humans or animals with human characteristics. What human characteristics does Brer Possum have?



Brer Snake looked up and said, “I’ve been down here in this hole for a mighty long time with this brick on my back. Won’t you help git it offa me?”

Brer Possum thought.

“Now listen here, Brer Snake. I knows you. You’s mean and evil and lowdown, and if’n I was to git down in that hole and git to liftin’ that
30 brick offa your back, you wouldn’t do nothin’ but bite me.”

Ol’ Brer Snake just hissed.

“Maybe not. Maybe not. Maaaaaaaybe not.” **B**

Brer Possum said, “I ain’t sure ’bout you at all. I jist don’t know. You’re a-goin’ to have to let me think about it.”

So ol’ Brer Possum thought—he thought high, and he thought low—and jist as he was thinkin’, he looked up into a tree and saw a dead limb a-hangin’ down. He climbed into the tree, broke off the limb, and with that ol’ stick, pushed that brick offa Brer Snake’s back. Then he took off down the road.

40 Brer Possum thought he was away from ol’ Brer Snake when all at once he heard somethin’.

“Help me, Brer Possum.”

Brer Possum said, “Oh, no, that’s him agin.”

But bein’ so kindhearted, Brer Possum turned around, went back to the hole, and stood at the edge.

“Brer Snake, was that you a-callin’ me? What do you want now?”

Ol’ Brer Snake looked up outa the hole and hissed.

“I’ve been down here for a mighty long time, and I’ve gotten a little weak, and the sides of this ol’ hole are too slick for me to climb. Do you
50 think you can lift me outa here?”

Brer Possum thought.

“Now, you jist wait a minute. If’n I was to git down into that hole and lift you outa there, you wouldn’t do nothin’ but bite me.”

Brer Snake hissed.

“Maybe not. Maybe not. Maaaaaaaybe not.”

Brer Possum said, “I jist don’t know. You’re a-goin’ to have to give me time to think about this.”

So ol’ Brer Possum thought.

And as he thought, he jist happened to look down there in that hole
60 and see that ol’ dead limb. So he pushed the limb underneath ol’ Brer Snake and he lifted ’im outa the hole, way up into the air, and throwed ’im into the high grass.

Brer Possum took off a-runnin’ down the road. **C**

Well, he thought he was away from ol’ Brer Snake when all at once he heard somethin’.

B PREDICT

The characters disagree about what will happen if Brer Possum helps Brer Snake. From what you know about the characters so far, what do you predict will happen?

C SUMMARIZE

In your graphic organizer, briefly note the events described so far.

“Help me, Brer Possum.”

Brer Possum thought, “That’s him agin.”

But bein’ so kindhearted, he turned around, went back to the hole, and stood there a-lookin’ for Brer Snake. Brer Snake crawled outa the
70 high grass just as slow as he could, stretched ’imself out across the road, rared up, and looked at ol’ Brer Possum.

Then he hissed. “I’ve been down there in that ol’ hole for a mighty long time, and I’ve gotten a little cold ’cause the sun didn’t shine. Do you think you could put me in your pocket and git me warm?”

Brer Possum said, “Now you listen here, Brer Snake. I knows you. You’s mean and evil and lowdown, and if’n I put you in my pocket you wouldn’t do nothin’ but bite me.”

Brer Snake hissed.

“Maybe not. Maybe not. Maaaaaaaybe not.”

80 “No, sireee, Brer Snake. I knows you. I jist ain’t a-goin’ to do it.”

But jist as Brer Possum was talkin’ to Brer Snake, he happened to git a real good look at ’im. He was a-layin’ there lookin’ so pitiful, and Brer Possum’s great big heart began to feel sorry for ol’ Brer Snake.

“All right,” said Brer Possum. “You must be cold. So jist this once I’m a-goin’ to put you in my pocket.” **D**

So ol’ Brer Snake coiled up jist as little as he could, and Brer Possum picked ’im up and put ’im in his pocket.


Brer Snake laid quiet and still—so quiet and still that Brer Possum even forgot that he was a-carryin’ ’im around. But all of a sudden, Brer Snake
90 commenced to crawlin’ out, and he turned and faced Brer Possum and hissed.

“I’m a-goin’ to bite you.”

But Brer Possum said, “Now wait a minute. Why are you a-goin’ to bite me? I done took that brick offa your back, I got you outa that hole, and I put you in my pocket to git you warm. Why are you a-goin’ to bite me?”

Brer Snake hissed.

“You knowed I was a snake before you put me in your pocket.”

*And when you’re mindin’ your own business and you spot trouble,
100 don’t never trouble trouble ’til trouble troubles you.*  **E**

D FOLK TALES

Note how many times Brer Possum has come to help Brer Snake. What patterns are developing?

E FOLK TALES

Reread lines 99–100. Sometimes you may have to infer the **moral** of a folk tale, but in this case the moral is stated directly. Rephrase it in your own words.

Waters of Gold

Retold by Laurence Yep

Many years ago, there lived a woman whom everyone called Auntie Lily. She was Auntie by blood to half the county and Auntie to the other half by friendship. As she liked to say, “There’s a bit of Heaven in each of us.” As a result, she was always helping people out.

Because of her many kind acts, she knew so many people that she couldn’t go ten steps without meeting someone who wanted to chat. So it would take her half the day to go to the village well and back to her home. **F**

Eventually, though, she helped so many people that she had no more money. She had to sell her fields and even her house to her neighbor, a rich old woman. “If you’d helped yourself instead of others, you wouldn’t have to do this,” the neighbor said **smugly**. “Where are all those other people when you need them?”

“That isn’t why I helped them,” Auntie Lily said firmly. She wound up having to pay rent for the house she had once owned. She supported herself by her embroidery; but since her eyes were going bad, she could not do very much.

One day an old beggar entered the village. He was a ragbag of a man—a trash heap, a walking pig wallow. It was impossible to tell what color or what shape his clothes had once been, and his hair was as muddy and matted as a bird’s nest. As he shuffled through the village gates, he called out, “Water for my feet. Please, water for my feet. One little bowl of water—that’s all I ask.”

F FOLK TALES

What **trait** do you think Auntie Lily represents?

smugly (smŭg’lĕ) *adv.*
in a self-satisfied way

ANALYZE VISUALS

Compare the village in this picture to the village described in the story. In what ways are they similar?



Everyone ignored him, pretending to concentrate on their chores instead. One man went on replacing the shaft of his hoe. A woman swept her courtyard. Another woman fed her hens.

The beggar went to each in turn, but they all showed their backs to him.

After calling out a little while longer, the beggar went to the nearest
30 home, which happened to belong to the rich old woman. When he
banged at her door, he left the dirty outline of his knuckles on the clean
wood. And when the rich woman opened her door, his smell nearly took
her breath away.

Now it so happened that she had been chopping vegetables when the
beggar had knocked. When the beggar repeated his request, she raised her
cleaver menacingly. “What good would one bowl of water be? You’d need
a whole river to wash you clean. Go away.”

“A thousand pardons,” the old beggar said, and shambled on to
the next house.

40 Though Auntie Lily had to hold her nose, she asked politely, “Yes?”

“I’d like a bowl of water to wash my feet.” And the beggar pointed
one grimy finger toward them.

Her rich neighbor had stayed in her doorway to watch the beggar.
She scolded Auntie Lily now. “It’s all your fault those beggars come
into the village. They know they can count on a free meal.”

It was an old debate between them, so Auntie Lily simply said, “Any of
us can have bad luck.”

“Garbage,” the rich old woman declared, “is garbage. They must have
done something bad, or Heaven wouldn’t have let them become beggars.”

50 Auntie Lily turned to the beggar. “I may be joining you on the road
someday. Wait here.”

Much to the neighbor’s distress, Auntie Lily went inside and poured
water from a large jar in her kitchen into a bucket. Carrying it in both
hands, she brought it outside to the beggar and set it down.

The beggar stood on one leg, just like a crane, while he washed one
callused, leathery sole over the bucket. “You can put mud on any other
part of me, but if my feet are clean, then I feel clean.”

As he fussily continued to cleanse his feet, Auntie Lily asked kindly,
“Are you hungry? I don’t have much, but what I have I’m willing to
60 share.” **G**

The beggar shook his head. “I’ve stayed longer in this village than I
have in any other. Heaven is my roof, and the whole world my house.”

Auntie Lily stared at him, wondering what she would look like after
a few years on the road. “Are you very tired? Have you been on the road
for very long?”

G SUMMARIZE

What happens when Auntie Lily and the rich woman encounter the beggar? Record the events in your graphic organizer.

“No, the road is on me,” the beggar said, and held up his hands from his dirty sides. “But thank you. You’re the first person to ask. And you’re the first person to give me some water. So place the bucket of water by your bed tonight and do not look into it till tomorrow morning.” **H**

70 As the beggar shuffled out of the village again, Auntie Lily stared down doubtfully at the bucket of what was now muddy water. Then, even though she felt foolish, she picked it up again.

“You’re not really going to take that scummy water inside?” laughed the rich neighbor. “It’ll probably breed mosquitoes.”

“It seemed important to him,” she answered. “I’ll **humor** him.”

“Humoring people,” snapped the neighbor, “has got you one step from begging yourself.”

However, Auntie Lily carried the bucket inside anyway. Setting it down near her sleeping mat, she covered the mouth of the bucket with an old, 80 cracked plate so she wouldn’t peek into it by mistake, and then she got so caught up in embroidering a pair of slippers that she forgot all about the beggar and his bucket of water.

She sewed until twilight, when it was too dark to use her needle. Then, because she had no money for oil or candles, she went to sleep.

The next morning Auntie Lily rose and stretched the aches out of her back. She sighed. “The older I get, the harder it is to get up in the morning.”

H PREDICT

Reread lines 66–69. From what the beggar has said about Auntie Lily, what kind of thing do you predict will happen if she follows his instructions?

humor (hyōō’mēr) v. to give in to the wishes of

Detail from *Spring in the Old Village* (2001), Chen Jia Qi. Watercolor. Red Lantern Folk Art, Mukashi Collection. © The Mukashi Collection/SuperStock.



She was always saying something like that, but she had never stayed on her sleeping mat—even when she was sick. Thinking of all that day’s chores, she decided to water the herbs she had growing on one side of her house.

Her eyes fell upon the beggar’s bucket with its covering plate. “No sense using fresh water when that will do as well. After all, dirt’s dirt to a plant.”

Squatting down, she picked up the bucket and was surprised at how heavy it was. “I must have filled it fuller than I thought,” she grunted.

She staggered out of the house and over to the side where rows of little green herbs grew. “Here you go,” she said to her plants. “Drink deep.”

Taking off the plate, she upended the bucket; but instead of muddy brown water, there was a flash of reflected light and a clinking sound as gold coins rained down upon her plants.

Auntie Lily set the bucket down hastily and crouched, not trusting her weak eyes. However, where some of her herbs had been, there was now a small mound of gold coins. She squinted in disbelief and rubbed her aching eyes and stared again; but the gold was still there.

She turned to the bucket. There was even more gold inside. Scooping up coins by the handful, she freed her little plants and made sure that the stalks weren’t too bent.

Then she sat gazing at her bucket full of gold until a farmer walked by. “Tell me I’m not dreaming,” she called to him.

The farmer yawned and came over with his hoe over his shoulder.

“I wish I were dreaming, because that would mean I’m still in bed instead of having to go off to work.”

Auntie Lily gathered up a handful of gold coins and let it fall in a tinkling, golden shower back into the bucket. “And this is real?”

The farmer’s jaw dropped. He picked up one coin with his free hand and bit into it.¹ He flipped it back in with the other coins. “It’s as real as me, Auntie. But where did you ever get that?”

So Auntie Lily told him. And as others woke up and stepped outside, Auntie told them as well, for she still could not believe her luck and wanted them to confirm that the gold was truly gold. In no time at all, there was a small crowd around her. **I**

If the bucket had been filled with ordinary copper cash, that would have been more money than any of them had ever seen. In their wildest dreams, they had never expected to see that much gold. Auntie Lily stared at the bucket uncomfortably. “I keep thinking it’s going to disappear the next moment.”

I SUMMARIZE

In your own words, explain what happens to Auntie Lily.

1. **bit into it:** Gold is soft, so biting it is a way of testing its authenticity.

The farmer, who had been standing there all this time, shook his head. “If it hasn’t disappeared by now, I don’t think it will. What are you going
130 to do with it, Auntie?”

Auntie Lily stared at the bucket, and suddenly she came to a decision. Stretching out a hand, she picked up a gold coin. “I’m going to buy back my house, and I’m going to get back my land.”

The farmer knew the fields. “Those old things? You could buy a valley full of **prime** land with half that bucket. And a palace with the other half.”

“I want what I sweated for.” Asking the farmer to guard her bucket, Auntie Lily closed her hand around the gold coin. Then, as the crowd parted before her, she made her way over to her neighbor. **J**

140 Now the rich old woman liked to sleep late; but all the noise had woken her up, so she was just getting dressed when Auntie knocked. The old woman yanked her door open as she buttoned the last button of her coat. “Who started the riot? Can’t a person get a good night’s sleep?”

With some satisfaction, Auntie Lily held up the gold coin. “Will this buy back my house and land?”

“Where did you get that?” the old woman demanded.

“Will it buy them back?” Auntie Lily repeated.

The rich old woman snatched the coin out of Auntie Lily’s hand and bit into it just as the farmer had. “It’s real,” the old woman said
150 in astonishment.

“Will it?” Auntie asked again.

“Yes, yes, yes,” the old woman said crabbily. “But where did you ever get that much gold?”

When Auntie Lily told her the story and showed her the bucket of gold, the rich old woman stood moving her mouth like a fish out of water. Clasping her hands together, she shut her eyes and moaned in genuine pain. “And I sent him away. What a fool I am. What a fool.” And the old woman beat her head with her fists.

That very afternoon, the beggar—the ragbag, the trash heap, the
160 walking pig wallow—shuffled once more through the village gates with feet as dirty as before. As he went, he croaked, “Water for my feet. Please, water for my feet. One little bowl of water—that’s all I ask.” **K**

This time, people dropped whatever they were doing when they heard his plea. Hoes, brooms, and pots were flung down, hens and pigs were kicked out of the way as everyone hurried to fill a bucket with water. There was a small riot by the village well as everyone fought to get water at the same time. Still others rushed out with buckets filled from the jars in their houses.

prime (prīm) *adj.* first in quality or value

J FOLK TALES

Reread lines 129–139. What does Auntie Lily’s decision about how to spend her money say about her?

K PREDICT

How do you predict the townspeople will behave now that the beggar has returned?

“Here, use my water,” one man shouted, holding up a tub.
170 A woman shoved in front of him with a bucket in her arms. “No, no, use mine. It’s purer.”

They surrounded the old beggar, pleading with him to use their water, and in the process of **jostling** one another, they splashed a good deal of water on one another and came **perilously** close to drowning the beggar. The rich old woman, Auntie Lily’s neighbor, charged to the rescue.

“Out of the way, you vultures,” the rich old woman roared. “You’re going to trample him.” Using her elbows, her feet, and in one case even her teeth, the old woman fought her way through the mob.

No longer caring if she soiled her hands, the old woman seized the
180 beggar by the arm. “This way, you poor, misunderstood creature.”

Fighting off her neighbors with one hand and keeping her grip on the beggar with the other, the old woman hauled him inside her house. Barring the door against the rest of the village, she ignored all the fists and feet thumping on her door and all the shouts.

“I really wasn’t myself yesterday, because I had been up the night before tending a sick friend. This is what I meant to do.” She fetched a fresh new towel and an even newer bucket and forced the beggar to wash his feet.

When he was done, he handed her the now filthy towel. “Dirt’s dirt,
190 and garbage is garbage,” he said.

However, the greedy old woman didn’t recognize her own words. She was too busy trying to remember what else Auntie Lily had done. “Won’t you have something to eat? Have you traveled very far? Are you tired?” she asked, all in the same breath.

The old beggar went to the door and waited patiently while she unbarred it. As he shuffled outside, he instructed her to leave the bucket of water by her bed but not to look into it until the morning.

That night, the greedy old woman couldn’t sleep as she imagined the heap of shiny gold that would be waiting for her tomorrow. She waited
200 impatiently for the sun to rise and got up as soon as she heard the first rooster crow.

Hurrying to the bucket, she plunged her hands inside expecting to bring up handfuls of gold. Instead, she gave a cry as dozens of little things bit her, for the bucket was filled not with gold but with snakes, lizards, and ants. **L**

The greedy old woman fell sick—some said from her bites, some claimed from sheer frustration. Auntie Lily herself came to nurse her neighbor. “Take this to heart: Kindness comes with no price.”

The old woman was so ashamed that she did, indeed, take the lesson to
210 heart. Though she remained sick, she was kind to whoever came to her door.

jostling (jɒsˈtɪŋ) *n.*
roughly bumping,
pushing, or shoving
jostle *v.*

perilously (pəˈrɪləsli) *adv.* dangerously

L FOLK TALES

Why do you think the old woman gets this result when she tries to behave like Auntie Lily?



Detail from *Sunny Spring* (1999), Zhang Min. Watercolor. Red Lantern Folk Art, Mukashi Collection.
© The Mukashi Collection/SuperStock.

One day, a leper² came into the village. Everyone hid for fear of the terrible disease. Doors slammed and shutters banged down over windows, and soon the village seemed deserted.

Only Auntie Lily and her neighbor stepped out of their houses. “Are you hungry?” Auntie Lily asked.



“Are you thirsty?” the neighbor asked. “I’ll make you a cup of tea.”


The leper thanked Auntie Lily and then turned to the neighbor as if to express his gratitude as well; but he stopped and studied her.

“You’re looking poorly, my dear woman. Can I help?”

220 With a tired smile, the rich old woman explained what had happened. When she was finished, the leper stood thoughtfully for a moment.

“You’re not the same woman as before: You’re as kind as Auntie Lily, and you aren’t greedy anymore. So take this humble gift from my brother, the old beggar.”

With that, the leper limped out of the village; and as he left, the illness fell away from the old woman like an old, discarded cloak. But though the old woman was healthy again, she stayed as kind as Auntie Lily and used her own money as well and wisely as Auntie Lily used the waters of gold.  

 **FOLK TALES**
What moral does this story convey?

2. **leper**: a person suffering from the infectious disease of leprosy, which can result in bodily deformities.

Comprehension

- Recall** Where does Brer Possum meet Brer Snake?
- Clarify** Why doesn't Brer Possum want to help Brer Snake at first?
- Recall** At the beginning of "Waters of Gold," why does the old woman own Auntie Lily's land?

Literary Analysis

- Summarize** Review the graphic organizer you created for each tale. Then summarize one of the folk tales in your own words.

- Identify Characteristics of Folk Tales** Use a chart like the one shown to identify how each selection demonstrates the main characteristics of a folk tale.

	"Brer Possum"	"Waters of Gold"
<i>Characters Who Represent a Trait</i>	<i>Brer Snake: Sneaky</i>	
<i>Events That Occur in Sets of Three</i>		
<i>A Moral</i>		

- Classify a Tale** A fable is a type of folk tale that uses animal characters to teach a **moral** about human nature or the ways of the world. Which of these stories is a fable? Explain your answer.
- Compare and Contrast Characters** The characters in folk tales are often thought of as standing for good or evil. Consider the "good" characters in these two tales. Explain how they are alike and how they differ.
- Make Judgments** Which story's **lesson** is more useful in your everyday life? Explain your choice.

Extension and Challenge

- Reader's Circle** Jackie Torrence inherited "Brer Possum's Dilemma" from her great-grandfather, who had been enslaved. "Waters of Gold" was told by Chinese immigrant communities during the Great Depression. In a group, choose one of the stories and discuss how it might reflect the culture that created it. Questions to consider include the following:
 - What do you think life was like for the original tellers of the tale?
 - What traits does the story suggest are valuable?
 - What traits does the story seem to warn readers about?
 - Why might these traits have been significant to the original storytellers and their audiences? Why are they significant to you?



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

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

Choose the letter of the item you would associate with each vocabulary word as it is used in these selections.

1. **smugly:** (a) carrying a heavy load, (b) looking pleased with oneself, (c) riding an old bike
2. **prime:** (a) an excellent meal, (b) a small family, (c) a necessary decision
3. **commence:** (a) the opening scene, (b) a large rectangle, (c) a long meeting
4. **jostling:** (a) children laughing, (b) dogs barking, (c) crowds pushing
5. **perilously:** (a) singing in a choir, (b) walking on a tightrope, (c) having lunch
6. **humor:** (a) give in, (b) get angry, (c) get better



VOCABULARY IN WRITING

Which folk tale character changed more, Brer Possum or the rich old woman in “Waters of Gold”? Using two or more vocabulary words, write several sentences explaining your opinion. Here is a sample opening.

EXAMPLE SENTENCE

At first, the rich old woman smugly assumed that she was right.



R1.2 Use knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to understand content-area vocabulary.

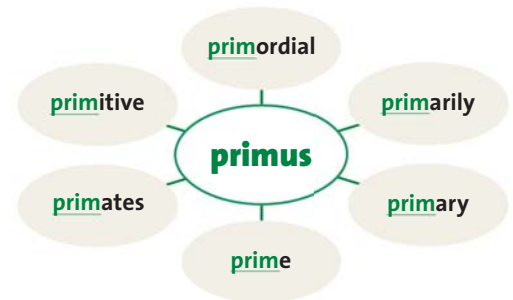
VOCABULARY STRATEGY: THE LATIN WORD *primus*

The vocabulary word *prime* comes from the Latin word *primus*, which means “first.” To determine the meaning of words that come from *primus*, use context clues and your understanding of the root’s meaning.

ACTIVITY Choose the word from the web that best completes each sentence. If necessary, consult a dictionary.

1. Before they learned to use fire, early people had a fairly ____ way of life.
2. The first three or four grades of school are called the ____ grades.
3. The highest category of mammals, which includes humans and apes, is called ____.
4. The citizens of the town were ____ from German backgrounds.
5. Some say that our solar system developed from a ____ gas cloud.

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



Sally Ann Thunder Ann Whirlwind

American Tall Tale Retold by Mary Pope Osborne

What makes a good COUPLE?



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

KEY IDEA You know who they are. Couples who just seem so right together that they radiate happiness when they walk down the street. Their **compatibility** might come from having similar personalities or interests, or even from respecting each other's differences. In this selection, a character who is larger than life meets her match.

WEB IT In a small group, create an idea web. Fill it with examples of compatible couples in books and movies, as well as those you know from your own life. Then expand the web by including your ideas about what makes the good couples good.



LITERARY ANALYSIS: CHARACTERISTICS OF TALL TALES

A **tall tale** is a humorously exaggerated story about impossible events. Like other folk tales, tall tales were originally passed along by being told out loud. Tall tales share these characteristics:

- They use exaggeration to make difficult situations seem incredible or funny.
- The hero or heroine is often bigger, stronger, and even louder than an ordinary person.
- The setting is usually the American frontier.

As you read, notice how these characteristics apply to “Sally Ann Thunder Ann Whirlwind.”

READING STRATEGY: VISUALIZE

Tall tales are often so exaggerated, funny, and action packed that you might be able to **visualize**, or picture, them as cartoons. To try this, look for descriptive details that appeal to your senses of touch, sound, and especially sight. Then picture the characters and action in your mind. Use a chart like the one shown to record descriptive words and phrases in “Sally Ann Thunder Ann Whirlwind.”

<i>Character or Event</i>	<i>Descriptive Words or Phrases</i>

VOCABULARY IN CONTEXT

The words listed help add humor to the tall tale. Place each word in the appropriate column in the chart. Use a dictionary to look up the words you don’t know.

WORD	forage	oblige
LIST	gigantic	varmint

<i>Know Well</i>	<i>Think I Know</i>	<i>Don't Know</i>

Female Heroes

As a child, Mary Pope Osborne says, she was “terrified of little things, like insects and worms and big dogs” and that “it was always a struggle to get over those fears.” Now she creates stories with the kind of fearless female heroes that she thinks would have made her “less of a frightened child.”



Mary Pope Osborne
born 1949

Background

An American Tradition In trying to claim new lands for building and farming, American settlers faced great challenges. Workers tested their endurance through chopping lumber and building railroads. Pioneers faced wild animals and brutal weather, as well as other difficulties. One way of coping with the difficulties life threw their way was to tell tall tales.

Bigger and Better The heroes and heroines of these tall tales were people like the settlers, but they were larger than life and able to handle any hardship that came along. Paul Bunyan and Pecos Bill are two fictional heroes that came out of this tradition. Others, like Davy Crockett, were real people whose adventures were told so many times that they became legendary.



MORE ABOUT THE AUTHOR AND BACKGROUND

To learn more about Mary Pope Osborne and tall tales, visit the Literature Center at ClassZone.com.

Sally Ann Thunder Ann Whirlwind

Retold by Mary Pope Osborne

One early spring day, when the leaves of the white oaks were about as big as a mouse's ear, Davy Crockett set out alone through the forest to do some bear hunting. Suddenly it started raining real hard, and he felt **obliged** to stop for shelter under a tree. As he shook the rain out of his coonskin cap, he got sleepy, so he laid back into the crotch of the tree, and pretty soon he was snoring.

Davy slept so hard, he didn't wake up until nearly sundown. And when he did, he discovered that somehow or another in all that sleeping his head had gotten stuck in the crotch of the tree, and he couldn't get it out.

10 Well, Davy roared loud enough to make the tree lose all its little mouse-ear leaves. He twisted and turned and carried on for over an hour, but still that tree wouldn't let go. Just as he was about to give himself up for a goner, he heard a girl say, "What's the matter, stranger?"

ANALYZE VISUALS

Examine the woman in the painting. What can you **infer** about her personality?

oblige (ə-blīj') v.
to force; require

Man Leaning on Tree, © 1991 by Michael McCurdy. From *American Tall Tales* by Mary Pope Osborne. Used by permission of Alfred A. Knopf, an imprint of Random House Children's Books, a division of Random House, Inc.



Even from his awkward position, he could see that she was extraordinary— tall as a hickory sapling, with arms as big as a keelboat tiller's. **A**

"My head's stuck, sweetie," he said. "And if you help me get it free, I'll give you a pretty little comb."

"Don't call me sweetie," she said. "And don't worry about giving me
20 no pretty little comb, neither. I'll free your old coconut, but just because I want to."

Then this extraordinary girl did something that made Davy's hair stand on end. She reached in a bag and took out a bunch of rattlesnakes. She tied all the wriggly critters together to make a long rope, and as she tied, she kept talking. "I'm not a shy little colt," she said. "And I'm not a little singing nightingale, neither. I can tote a steamboat on my back, outscreech a panther, and jump over my own shadow. I can double up crocodiles any day, and I like to wear a hornets' nest for my Sunday bonnet."

30 As the girl looped the ends of her snake rope to the top of the branch that was trapping Davy, she kept bragging: "I'm a streak of lightning set up edgeways and buttered with quicksilver. I can outgrin, outsnort, outrun, outlift, outsneeze, outsleep, outlie any **varmint** from Maine to Louisiana. Furthermore, *sweetie*, I can blow out the moonlight and sing a wolf to sleep." Then she pulled on the other end of the snake rope so hard, it seemed as if she might tear the world apart. **B**

The right-hand fork of that big tree bent just about double. Then Davy slid his head out as easy as you please. For a minute he was so dizzy, he couldn't tell up from down. But when he got everything going straight
40 again, he took a good look at that girl. "What's your name, ma'am?"

"Sally Ann Thunder Ann Whirlwind," she said. "But if you mind your manners, you can call me Sally."

From then on Davy Crockett was crazy in love with Sally Ann Thunder Ann Whirlwind. He asked everyone he knew about her, and everything he heard caused another one of Cupid's arrows to jab him in the gizzard.

"Oh, I know Sally!" the preacher said. "She can dance a rock to pieces and ride a panther bareback!"

"Sally's a good ole friend of mine," the blacksmith said. "Once I seen her crack a walnut with her front teeth."

50 "Sally's so very special," said the schoolmarm. "She likes to whip across the Salt River, using her apron for a sail and her left leg for a rudder!"

Sally Ann Thunder Ann Whirlwind had a reputation for being funny, too. Her best friend, Lucy, told Davy, "Sally can laugh the bark off a pine tree. She likes to whistle out one side of her mouth while she eats with the other side and grins with the middle!" **C**

A VISUALIZE

Reread lines 14–16.

What words and phrases help you picture Sally in your mind?

varmint (văr'mĭnt) *n.*
a troublesome person
or wild animal

B TALL TALES

Reread lines 30–36.

Notice the **metaphor** Sally uses to describe herself, as well as her other figures of speech. What is she saying about herself?

C TALL TALES

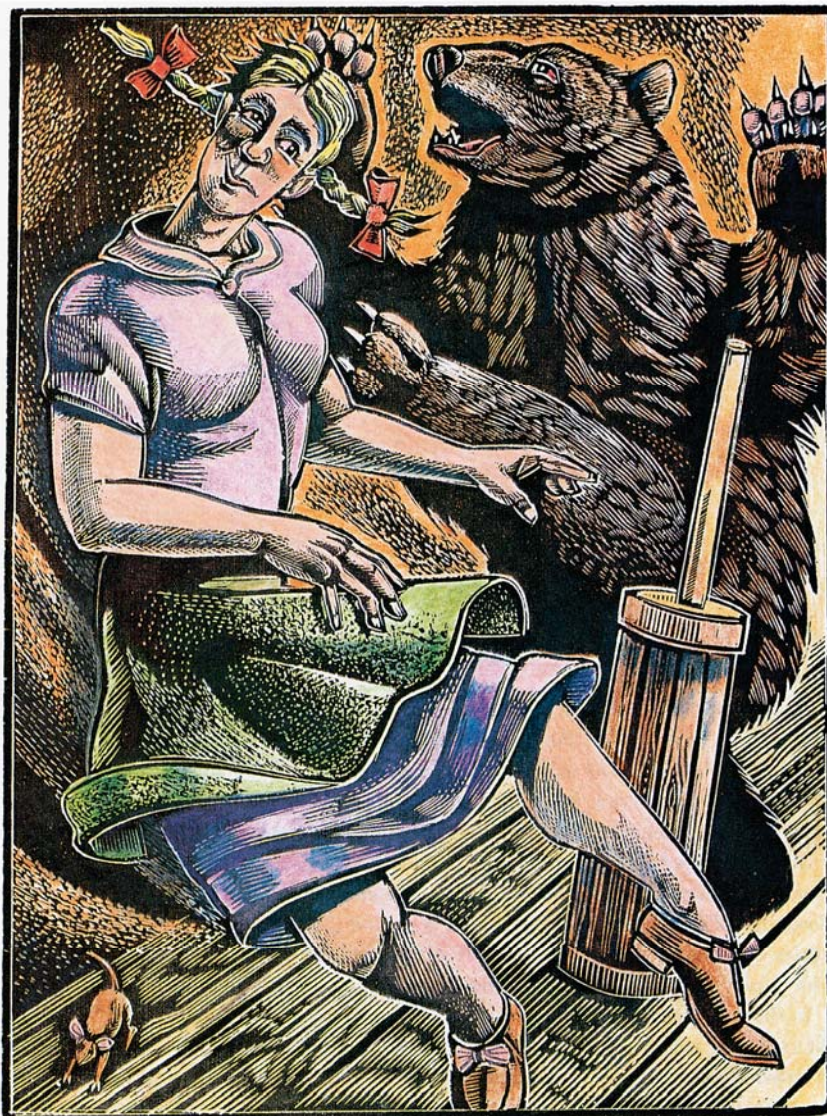
Reread the peoples' descriptions of Sally, starting with what the preacher says in lines 46–47. Which of her qualities have been exaggerated for humor or emphasis?

According to her friends, Sally could tame about anything in the world, too. They all told Davy about the time she was churning butter and heard something scratching outside. Suddenly the door swung open, and in walked the Great King Bear of the Mud Forest. He'd come to steal
60 one of her smoked hams. Well, before the King Bear could say boo, Sally grabbed a warm dumpling from the pot and stuffed it in his mouth.

The dumpling tasted so good, the King Bear's eyes winked with tears. But then he started to think that Sally might taste pretty good, too. So opening and closing his big old mouth, he backed her right into a corner.

Sally was plenty scared, with her knees a-knocking and her heart a-hammering. But just as the King Bear blew his hot breath in her face, she gathered the courage to say, "Would you like to dance?"

Woman and Bear, © 1991 by Michael McCurdy. From *American Tall Tales* by Mary Pope Osborne. Used by permission of Alfred A. Knopf, an imprint of Random House Children's Books, a division of Random House, Inc.



As everybody knows, no bear can resist an invitation to a square dance, so of course the old fellow forgot all about eating Sally and
70 said, “Love to.” **D**

Then he bowed real pretty, and the two got to kicking and whooping and swinging each other through the air, as Sally sang:

*We are on our way to Baltimore,
With two behind, and two before:
Around, around, around we go,
Where oats, peas, beans, and barley grow!*

And while she was singing, Sally tied a string from the bear’s ankle to her butter churn, so that all the time the old feller was kicking up his legs and dancing around the room, he was also churning her butter! **E**

80 And folks loved to tell the story about Sally’s encounter with another stinky varmint—only this one was a *human* varmint. It seems that Mike Fink, the riverboat man, decided to scare the toenails off Sally because he was sick and tired of hearing Davy Crockett talk about how great she was.

One evening Mike crept into an old alligator skin and met Sally just as she was taking off to **forage** in the woods for berries. He spread open his

D VISUALIZE

Reread lines 65–70. Notice the details that help you visualize Sally as she talks with the bear. Which details help you picture this scene as a cartoon?

E TALL TALES

Reread lines 77–79. What can you **infer** about Sally’s intelligence from her actions? How is Sally’s intelligence exaggerated?

forage (fôr’ij) v.
to search around for food or other supplies



Woman Beating Up Man
© 1991 by Michael McCurdy. From *American Tall Tales* by Mary Pope Osborne. Used by permission of Alfred A. Knopf, an imprint of Random House Children’s Books, a division of Random House, Inc.

gigantic mouth and made such a howl that he nearly scared himself to death. But Sally paid no more attention to that fool than she would have to a barking puppy dog.

However, when Mike put out his claws to embrace her, her anger rose
90 higher than a Mississippi flood. She threw a flash of eye lightning at him, turning the dark to daylight. Then she pulled out a little toothpick and with a single swing sent the alligator head flying fifty feet! And then to finish him off good, she rolled up her sleeves and knocked Mike Fink clear across the woods and into a muddy swamp. **F**

When the fool came to, Davy Crockett was standing over him. “What in the world happened to you, Mikey?” he asked.

“Well, I—I think I must-a been hit by some kind of wild alligator!” Mike stammered, rubbing his sore head.

Davy smiled, knowing full well it was Sally Ann Thunder Ann
100 Whirlwind just finished giving Mike Fink the only punishment he’d ever known.


That incident caused Cupid’s final arrow to jab Davy’s gizzard. “Sally’s the whole steamboat,” he said, meaning she was something great. The next day he put on his best raccoon hat and sallied forth¹ to see her.

When he got within three miles of her cabin, he began to holler her name. His voice was so loud, it whirled through the woods like a hurricane.

Sally looked out and saw the wind a-blowing and the trees a-bending. She heard her name a-thundering through the woods, and her heart
110 began to thump. By now she’d begun to feel that Davy Crockett was the whole steamboat, too. So she put on her best hat—an eagle’s nest with a wildcat’s tail for a feather—and ran outside. **G**

Just as she stepped out the door, Davy Crockett burst from the woods and jumped onto her porch as fast as a frog. “Sally, darlin’!” he cried. “I think my heart is bustin’! Want to be my wife?”

“Oh, my stars and possum dogs, why not?” she said.

From that day on, Davy Crockett had a hard time acting tough around Sally Ann Thunder Ann Whirlwind. His fightin’ and hollerin’ had no more effect on her than dropping feathers on a barn floor. At least that’s
120 what *she’d* tell *you*. He might say something else. 

gigantic (jĭ-găn’tĭk) *adj.*
extremely large

F VISUALIZE

Reread lines 89–94. Pay attention to the descriptive details in this passage. What do they help you see?

G TALL TALES

Reread lines 108–112. Describe Sally’s “best hat.” Why is the hat so appropriate for a tall-tale heroine like Sally?

1. **sallied forth**: set out.



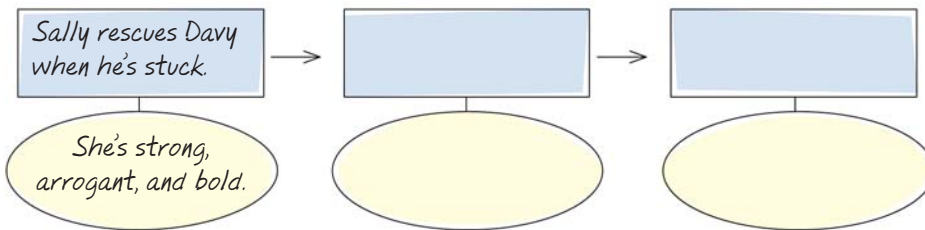
R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

Comprehension

- Recall** How does Davy Crockett meet Sally?
- Clarify** Why does Sally tie a string to the bear's ankle?
- Summarize** What happens when Mike Fink tries to scare Sally?

Literary Analysis

- Identify Characteristics of Tall Tales** In what ways is Sally a typical tall-tale character? Cite examples from the story.
- Visualize** Look at the visualizing chart you made as you read. Choose the character and event you can picture most clearly and sketch him, her, or it. Explain how the sketch reflects the notes in your chart.
- Evaluate Characters** Use a diagram to track the events that help Davy discover how **compatible** he and Sally are. For each event, note what Davy discovers about Sally. Are the characters a good couple? Why?



- Draw Conclusions** What would make Sally such an appealing character to early American settlers? Explain your answer.

Extension and Challenge

- Creative Project: Drama** In groups of two or three, select one of Sally's adventures and write it as a play. Act it out in front of the class. Pay close attention to the vivid and exaggerated details in each incident and find ways to include these details in your performance.
- SOCIAL STUDIES CONNECTION** Davy Crockett and Mike Fink are examples of real people whose adventures were turned into tall tales. Research one or two of their real-life accomplishments. Do their real roles in the American West resemble the roles they play in "Sally Ann Thunder Ann Whirlwind"?



RESEARCH LINKS

For more on Davy Crockett and Mike Fink, visit the **Research Center** at ClassZone.com.

Vocabulary in Context

VOCABULARY PRACTICE

Choose the word from the list that best fits the context of each sentence.

1. We saw an ugly-looking ____ digging around in our yard.
2. It seemed to be trying to ____ for acorns.
3. Its tail was extremely long, and its snout was ____ too.
4. Please ____ him and laugh at his jokes.

VOCABULARY IN WRITING

The exaggeration in this tall tale creates humor. Write several sentences that exaggerate the qualities of one or more of the characters. Use at least two of the vocabulary words. Here is an example.

EXAMPLE SENTENCE

*Davy's hands were so **gigantic** that they looked like whole sides of beef.*

VOCABULARY STRATEGY: DICTIONARY USAGE LABELS

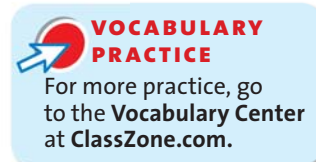
Not all words are appropriate to use in all situations. For example, if you were to look up the vocabulary word *varmint* in a dictionary, you might find the usage label DIALECT at the beginning or end of the entry. This label lets you know that the word is used only in certain regions of the country.

Usage labels may apply to some or all senses of a word. If they relate to only one definition, they are put with that definition. Here are some other usage labels that dictionaries frequently use:

- **ARCHAIC OR OBSOLETE:** a word or meaning that is rarely or never used anymore
- **INFORMAL:** a word or expression used in everyday speech and writing but not in formal situations
- **SLANG:** a word or expression that is appropriate in familiar talk with friends

PRACTICE Look up each term in a dictionary and note the usage label you find. If the label applies to only one definition, note that definition as well.

1. legit
2. wishy-washy
3. critter
4. anon
5. lazybones
6. ere



Two Ways to Count to Ten

Liberian Fable Retold by Frances Carpenter

The Race Between Toad and Donkey

Jamaican Fable Retold by Roger D. Abrahams

Would you rather be CLEVER *or strong?*



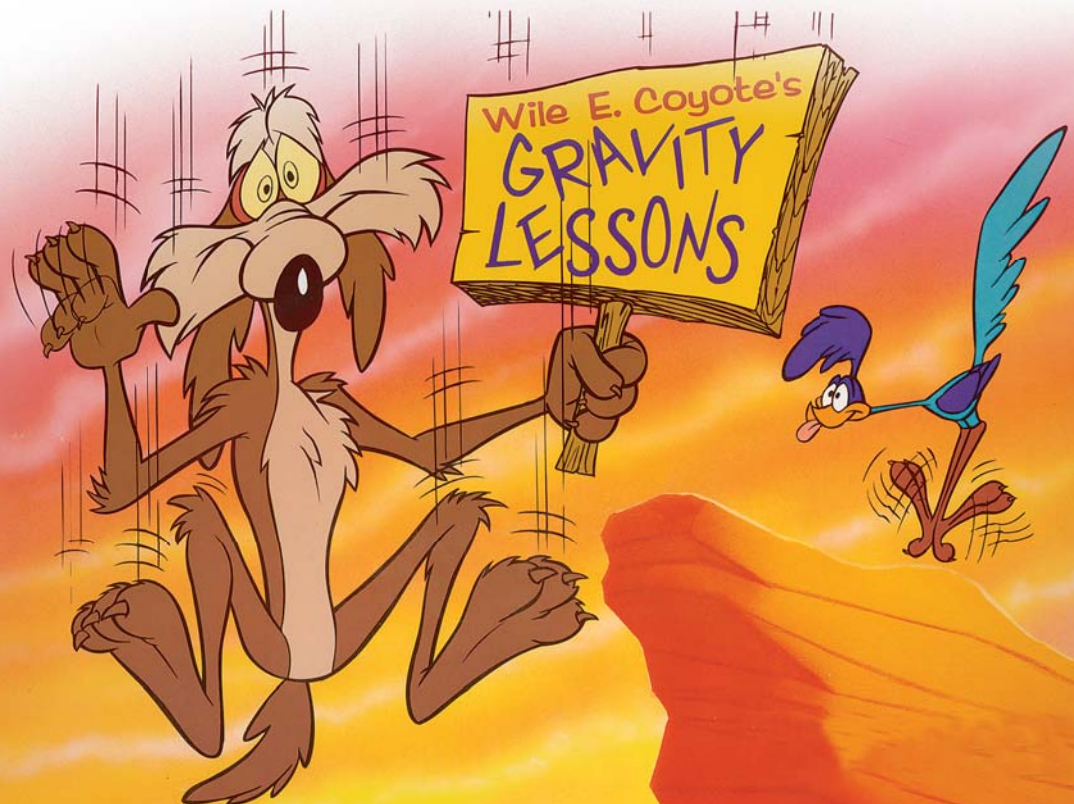
R3.1 Articulate the expressed purposes and characteristics of different forms of prose (e.g., short story, novel, novella, essay).

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

Also included in this lesson: **W2.2abc** (page 727)

KEY IDEA In every society, athletes come together to try to outrun, outthrow, and outjump one another. When it comes to sports, strength and speed seem to be the point of the game. Can sheer brainpower ever be enough to win such **contests**? The fables you're about to read explore this question.

QUICKWRITE Put yourself in the place of a professional athlete. What would you say it takes to win a championship? Spend a few minutes writing down what you think an athlete might say. Would the manager or coach of the team have the same answer?



LITERARY ANALYSIS: RECURRING THEME

Throughout the world, people speak different languages and have different customs—yet some feelings and experiences are remarkably similar. As a result, certain ideas are explored over and over again in a variety of stories. The selections you’re about to read offer a similar **theme**, or message about life. To identify this theme, pay attention to

- the characters and what traits they represent
- the contests
- who wins the contests
- how they win

When a theme appears in two or more works, it’s called a **recurring theme**. You can often find recurring themes in **fables**, which are brief stories that teach a lesson. As you read these two fables, notice that while they share the same theme, their stories are not identical. Each expresses the theme in its own way.

READING STRATEGY: SET A PURPOSE FOR READING

When you **set a purpose for reading**, you choose specific reasons for reading one or more works. Your purpose for reading “Two Ways to Count to Ten” and “The Race Between Toad and Donkey” is to identify the recurring theme and to find similarities and differences in how the fables express it. As you read the first fable, begin filling in a chart like the one shown.

	<i>“Two Ways to Count to Ten”</i>	<i>“The Race Between Toad and Donkey”</i>
<i>Who are the characters?</i>		
<i>What is the contest and who declares it?</i>		
<i>Who wins the contest? How?</i>		
<i>What do the characters learn?</i>		

Francis Carpenter: World Traveler

When Frances Carpenter was young, she and her family traversed the world. Africa, where her geographer father traveled for work, was one of their destinations.

Carpenter used the information gained on these trips in her writing.



Frances Carpenter
1890–1972

Roger D. Abrahams: Legendary Folklorist

Professor Roger D. Abrahams is one of the most respected scholars in the world of folklore.

He has written many books about the folk tales and legends of Africans and African Americans.

Living Traditions One place Abrahams collected folk tales is Jamaica. This island nation in the West Indies is home to a rich cultural tradition. Many Jamaicans are descendants of enslaved Africans who were taken to the island to work on plantations. The Africans brought their music, stories, and way of life with them. Jamaican life continues to reflect an African influence.



Roger D. Abrahams
born 1933



MORE ABOUT THE AUTHOR

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

Two Ways to Count to Ten

Retold by
Frances Carpenter

“Old Tanko has come! The Teller of Good Tales is here!” The news spread quickly through the Liberian village and in the faraway back country. Men, women, and children came running to the Palaver House, the big “talky-talk” hut which had room for them all. **A**

Everyone in that village knew Old Tanko, the Teller of Good Tales. Everyone there enjoyed his exciting stories. Whenever he wandered into their cluster of grass-roofed huts, they made him welcome.

“Ai, I’ll sing you a story,” Tanko said that day when he had finished the bowl of soup they set before him. “It will be a strange tale from the long ago.” He arranged his white robe and settled himself cross-legged on the earth floor.

The old man placed a very small gourd drum in his lap. And with his bony brown fingers, he began to tap lightly, lightly upon it.

“I had this tale from my grandfather,” he began. “He, too, was a great teller of tales.”

“What will the tale say to us, Tanko?” The headman of the village was speaking. He had squatted down on the ground, close to the old man.

“It will say there is more than one way to count to ten. It will also tell how, if you can guess the right way, you can even get yourself a king’s daughter for your wife.”

The people in the talky-talk house nodded to one another. They smiled. It was as if they were thinking, “This will be another good tale.” But no one spoke. In silence, they waited for Old Tanko to tell his story.

A THEME
What is the **setting** of this fable?

ANALYZE VISUALS
The animals in this tale are **personified**, or given human characteristics. What human traits are suggested by this picture of the antelope?



The little drum on the old man's knees soon began to whisper. "Tap! Tap! Tap-tap-tap!" And Tanko in his soft singing voice told this strange tale.

In the long, long ago, animals were not so different, one from the other. Oh, they had different shapes, just as they do today. But they lived together in friendship and peace. Like people, those of one animal tribe sometimes took their wives from those of a different tribe. Like you and me, in those times beasts could talk. And, like people, they had a king to rule over them.

In the place of this story, the leopard was king. Rich he was, beyond telling. Mighty was he in his power over the other beasts. All the animals obeyed him.

"Whom shall I name to rule after me when I shall die?" King Leopard said one day to his pretty daughter. "I must find one who is wise enough so that he can rule well. Yes, my dear daughter, I must seek out the cleverest beast in our jungle land. I shall make him a prince. He shall have you for his bride. And to me he shall be a son."

King Leopard was pleased with his idea, and he planned a great feast. His royal drums carried word of it far and wide through the jungle. And all the animals came.

There were good things to eat. There was plenty to drink. The drums beat. And the guests at King Leopard's feast danced for three days.

At last the king called them to make a huge circle. Stepping into its center, he called his pretty daughter to come to his side. Then he spoke in a loud voice.

"Listen to my words, friends!" he cried. "Someday I must die. Someday another king must rule in my place. I will choose him now from among you, so that he will be ready."

There was a murmur of wonder all through the crowd. The King had to order them to be quiet.

"I shall seek the cleverest among you, for your king must be wise. I shall name him Prince. He shall be to me a son and to my dear daughter a husband. He shall share all my riches. And when I die he shall be your king."

Shouts came from the eager guests at the King's feast. No doubt each animal hoped that the good fortune would be his.

Then King Leopard held up his hunting spear. "Look at this, my people! Watch!" And he flung the spear far up into the air.

"With this spear will I test you," he went on. "He who would be our prince must throw the spear toward the sky. He must send it so high that he can count to ten before it drops down to earth again." **B**

SOCIAL STUDIES CONNECTION



Liberia, a country on the west coast of Africa, is home to rain forests filled with elephants, chimpanzees, bush oxen, and antelopes. Leopards, once common there, are in danger of disappearing.

B THEME

Why is King Leopard setting up a contest? In your chart, write down how the contest works.

There was a buzz of talk among all the animals then. This would not be so hard to do, they thought.

One after another, they came forward to try their skill. Each jungle beast danced before King Leopard and his pretty daughter. Each one sang a song that told how well he would rule, if he were chosen.

First to try his luck was the elephant. He was so big that he could push
70 all the other beasts out of his way.

“I must be first,” he said to himself. “This task is too easy. Almost any one of us can do it.”

The elephant danced clumsily. He was very big and his body was heavy. Then, with his trunk in the air, he trumpeted all the fine deeds he would perform if he were prince. **C**

The great beast threw King Leopard’s spear up into the air.

“One! Two! Three!” he began counting. But he spoke slowly, as he did everything else. An elephant cannot easily hurry, you know.

Before the elephant had said, “Four!” the King’s spear had dropped
80 to earth. The proud beast hung his head so low that the tip of his trunk dragged on the ground. He knew he had failed.

Next came the bush ox. His wide gray horns swept the other beasts to the side.

“I’ll throw the spear up to the sun,” the huge animal sang while he danced. “I’ll be a strong husband for King Leopard’s daughter.” **D**

The bush ox picked the spear up in his mouth. With a mighty toss of his great head, he flung it far, far above his spreading horns.

“One! Two! Three! Four!” the bush ox counted more quickly than the elephant. But he, too, was slow. Before he could say “Five,” the spear was
90 down on the ground. He went off, ashamed, into the deep jungle.

The chimpanzee was third. He jumped up and down in a merry dance, and King Leopard’s daughter laughed at his antics. He beat his hairy chest with his two fists, and he sang of how much he would like to be king in the leopard’s place.

The young ape rose up straight on his hind legs. He held the spear in one hand, just like a man. With a twist of his long arm, he threw it up toward the sky.

“One-two-three-four-five-six-seven!” He chattered as fast as he could. The watching animals held their breaths. Surely, with such a quick
100 tongue, the chimpanzee would make the count.

But he did not! He had not even said, “Eight!” before he had caught the spear once more in his hand.

One by one, other animals tried to count to ten while the spear was still up in the air. One by one, they all failed.

C THEME

In fables, animal characters often represent human traits. What trait might the elephant represent?

D THEME

Why does the bush ox think he would make a good husband?

“It seems I must look somewhere else for a prince to rule when I am gone,” King Leopard spoke sadly.

Then out from the crowd stepped an antelope.

Beside the elephant, the bush ox, and even the chimpanzee, the young deerlike antelope seemed puny and weak. His legs were long, yet so slender that it was almost a wonder that they would hold up his body.

But the antelope spoke bravely.

“Let me try to throw your spear, O King,” he cried. “I would like well to marry your pretty daughter.”

“Ho! Ho!” The other animals burst into laughter. How could such a weak creature fling the King’s spear high enough to say more than two or three words? However could he hope to count up to ten? **E**

But the antelope would not be turned aside.

“I wish to try,” he insisted. And King Leopard nodded his head. He had promised a fair trial for all who wished to take part in this contest.

120 “Who can say what any creature can do until he has tried?” The King spoke to the crowd. “The antelope may throw the spear.” So the other beasts were moved back to give him room. **F**

When the antelope, on his slender legs, danced before the King, the leopard’s daughter cried out with pleasure. No one could deny that his steps were more graceful than those of the elephant, or of the bush ox, or the chimpanzee.

Then the antelope threw the spear. With a toss of his head, he flung it far up into the air. Before it could fall to earth, the clever beast called out two words. “Five! Ten!” he cried. “I have counted to ten. King Leopard
130 did not say how the count should be made.”


The leopard laughed then. He nodded his royal head.

“No, I did not say how the count was to be made,” he agreed. “And as everyone knows, one can count by fives as well as by ones. The antelope has won the contest. He has proved he is the cleverest of you all. He shall wed my dear daughter. He shall be king when I am gone.”

The other animals stared stupidly at the winner. They did not understand yet what had happened. But they could see that the antelope had outwitted the King.

At the wedding feast that King Leopard gave for his daughter, they all
140 cheered for the antelope, their new prince.

Old Tanko put his drum down in his lap.

“Remember this tale, friends,” he said to the crowd in the talky-talk hut. “Do not forget that it is not always the biggest nor the strongest, but sometimes the cleverest who wins the prize.” 

E THEME

Why do the other animals laugh at the antelope?

F THEME

Reread lines 118–122. What do you learn about King Leopard based on his treatment of the antelope?



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

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

Comprehension

- 1. Recall** To whom does Old Tanko tell the fable?
- 2. Clarify** Why does King Leopard want a clever husband for his daughter? Describe the contest he creates to find the husband.
- 3. Summarize** Summarize what happens when each of the following animals competes: the elephant, the bush ox, the chimpanzee, and the antelope.

Literary Analysis

- 4. Identify Characteristics of Fables** Which character in the fable do you think represents wisdom, or good judgment? Which character represents cleverness, or quick, original thinking? Cite evidence from the fable to support your answer.
- 5. Identify Theme** Sometimes the theme of a selection must be inferred. Other times, as with this selection, the theme is directly stated. What lines state the theme? Restate the theme in your own words.
- 6. Make Judgments** Was King Leopard’s contest a good way to find the next king? Explain why.

Comparing Recurring Themes

Finish filling in the chart column under “Two Ways to Count to Ten.” Add information that helped you understand how the fable expresses its theme.

	<i>“Two Ways to Count to Ten”</i>	<i>“The Race Between Toad and Donkey”</i>
<i>Who are the characters?</i>	<i>Old Tanko, King Leopard, King Leopard’s daughter, the elephant, the bush ox, the chimpanzee, and the antelope</i>	
<i>What is the contest and who declares it?</i>		
<i>Who wins the contest? How?</i>		
<i>What do the characters learn?</i>		

The RACE Between TOAD and DONKEY

Retold by
Roger D. Abrahams

One day, Master King decided to have a race and he would give a big prize to whoever won. Both Toad and Donkey decided to enter, but Toad got Donkey angry with all his boasting about how he'd win.

Now, the race was to be for twenty miles. So when Donkey looked at Toad he wondered out loud how any animal so small and powerless could hope to keep up with him. "I have very long legs, you know, as well as long ears and tail. Just measure our legs, and you'll see why you can't possibly hope to win this race." But Toad was stubborn—and he was smart, too—and he said that he was going to win the race. That just got
10 Donkey more vexed. **A**

ANALYZE VISUALS

On the basis of this image, which character would you **infer** is the cleverer of the two? Why?

A THEME

Note the character who will compete with Donkey. Why does Donkey think he'll win the race?



So Donkey told the king that he was ready to start, but the king said that he had to make the rules first. At each mile every racer had to sing out to indicate he had gotten that far—for the king wanted to know what was happening in the race, you know.

Now Toad is a smart little fellow, and he said to the king that he needed a little time to take care of business, so would he let him have a day or two. And the king said to the two of them, “You must come here first thing tomorrow.” Donkey objected, for he knew that Toad was a very trickifying creature, but the king wouldn’t listen. **B**

20 Now the toad had twenty children, and they all looked exactly alike. And while Donkey was sleeping, Toad took his twenty children along the racing ground, and at every milepost Toad left one of them. He told them that they must listen for Mr. Donkey, and whenever they heard him cry out, they should do so too. And Toad hid one of his children there behind each of those mileposts. **C**

So the race began the next day. Donkey looked around, and he was so sure in his heart that he was going to beat Toad that he sucked his teeth, *Tche*, to show everyone there how little he thought of Toad. “That little bit of a fellow Toad can’t keep up with me. I’ll even have a little time to
30 eat some grass along the way. *Tche*.”

So he just went a little way down the road and he stopped and ate some grass. He poked his head through the fence where he saw some good-looking sweet-potato tops and had a taste of some gungo peas. He took more than an hour to get to the first milepost. And as he got there, he bawled out, “Ha, ha, I’m better than Toad.” And the first child heard this, and he called, like all toads do:

Jin-ko-ro-ro, Jin-kok-kok-kok.

The sound really surprised Donkey, who of course thought he had gotten there first. Then he thought, “I delayed too long eating that grass. I must
40 run quicker this next mile.” So he set off with greater speed, this time stopping only for a minute to drink some water along the way. And as he got to the next post, he bawled out:

Ha! Ha! Ha! I’m better than Toad.

And then the second child called out:

Jin-ko-ro-ro, Jin-kok-kok-kok.

B THEME

Why does Donkey object to Toad’s request for more time?

C THEME

How does Toad plan to win the race? As you read, notice how Toad’s plan affects Donkey.

And Donkey said, “Lord, Toad can really move, for sure. Never mind, there are a lot more miles.” So he started, and when he reached the third milepost, he bawled:

Ha! Ha! Ha! I'm better than Toad.

50 And the third child sang:

Jin-ko-ro-ro, Jin-kok-kok-kok.

Now Donkey got very angry when he heard Toad answer him, and he started to smash the toad, but Toad, being a little fellow, hid himself in the grass.

Donkey was then determined to get to the next milepost before Toad, and he took his tail and he switched it like a horsewhip and he began to gallop. And he got to the fourth milepost and he bawled:

Ha! Ha! Ha! I'm better than Toad.

And out came the answer from the fourth child.

60 When he heard that, he stood there and began to tremble, and he said, “My goodness, what am I going to do? I’m going to have to run so fast I really kick that hard, hard dirt.” And he galloped off faster than he ever had before, until he reached the fifth milepost. And now he was very tired, and out of breath. He just barely had enough wind to bawl:

Ha! Ha! Ha! I'm better than Toad.

And then he heard:

Jin-ko-ro-ro, Jin-kok-kok-kok.

This time he was really angry, and he raced on harder than ever. But at each milepost he bawled out the same thing, and at each he heard the
70 same answer. And Donkey got so sad in his mind that he just gave up after a while, sad because he knew he had lost that race.

So through Toad’s smartness, Donkey can never be a racer again. **D**
Jack Mandora me no choose one.¹ 🌀

SOCIAL STUDIES CONNECTION



Many Jamaicans speak Creole, which combines elements of English, Spanish, French, and a variety of African languages.

D THEME

Restate the lesson or theme of the fable in your own words.

1. **Jack Mandora me no choose one:** Traditionally, Jamaican storytellers make this statement at the end of a tale. In Creole, it means “Don’t blame me for the story I’ve just told.”



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

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

Comprehension

- 1. Recall** What are the rules of the race between Toad and Donkey?
- 2. Clarify** What do Toad’s children do to help him?
- 3. Represent** Draw three profiles of Donkey. Complete each by showing Donkey’s expression at the beginning, middle, and end of the race.

Literary Analysis

- 4. Identify Characteristics of Fables** What human abilities or traits does Donkey represent? What traits does Toad represent? Give examples from the story to support your answers.
- 5. Make Judgments** In your view, did Toad win the contest fairly? Explain.
- 6. Evaluate Theme** Recall the theme you identified for this fable. Then think of another fable or story in which this same message appears. Why do you think this theme is repeated in different fables or stories?

Comparing Recurring Themes

Now that you have read both fables, finish filling in your chart. Then state the recurring theme the selections share.

	<i>“Two Ways to Count to Ten”</i>	<i>“The Race Between Toad and Donkey”</i>
<i>Who are the characters?</i>	<i>Old Tanko, King Leopard, King Leopard’s daughter, the elephant, the bush ox, the chimpanzee, and the antelope</i>	<i>Master King, Toad, Donkey, Toad’s 20 children</i>
<i>What is the contest and who declares it?</i>		
<i>Who wins the contest? How?</i>		
<i>What do the characters learn?</i>		
<i>What’s the recurring theme?</i>		



Writing for Assessment

1. READ THE PROMPT

In writing assessments, you will often be asked to compare and contrast two works that are similar in some way, such as the two fables with a similar theme.

PROMPT

While the fables “Two Ways to Count to Ten” and “The Race Between Toad and Donkey” communicate the same recurring theme, they express this theme in different ways. In four or five paragraphs, compare and contrast the ways in which the fables convey their message. Cite details from the fables to support your response.

STRATEGIES IN ACTION

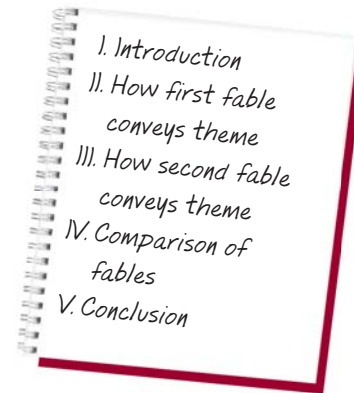
1. I have to make sure I understand the message both fables share.
2. I need to identify the similarities and differences in how the fables express the message.
3. I should give examples from the fables to help explain my ideas.

2. PLAN YOUR WRITING

Using your chart, identify the ways each fable conveys the theme. Then think about how you will set up your response.

- Do you want to focus on each fable in a separate paragraph and then write a paragraph comparing them, as shown in the sample outline?
- Do you want to compare each element—characters, contests, and theme—in a separate paragraph and then point out the differences between the stories in another paragraph?

Once you have decided, outline the order of your paragraphs.



3. DRAFT YOUR RESPONSE

Introduction Introduce the fables and tell what recurring theme they share. Then state your main idea, which should include an overview of the similarities and differences in the ways the fables convey the theme.

Body Use your chart and outline as a guide to the key points of your comparison. If you’re using an outline that’s similar to the sample, make sure you discuss the characters, contests, and theme for each selection.

Conclusion Wrap up with a restatement of your main idea and a reminder about how different stories can have the same theme.

Revision Make sure your sentences vary in structure.

Cause-and-Effect Essay

One sure lesson in the literature of this unit is that actions have consequences. Make a choice, and results—intended or otherwise—follow. When one thing brings about the next, in literature or in life, that’s a cause-and-effect relationship. The **Writer’s Road Map** will guide you in writing a cause-and-effect essay.

WRITER’S ROAD MAP

Cause-and-Effect Essay

WRITING PROMPT 1

Writing from the Real World Write an essay about a cause-and-effect relationship that you think is important or interesting. Make sure you can show clearly how one event caused another event to happen.

Topics to Consider

- an event in your life, such as changing schools or moving
- a community development, such as a curfew or a new community center
- a new school policy, such as removing lockers or adding a lounge

WRITING PROMPT 2

Writing from Literature The literature in this unit is full of cause-and-effect relationships. Write an essay that traces a cause-and-effect relationship in a literary work.

Topics to Consider

- failure to heed warnings (“Orpheus and Eurydice,” “Icarus and Daedalus,” “Phaëthon”)
- the consequences of war (“Young Arthur,” *Sir Gawain and the Green Knight*)



WRITING TOOLS

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

KEY TRAITS

1. IDEAS

- Identifies a true **cause-and-effect relationship**
- Presents a **thesis statement** that explains the connection between causes and effects
- Includes **facts, examples, and other details** to support each cause and effect

2. ORGANIZATION

- Presents causes and effects in a sensible **order**
- Shows the relationship between causes and effects by using **transitions**
- Has an interesting **introduction** and a **conclusion** that summarizes the cause-and-effect relationship

3. VOICE

- Has a **tone** that is appropriate for the audience and purpose

4. WORD CHOICE

- Explains each cause and effect with **precise language**

5. SENTENCE FLUENCY

- Varies **sentence lengths** to add interest and sophistication

6. CONVENTIONS

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



Part 1: Analyze a Student Model

Online

INTERACTIVE MODEL
CLASSZONE.COM

Zachary Eckler
Robbins Park Charter School

Our Dog Chip

“This is a big decision,” my mother said, looking at me with her best mother look. “A dog is a lot of work. For this reason alone, it’s going to change your life!”

Because I could see how serious she was, I said, “I know, Mom. You’re right.” The truth is, however, I didn’t know what was ahead. As it turned out, getting our dog Chip caused us a ton of trouble, a whole load of work, and a lot of joy, too.

The trouble came first. We adopted Chip from the nearby shelter when he was two. The woman there told us Chip had had “a couple of failed adoptions.” That was code for “trouble,” but we didn’t know it. Because my sister and I liked Chip, we brought him home. The first night, we learned that Chip didn’t care if we called him or not. Accordingly, when he got loose the first time, there was no getting him back. He ran around as long as he wanted. Worse, he found my neighbors’ pet rabbit and knocked over its cage. Then he started running down that poor bunny. Dad got there about one second before it was too late. My neighbors weren’t too happy. The first week, we also found out how much Chip liked the taste of carpets. Actually, he didn’t like the ones that cost \$4.98 at Save-a-Buck—no way! He preferred the new living-room carpet. A few days later, he also showed us another great talent he had—he could take bites out of our sofa. For these reasons, I thought Chip might have one more “failed adoption,” but somehow we kept him.

KEY TRAITS IN ACTION

Introduction uses dialogue to hook readers.

Thesis statement identifies a true **cause-and-effect relationship** (dog caused trouble, work, and joy).

Transitions signal cause and effect.

Includes **examples to support** the first effect (that Chip caused trouble). Uses a variety of **sentence lengths**.

25 Chip caused us a lot of work, too. He has so much energy, and we have a small apartment. So Mom said he had to be walked or run three times a day. Worse, I had to carry a scoop, gloves, and bags with me. I had to take Chip out during rainstorms, in baking heat, and in the snow and ice. When it was late and I just wanted to lie on the sofa, there was still the evening walk to do.

30 Luckily, Chip turned out to be more than a lot of trouble and work. He actually turned out to be good for our family. In a funny kind of way, he brought my sister and me together. Because I'm all sports and guy stuff and she's all ballet and girl stuff, we used to avoid each other. With the dog, though, we had to work out plans for taking care of him. 35 We played with him together, too. As a result, Chip helped me figure out that my sister isn't as weird as I thought she was. Also, everybody in the house loved Chip once he calmed down, because he gave us all such great greetings. He could also tell when we were upset and liked to snuggle up and help.

40 As it turned out, getting Chip did change my whole life. He made it harder sometimes and better many other times. Now I know that when people say that dogs are a lot of work, they're right. Still, because of the pleasure that results, having a dog is worth it.

Uses **precise language** to describe the second effect (that Chip caused the writer to work hard).

Presents all three effects in a sensible **order**. The writer uses a friendly, conversational **tone** as he describes the third effect (that Chip brought joy to the family).

Conclusion summarizes the cause-and-effect relationship.

Part 2: Apply the Writing Process

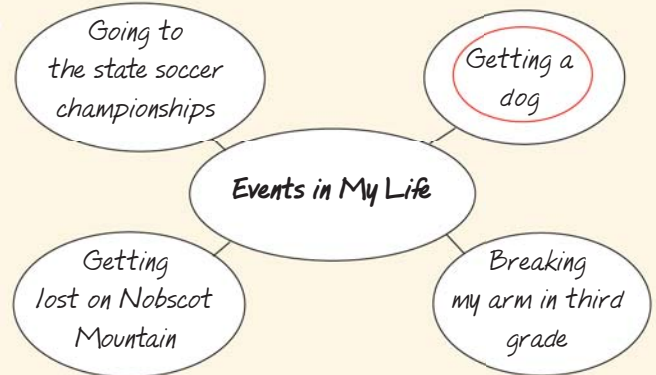
PREWRITING

What Should I Do?

1. Brainstorm to find a topic.

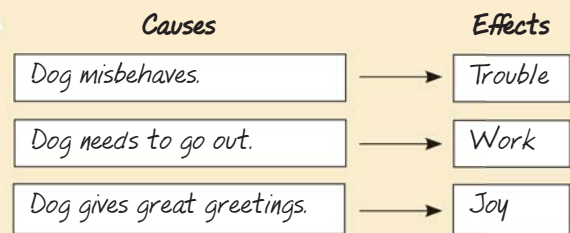
Review the prompts on page 736 and choose the one you prefer. Create a cluster map with a bulleted item from the prompt in the center. Then think of experiences that you have had or read about that relate to that item. Don't edit. Just write!

What Does It Look Like?



2. Chart the causes and effects.

You might show one cause with several effects or several causes that led to one effect. But remember, just because one event follows another doesn't mean that one event caused the other. "Stacie went out in the rain and caught the flu" is an example of a **false cause**. Not everyone who goes out in the rain gets sick.



3. Write a thesis statement.

Base your thesis on your chart. Zachary Eckler's thesis has three key points: his dog (1) caused him trouble and (2) led to lots of work but (3) made him happy.

Working thesis statement:

Our dog Chip caused trouble at first, and he still needs lots of walks and attention. But he is fun to be around, so I wouldn't trade him for anything.

4. Collect evidence to support each key point.

Evidence is anything that explains, demonstrates, or otherwise clarifies your point. You might include facts, reasons, examples, or other details.

Key point 1: trouble

Evidence:

- almost killed the Hansens' pet rabbit
- chewed our new carpet
- ruined the arm of the living-room sofa

DRAFTING

What Should I Do?

1. Choose an organizational pattern.

This writer described each effect first and then explained its cause. Another option is to describe the cause or causes first and then describe one or more effects. To learn more about outlining, see page R40.

What Does It Look Like?

- I. Adopting our dog
 - A. Mom said having a dog would be lots of work.
 - B. Thesis: Dog brought us trouble, work, and joy.
- II. Trouble
 - A. Chip almost killed the neighbors' pet rabbit.
 - B. He chewed on the carpet and sofa.
- III. Work
 - A. He has to be walked or run three times a day.
 - B. He needs to go out even if I'm tired or the weather is bad.
- IV. Joy
 - A. My sister and I play with Chip.
 - B. He gives everyone great greetings.
- V. Results of adopting a dog
 - A. Chip changed my life.
 - B. Having a dog is worth all the hard work.

2. Tell how and why.

Don't include examples, facts, and other details just to fill up space. Instead, help your reader understand how and why something happened.

The trouble came first. The first night, we learned that Chip didn't care if we called him or not. Accordingly, when he got loose the first time, there was no getting him back. He ran around as long as he wanted. Worse, he found my neighbors' pet rabbit and knocked over its cage.

3. End powerfully.

Your conclusion should clearly summarize the cause-and-effect relationship, but it should go further too. It might reflect on the events, show how the topic is important, or include a call to action.

TIP Before you revise, look back at the key traits on page 728 and at the criteria and peer-reader questions on page 734.

As it turned out, getting Chip did change my whole life. He made it harder sometimes and better many other times. Now I know that when people say that dogs are a lot of work, they're right. Still, because of the pleasure that results, having a dog is worth it.

Summary

Significance

REVISING AND EDITING

What Should I Do?

1. Start out strong.

- Use a **hook**—something special or surprising, like humor, drama, a question, or a quotation—to draw the reader in.
- **Underline** your first sentence or two. If these lines seem ordinary or boring, add **fresh details**, a **question**, or a bit of **dialogue**.

What Does It Look Like?

My mother said getting a dog was a big decision.
 “This is a big decision,” my mother said, looking at me with her best mother look. “A dog is a lot of work. For this reason alone, it’s going to change your life!”

2. Don’t be vague.

- Make sure you **support each key point** with evidence.
- Don’t just state the evidence. **Explain** it.
- **Circle** your evidence and explanations. If you don’t have many circles, see what you can do to **tell your reader more**.

He has so much energy, and we have a small apartment. So Mom said he had to be walked or run three times a day. Worse, I had to carry a scoop, gloves, and bags with me. I had to take Chip out during rainstorms, in baking heat, and in the snow and ice.

3. Connect your ideas.

- Draw a **box** around each transition you used.
- Ask a peer reader to point out places where the order or organization is unclear.
- **Add transitions** where you need them.

See page 734: Cause-Effect Transitions

My sister and I used to avoid each other. With the dog, though, we had to work out plans for taking care of him. We played with him together, too. As a result, Chip helped me figure out that my sister isn’t as weird as I thought she was.

4. Use long, short, and medium sentences.

- Find and **bracket** your longest sentence. Also, look for several short sentences in a row.
- Does your essay have too many long, confusing sentences? Does your essay have too many short, immature-sounding sentences?
- Revise your essay to **vary sentence lengths**.

~~[The first week, we also found out how much Chip liked the taste of carpets, but not the kind of carpets that cost \$4.98 at Save-a-Buck, no way, he preferred the new living room carpet.]~~

The first week, we also found out how much Chip liked the taste of carpets. Actually, he didn’t like the ones that cost \$4.98 at Save-a-Buck—no way! He preferred the new living-room carpet.

Preparing to Publish

Cause-and-Effect Essay

Consider the Criteria

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

Ideas

- ✓ focuses on a true cause-and-effect relationship
- ✓ presents a thesis that explains how causes and effects are connected
- ✓ includes supporting facts, examples, and other details

Organization

- ✓ has a sensible order, with an introduction, body, and conclusion
- ✓ includes transitions

Voice

- ✓ maintains an appropriate tone

Word Choice

- ✓ uses precise language

Sentence Fluency

- ✓ varies sentence lengths

Conventions

- ✓ uses correct grammar, spelling, and punctuation

Ask a Peer Reader

- What cause-and-effect relationship does my essay explain?
- Where should I add transitions?
- Where should I improve my explanations or support?

Cause-Effect Transitions

accordingly

as a result

because

consequently

for this reason

if . . . then

so

therefore

Check Your Grammar

- Remember, *it's* means "it is." The word *its* (without the apostrophe) is a possessive pronoun; *its* shows ownership.

He found my neighbors' pet rabbit and knocked over ^{its} cage.

See page R52: Pronouns

- Be sure elements in your sentences are parallel. For example, when you have items in a series, present them all in the same types of phrases or clauses.

I had to carry a scoop, gloves, and bring bags with me.

See page R64: Parallel Structure

Writing Online



PUBLISHING OPTIONS

For publishing options, visit the Writing Center at ClassZone.com.

ASSESSMENT PREPARATION

For writing and grammar assessment practice, go to the Assessment Center at ClassZone.com.

**SPEAKING AND LISTENING**

Presenting an Oral Summary

At the end of your essay, you summarized a cause-effect relationship. You can summarize a book, article, or story and educate others by presenting your summary.

Planning the Presentation

1. **Choose a subject.** You might choose a book you have read, a story from this textbook, or an article from a newspaper or magazine. Your audience will notice your level of enthusiasm, so choose a subject that truly interests you.
2. **Find the main ideas and most significant details.** Reread the text you chose. Ask yourself, What are the most important ideas that the writer wants me to know about this topic? Which details help explain the main ideas, and which are interesting but not directly related? Your audience will expect you to have a comprehensive, thorough understanding of the material.
3. **Develop an outline.** Restate the main ideas and significant details accurately in simple, clear language. Most of your outline should be in your own words, but you may include quotations from the text.
4. **Make some practice presentations.** Don't just read from your outline. Instead, make eye contact with audience members and talk to them, using your outline as a guide.

Delivering the Presentation

1. **Be calm and confident.** If you forget which point is next, glance at your outline. Try to keep your voice **modulated**—not too loud, not too soft. Also, make sure you **enunciate**, which means pronounce words clearly.
2. **Find out how you did.** Ask audience members, Was any part of my presentation unclear? Do you think I really understood the source I summarized, or did I focus on superficial details that should have been left out?

See page R81: Evaluate an Oral Summary

Reading Comprehension

ASSESS

The practice test items on the next few pages match skills listed on the Unit Goals page (page 617) 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.

- Characteristics of Myths and Tales
- Cultural Values
- Chronological Order
- Cause and Effect
- Compound Words
- Homographs
- Compound Sentences
- Complex Sentences

DIRECTIONS Read these selections and answer the questions that follow.

King Midas had pleased the god Dionysus, and so Dionysus promised to give Midas anything he wished. Midas wished that everything he touched would turn to gold.

from **The King Who Wished for Gold**

retold by **Anne Rockwell**

As soon as he reached his palace, the king ordered a grand and extravagant feast to be set before him. All kinds of rare and expensive delicacies were prepared because Midas thought, After all, if I am so rich, why should I spare any expense?

And then he sat down to eat.

But the piece of bread he picked up hardened in his hand and turned to gold. Slices of meat became slabs of glimmering gold. He picked up his cup of wine, and slippery liquid gold gagged him so that he could not drink.

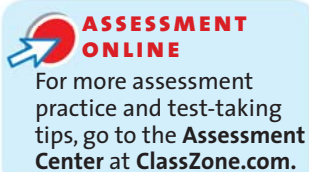
- 10 Poor King Midas realized that for all his newfound wealth he would soon starve to death if he could not eat or drink. Suddenly he hated the gift that he had wanted so much. He lifted his hands toward the sky and said, "Please, Lord Dionysus, forgive me for making such a foolish wish. I beg you, set me free from my own greed and stupidity!"

Dionysus was full of pity for the situation Midas had created for himself. Because he was a kindly and forgiving god, he immediately canceled the charm that had made everything King Midas touched turn to gold.

- 20 But he said to him, "Just to be sure that no trace of this charm remains, I want you to go and wash yourself at the source of the River Sardis. Where the spring spouts forth in clouds of spray, scrub your entire body and hair and beard until you wash all the gold away."

King Midas did as the god had told him. Dionysus had been right, for sprinkles of gold spangled the stream when he washed himself in it. To this day, gold flows through that river—the very gold that King Midas washed from himself.

From then on, King Midas was content with his rose garden and never again wished for gold and great wealth.



from The Three Wishes

Ricardo E. Alegría

Many years ago, there lived a woodsman and his wife. They were very poor but very happy in their little house in the forest. Poor as they were, they were always ready to share what little they had with anyone who came to their door. They loved each other very much and were quite content with their life together. Each evening, before eating, they gave thanks to God for their happiness.

One day, while the husband was working far off in the woods, an old man came to the little house and said that he had lost his way in the forest and had eaten nothing for many days. The woodsman's wife had little
10 to eat herself, but, as was her custom, she gave a large portion of it to the old man. After he had eaten everything she gave him, he told the woman that he had been sent to test her and that, as a reward for the kindness she and her husband showed to all who came to their house, they would be granted a special grace. This pleased the woman, and she asked what the special grace was.

The old man answered, "Beginning immediately, any three wishes you or your husband may wish will come true."

When she heard these words, the woman was overjoyed and exclaimed, "Oh, if my husband were only here to hear what you say!"

20 The last word had scarcely left her lips when the woodsman appeared in the little house with the ax still in his hands. The first wish had come true.

The woodsman couldn't understand it at all. How did it happen that he, who had been cutting wood in the forest, found himself here in his house? His wife explained it all as she embraced him. The woodsman just stood there, thinking over what his wife had said. He looked at the old man who stood quietly, too, saying nothing.

Suddenly he realized that his wife, without stopping to think, had used one of the three wishes, and he became very annoyed when he
30 remembered all of the useful things she might have asked for with the first wish. For the first time, he became angry with his wife. The desire



for riches had turned his head, and he scolded his wife, shouting at her, among other things, “It doesn’t seem possible that you could be so stupid! You’ve wasted one of our wishes, and now we have only two left! May you grow ears of a donkey!”

He had no sooner said the words than his wife’s ears began to grow, and they continued to grow until they changed into the pointed, furry ears of a donkey!

When the woman put her hand up and felt them, she knew what had
40 happened and began to cry. Her husband was very ashamed and sorry, indeed, for what he had done in his temper, and he went to his wife to comfort her.

The old man, who had stood by silently, now came to them and said, “Until now, you have known happiness together and have never quarreled with each other. Nevertheless, the mere knowledge that you could have riches and power has changed you both. Remember, you have only one wish left. What do you want? Riches? Beautiful clothes? Servants? Power?”

The woodsman tightened his arm about his wife, looked at the old
50 man, and said, “We want only the happiness and joy we knew before my wife grew donkey’s ears.”

No sooner had he said these words than the donkey ears disappeared. The woodsman and his wife fell upon their knees to ask forgiveness for having acted, if only for a moment, out of covetousness and greed. Then they gave thanks for all their happiness.

Comprehension

DIRECTIONS *Answer these questions about the excerpt from “The King Who Wished for Gold.”*

1. Why does Midas order a large feast?
 - A He wants to eat like the gods.
 - B He thinks he is wealthy enough to spend as much as he wants.
 - C He hopes to see the food and drink become gold treasures.
 - D He wants to share his fortune.
2. What happens after Midas sits down to eat?
 - A Dionysus sends him to the river.
 - B He wishes to be wealthy.
 - C No one attends his feast.
 - D Food turns to gold in his hand.
3. What causes King Midas to hate the gift he had wanted so much?
 - A He wants to please Dionysus.
 - B He realizes he cannot eat or drink.
 - C He remembers that he loves his roses.
 - D He is bored with all of the gold.

4. Why is Dionysus' behavior in lines 15–18 characteristic of a Greek myth?
- A He shows supernatural power.
 - B He becomes extremely angry.
 - C He proves that he is an immortal.
 - D He knows that Midas is a fool.

5. Which aspect of the natural world does this myth explain?
- A how gold came to be in the river
 - B why rose gardens became popular
 - C why rivers have springs
 - D how thunder forms in the sky

6. Which words in lines 1–9 are clues to the order of events in this myth?
- A after all, became
 - B ordered, turned
 - C before, but
 - D as soon as, then

DIRECTIONS *Answer these questions about the excerpt from “The Three Wishes.”*

7. Which event causes the woodsman to become angry with his wife?
- A The wife gives food to the old man.
 - B The woodsman is suddenly home.
 - C The wife wastes one of the wishes.
 - D The old man rewards the wife.
8. Which quality does the woodsman stand for in this tale?
- A simplicity C honesty
 - B laziness D foolishness

9. After the wife grows donkey ears, the
- A old man grants three wishes
 - B woodsman comforts his sad wife
 - C wife shares her food
 - D old man knocks on the door

DIRECTIONS *Answer this question about both selections.*

10. Which value is most likely prized by the cultures that gave us these two stories?
- A Respect your elders.
 - B Be kind to strangers.
 - C Appreciate what you have.
 - D Work steadily toward a goal.

Written Response

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

11. On the basis of “The King Who Wished for Gold,” what human traits do you think the ancient Greeks valued?

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

12. What lessons do King Midas and the couple in “The Three Wishes” learn about happiness and wealth?

Vocabulary

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

1. Which is the likely definition of the compound word *newfound* in line 10 of “The King Who Wished for Gold”?
“Poor King Midas realized that for all his newfound wealth he would soon starve to death if he could not eat or drink.”
A unexpectedly returned
B recently acquired
C up-to-date
D earned
2. In line 1 of “The Three Wishes,” the compound word *woodsman* refers to someone who
A works in the forest
B lives outdoors
C loves nature
D plants trees
3. Which is the likely definition of the compound word *overjoyed* in line 18 of “The Three Wishes”?
“When she heard these words, the woman was overjoyed and exclaimed, ‘Oh, if my husband were only here to hear what you say!’”
A almost happy
B too happy
C unhappy
D extremely happy

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

The last word had scarcely left her lips when the woodsman appeared in the little house with the ax still in his hands.

4. Which sentence uses *last* as it is used in line 20 of “The Three Wishes”?
A She was the last one out of the pool.
B I wonder if that new worker will last.
C He is the last person I want to see.
D At long last, you may all go home.
5. Which sentence uses *left* as it is used in line 20 of “The Three Wishes”?
A According to the map, we turn left.
B Liberal groups are sometimes called “the left.”
C She left the room hastily.
D They left the lights on all night.
6. Which sentence uses *still* as it is used in line 21 of “The Three Wishes”?
A It felt hotter when the wind died and the air became still.
B Still, I can’t go shopping until the car is repaired.
C The play is still being performed at the 6th Street Theater.
D They used a still photograph to promote the movie.

Writing & Grammar

DIRECTIONS *Read this passage and answer the questions that follow.*

(1) One of the most famous magicians was Harry Houdini. (2) Whose original name was Erich Weisz. (3) Houdini was born in Hungary in 1874. (4) He later moved to America. (5) Houdini did not get very far in his education. (6) But he loved to read. (7) One day, he read a book by Robert-Houdin, a famous magician. (8) He decided he would be a magician too. (9) He named himself “Houdini” after Robert-Houdin.

1. How might you combine sentence 1 and fragment 2 to form a complex sentence?
 - A One of the most famous magicians was Harry Houdini; Houdini’s original name was Erich Weisz.
 - B Harry Houdini’s original name was Erich Weisz, and he was one of the most famous magicians.
 - C One of the most famous magicians was Harry Houdini, whose original name was Erich Weisz.
 - D Harry Houdini was one of the most famous magicians, and his original name was Erich Weisz.

2. How might you combine sentences 3 and 4 to form a compound sentence?
 - A Houdini, who was born in Hungary in 1874, later moved to America.
 - B After he was born in Hungary in 1874, Houdini moved to America.
 - C Although he was born in Hungary in 1874, Houdini later moved to America.
 - D Houdini was born in Hungary in 1874; he later moved to America.

3. How might you combine sentences 5 and 6 to form a complex sentence?
 - A Although Houdini did not get very far in his education, he loved to read.
 - B Houdini did not get very far in his education; still, he loved to read.
 - C Houdini did not get very far in his education, but he loved to read.
 - D He loved to read; however, Houdini did not get very far in his education.

4. How might you combine sentences 8 and 9 to form a compound sentence?
 - A Because he decided he would be a magician too, he named himself “Houdini” after Robert-Houdin.
 - B After he decided he would be a magician too, he named himself “Houdini” after Robert-Houdin.
 - C He named himself “Houdini” after Robert-Houdin when he decided he would be a magician too.
 - D He decided he would be a magician too, and he named himself “Houdini” after Robert-Houdin.



Ideas for Independent Reading

Which questions from Unit 6 made an impression on you? Continue exploring them with these books.

Do you think before you act?

Nothing but the Truth
by Avi

In this “documentary novel,” 13-year-old Philip Malloy faces dire consequences when he defends his right to freedom of speech. The story is presented through fictional memos, letters, diary entries, and official school documents.

When JFK Was My Father
by Amy Gordon

When 13-year-old Georgia Hughes’s family life is changed drastically, she creates a fantasy family in which President Kennedy is her father. What will she do when the time comes to consider reality and leave her fantasies behind?

Honus and Me
by Dan Gutman

Are you willing to risk a guilty conscience? Twelve-year-old Joe Stoshack discovers a baseball card worth half a million dollars—in someone else’s attic. As he wrestles with his conscience, will he decide to keep the card?

Should people always reach for the stars?

Purely Rosie Pearl
by Patricia Cochrane

Two young girls—one an optimist and one a pessimist—help each other endure the hardships of the Great Depression. Is either philosophy right, or is the answer somewhere in between?

Through My Eyes
by Ruby Bridges

Could you be optimistic about your future in the face of awful experiences? Learn how Ruby Bridges kept her dreams alive as the only African-American first grader in a newly desegregated school in 1960.

Jazmin’s Notebook
by Nikki Grimes

Fourteen-year-old Jazmin has been passed along from one foster home to another. When she is finally given a chance to realize her dream of becoming a writer, will she achieve her goal despite the obstacles?

Is there a job you were born to do?

Zack
by William Bell

During a tough year at his new school, Zack discovers that a distant relative of his was a former slave who fought in the American Revolution. What he finds when he researches his family history will surprise you.

Promises to the Dead
by Mary Downing Hahn

Twelve-year-old Jesse promises Lydia, a dying runaway slave, that he will bring her young son Perry to relatives in Baltimore. Along the way, Jesse learns young Perry’s true heritage and has to reevaluate everything he’s ever known.

Trouble River
by Betsy Byars

Dewey Martin, a 12-year-old boy living in the 1800s, is left behind to tend the family farm while his parents go to Hunter City. Fearing an Indian raid, Dewey, his grandmother, and their dog, Charlie, set off on a small raft on the uncharted Trouble River—the only escape!

