



The Choices We Make

Visual Prompt: You may have heard the saying “A picture is worth a thousand words.” What story does this picture tell? What makes you say this? What do you predict you will learn in this unit?

Unit Overview

This unit introduces the year-long focus on “choices,” using a variety of genres to investigate this theme. You will examine texts that present characters who, for personal or cultural reasons, have made choices about the way they live their lives. You will analyze fiction and nonfiction texts and create and present original works that express the concept of choice. In creating these original texts, you will engage in the writing process, including collaborating with your peers in Writing Groups.

GOALS

- To analyze genres and their organizational structures
- To examine the function of narrative elements
- To apply techniques to create coherence and sentence variety in writing
- To apply revision techniques in preparing drafts for publication

ACADEMIC VOCABULARY

effect
 effective
 consequences
 coherence
 internal coherence
 external coherence
 theme
 metaphor
 objective
 subjective

Literary Terms

genre
 denotation
 connotation
 stanza
 narrative
 sensory details
 figurative language
 characterization
 myth
 plot
 symbol
 symbolism
 objective camera angle
 subjective camera angle

Contents

Activities

1.1	Previewing the Unit	4
1.2	Exploring the Concept of Choice	5
1.3	Choices and Consequences: Paired Poetry	9
	Poetry: “The Road Not Taken,” by Robert Frost	
	Poetry: “Choices,” by Nikki Giovanni	
1.4	Exploring the Personal Narrative	14
	Novel: Excerpt from <i>Staying Fat for Sarah Byrnes</i> , by Chris Crutcher	
	>Introducing the Strategy: Metacognitive Markers	
1.5	Analyzing Incident, Response, Reflection	18
	Autobiography: from <i>Dust Tracks on a Road</i> , by Zora Neale Hurston	
1.6	Analyzing Language	21
	Memoir: from <i>Bad Boy</i> , by Walter Dean Myers	
1.7	Timed Writing: Choosing a Topic and Drafting a Personal Narrative	28
1.8	Once Upon a Time: Revising the Beginning	31
1.9	Can You Sense It? Revising the Middle	33
	Personal Narrative: “Why Couldn’t I Have Been Named Ashley?” By Imma Achilike	
	>Introducing the Strategy: Looping	
1.10	Tie It Together: Revising the Ending	39
	Embedded Assessment 1: Revising a Personal Narrative About Choice	41
1.11	Previewing Embedded Assessment 2: Expanding Narrative Writing	43
1.12	Poor Choices: “Phaethon”	47
	Myth: “Phaethon,” by Bernard Evslin	
1.13	Flight to Freedom	58
	Myth: “Daedalus and Icarus,” from <i>Greek Myths</i> by Geraldine McCaughrean	
	>Introducing the Strategy: Diffusing	

1.14	A Matter of Pride 64 Myth: “Arachne,” by Olivia E. Coolidge	64
1.15	Symbolic Thinking 68	68
1.16	Animals as Symbols: Aesop’s Fables71 Fable: “The Lion, the Fox, and the Stag,” from <i>Aesop’s Fables</i>	71
1.17	Analyzing Visual Techniques74 *Film Clip: <i>The Mighty</i> , directed by Peter Chelsom	74
1.18	Creation Myths from Around the Globe 77 Informational Text: “A Note from the Author,” by Virginia Hamilton Myth: “Huveane and Clay People,” from <i>Voices of the Ancestors: African Myth</i> , by Tony Allan, Fergus Fleming, and Charles Phillips Myth: “Mbombo,” from <i>Voices of the Ancestors: African Myth</i> , by Tony Allan, Fergus Fleming, and Charles Phillips Myth: “Raven and the Sources of Light,” by Donna Rosenberg	77
Embedded Assessment 2: Creating an Illustrated Myth.....		83

Language and Writers Craft

- Verb Tenses (1.5)
- Creating Coherence and Sentence Variety (1.6)
- Analogies (1.7)
- Coherence (1.7)
- Punctuating Coordinate Adjectives (1.9)
- Pronouns and Antecedents (1.14)

*Texts not included in these materials.

Previewing the Unit

LEARNING STRATEGIES:

QHT, Collaborative Groups, Summarizing

My Notes

ACADEMIC VOCABULARY

Effect and **effective** are words you will encounter often in academic courses. When we talk about the **effect** of changes or the effect of a metaphor, we are referring to the way one thing acts upon another. So we are asking you to be able to describe how one thing influences another. The adjective **effective** refers to something that is successful in producing a desired or intended result.

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and summarize the knowledge and skills necessary to complete Embedded Assessment 1 successfully.

Making Connections

In this unit, you will read a variety of genres, including poetry, autobiography, memoir, myth, and fable. You will also learn more about personal narratives and will write and revise one of your own. By the end of the unit, after studying myths and fables, you will also write and illustrate a myth. Before starting the unit, answer the Essential Questions that follow.

Essential Questions

Based on your current knowledge, how would you answer these questions?

1. How do authors use narrative elements to create a story?
2. What are the elements of **effective** revision?

Developing Vocabulary

Look again at the Contents page and use a QHT strategy to analyze and evaluate your knowledge of the Academic Vocabulary and Literary Terms for the unit.

Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Revising a Personal Narrative about Choice. While reading, underline or highlight key skills and knowledge you will need to be successful with the assignment.

Your assignment is to revise the personal narrative with reflection you previously drafted. Use the revision techniques you have learned in this unit, including meeting in a Writing Group, to improve the beginning, middle, and end of your narrative. You will also write a text explaining the revisions you made to improve your first draft and the effect of the changes on the final piece.

Paraphrase what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

INDEPENDENT READING LINK

The first half of this unit will focus on personal narratives. Choose from the genres of memoir, biography, or autobiography to read during this unit. Select a book that looks interesting to you and seems manageable.

Learning Targets

- Paraphrase and analyze quotes related to choices.
- Consider choices for independent reading.

LEARNING STRATEGIES:
Brainstorming, Paraphrasing

Paraphrasing Ideas

1. In the graphic organizer below, paraphrase each quote in the first column and write a personal response to the quote in the second column. Remember that to paraphrase means to put information in your own words.

Read and Paraphrase What is the author saying?	Personal Response To what extent do you agree or disagree with what the author is saying about choice?
1. "Life is the sum of all your choices." — Albert Camus	
2. "While we are free to choose our actions, we are not free to choose the consequences of our actions." — Stephen R. Covey	
3. "The strongest principle of growth lies in human choice." — George Eliot	
4. "The last of the human freedoms is to choose one's attitude." — Victor Frankl	
5. "The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he chooses to stand at time of challenge and controversy." — Dr. Martin Luther King, Jr.	
6. "I believe the choice to be excellent begins with aligning your thoughts and words with the intention to require more from yourself." — Oprah Winfrey	

Exploring the Concept of Choice

LEARNING STRATEGIES:
Brainstorming, Paraphrasing

Literary Terms

A literary **genre** is the category or class to which a literary work belongs; epic poetry, mythology, and science fiction are all examples of literary genres.

My Notes

Your Choices as a Reader One choice that you will make is what you will read in your own time. Respond to the following questions in your Reader/Writer Notebook.

2. Think about the content of your favorite books.
 - What have you enjoyed reading in the past?
 - What is your favorite book, favorite type of book, or favorite author?
3. Think about the manageability of the texts you have enjoyed reading in the past.
 - How do you feel about long books?
 - Do you like a novel with short chapters or longer sections?
 - What was the last book you read from cover to cover?
 - Do you usually read a book in one or two days or does it take you longer to finish a book?
4. Do you have a favorite genre?

Preview the book you've selected:

- What do the front and back cover show you?
- What type of visual is shown?
- What types of fonts and colors are used?
- Are there awards or brags? What do they say?
- What do these elements tell you about the book?

Read the first few pages.

- Does this seem interesting?
- Does the text make sense so far?
- Does this seem too hard, too easy, or just right?

After considering the content and purpose of the independent reading in this unit, do you want to continue reading the book you chose or choose something else?

5. Create an **INDEPENDENT READING PLAN** for the text you have chosen.

- I have chosen to read

by

because

- I will create time to read by
- I should finish this text by

As you read, think like a writer; notice the way the author tells his or her own story (in a memoir or autobiography) or the story of the subject (in a biography). Your teacher may ask you to respond to your reading by asking you specific questions about your text. You may also have the opportunity to apply a specific skill or strategy you've practiced in class to your independent reading.

Your Choices as a Writer

6. What types (genres) of texts do you enjoy writing the most?

7. What types (genres) of texts do you enjoy writing the least?

8. Do you choose to write outside of school? Explain.

9. Examine the chart on the next page.

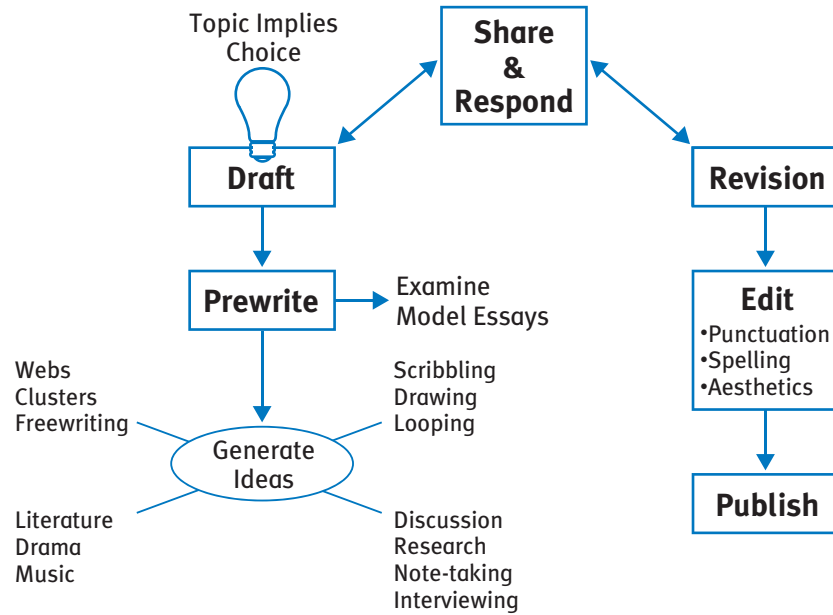
- Why is writing a process?
- What part(s) of the writing process are you most familiar with?
- What part(s) of the writing process are you least familiar with?

My Notes

Exploring the Concept of Choice

My Notes

Writing as a Process



YOUR WRITING GOALS

Writing strengths that I plan to continue:

Skills I hope to grow:

Preparing Your Portfolio Your portfolio will be a place for you to collect, review, and revise the work you do during each unit of instruction. Use your brainstorming about choice, the quotes, your response to the quotes, and your reflection, planning, and goal setting as a reader and writer to create a **portfolio cover**. Creatively express your ideas. The largest thing on your cover should be the word “Choice.”

Choices and Consequences: Paired Poetry

ACTIVITY
1.3

Learning Targets

- Analyze choices and consequences presented in a text.
- Analyze and compare diction choices in two different texts on the same topic.

Before Reading

1. In the poem you will be reading, the narrator comes to a “fork in the road.” This is an example of **figurative**, not **literal**, language, as the phrase does not refer to an eating utensil in a driving lane. How would you describe a “fork in the road”?

2. In your Reader/Writer Notebook, create a web titled “My Choices” to brainstorm the choices you have faced and decisions you have made in your life. Think about large and small choices from the past and in the present. You will return to this web throughout the unit.

Add these ideas to the second section of your **portfolio cover**. Use words, phrases, or pictures, and then label this section “personal choices.”

3. Poetry is a literary form you probably have had experience with as a reader or writer or both. What do you know about poetry as a literary form? How is it different from prose writing?

Like narratives, poetry is written from a point of view. Remember that *first-person point of view* is written from a character’s point of view and uses words like “I,” “me,” and “mine.” *Third-person point of view* is written from a narrator’s point of view and uses words like “he,” “she,” and “they.”

During Reading

4. Mark the text by highlighting or underlining unfamiliar words. Marking the text helps you engage in close reading and organize your textual evidence after reading. During your second reading, paraphrase each **stanza**. It is also important to examine both **denotation** and **connotation** of unfamiliar words as a part of close reading.

LEARNING STRATEGIES:
Activating Prior Knowledge,
Webbing, Marking the
Text, Close Reading,
Brainstorming, Drafting

My Notes

Literary Terms

A word’s **denotation** is its exact, literal meaning. **Connotation** is the suggested or implied meaning or emotion associated with a word, beyond its literal definition.

A **stanza** describes a division of lines into equal groups. Robert Frost’s “The Road Not Taken” is divided into 4 stanzas of 5 lines each.

WORD CONNECTIONS

Roots and Affixes

Narrative comes from the Latin word *narrare*, which means “to tell” or “to make known.” The root *narra-* appears in the English words *narrate*, *narration*, and *narrator*.

Choices and Consequences: Paired Poetry

GRAMMAR & USAGE Punctuation

Writers use punctuation in poetry to cluster ideas and communicate meaning for the reader.

- A *period* ends a thought and creates dramatic effect.
- An *exclamation point* adds emphasis.
- The *semicolon* combines two like ideas without adding the finality of a period.
- The *comma* marks a pause and may build on or clarify something previously stated.
- The *dash* indicates anticipation of something to follow.

KEY IDEAS AND DETAILS

Summarize each stanza of the poem, and then explain how the poem's meaning is developed through the progression of the four stanzas.

My Notes

ABOUT THE AUTHOR

Robert Frost (1874–1963) was one of America's most popular twentieth-century poets. For much of his life, he lived on a farm in New Hampshire and wrote poems about farm life and the New England landscape. His apparently simple poems, however, have many layers of meaning.

Poetry

The Road Not Taken

by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could

5 To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim
Because it was grassy and wanted wear,
Though as for that the passing there

10 Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I marked the first for another day!
Yet knowing how way leads on to way

15 I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less traveled by,

20 And that has made all the difference.



ABOUT THE AUTHOR

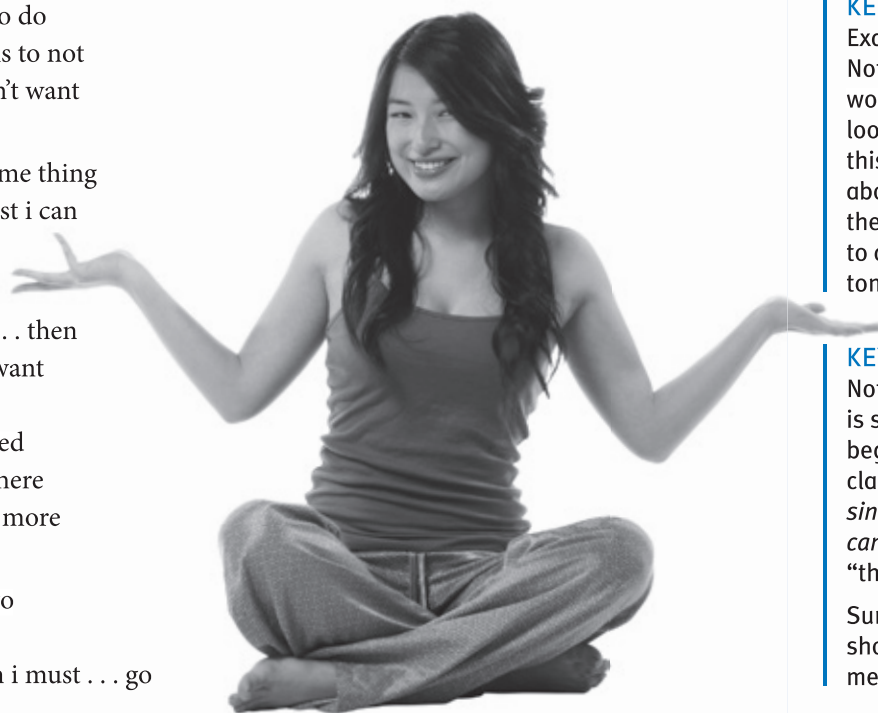
Nikki Giovanni is a popular poet and professor of English. Over the years, she has won numerous writing awards. Her writing often focuses on individuals and their choices to make a difference.

Poetry

Choices

by Nikki Giovanni

- if i can't do
what i want to do
then my job is to not
do what i don't want
- 5 to do
it's not the same thing
but it's the best i can
do
if i can't have
- 10 what i want . . . then
my job is to want
what i've got
and be satisfied
that at least there
- 15 is something more
to want
since i can't go
where i need
to go . . . then i must . . . go
- 20 where the signs point
though always understanding
parallel movement
isn't lateral
when i can't express
- 25 what i really feel
i practice feeling
what i can express
and none of it is equal
i know
- 30 but that's why mankind
alone among the animals
learns to cry

**My Notes**

KEY IDEAS AND DETAILS
Examine Giovanni's diction. Notice the choice of the word *job*. Use resources to look up the denotation of this word, and then think about the connotation of the word. How does it add to a sense of Giovanni's tone or attitude?

KEY IDEAS AND DETAILS
Notice how each stanza is set up in a similar way, beginning with an adverbial clause (*if I can't . . . ; since I can't . . . ; when I can't . . .*) followed by a "then . . ." phrase. Summarize each stanza to show their similarities in meaning.

Choices and Consequences: Paired Poetry

My Notes

After Reading

5. Use the graphic organizer to compare and contrast the two poems.

"The Road Not Taken"	"Choices"
Examples of connotative diction and implied meaning/emotion	Examples of connotative diction and implied meaning/emotion
What do you notice about how the speaker responds to "choice" in this poem?	What do you notice about how the speaker responds to "choice" in this poem?
Theme: What is the message about life implied in this poem?	Theme: What is the message about life implied in this poem?

Check Your Understanding

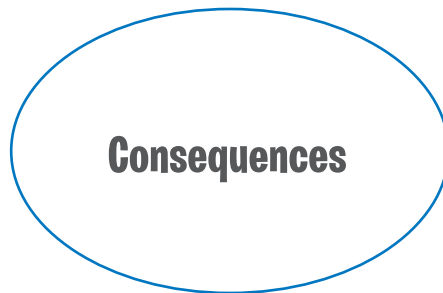
Writing Prompt: Use evidence from the text and your analysis to complete the sentence starter below. Be sure to:

- Use precise language when referring to the poems.
- Start your paragraph with a topic sentence that finishes the sentence starter.

My attitude about “choices” is most like the speaker from (Frost’s poem “A Road Not Taken” or Giovanni’s poem “Choices”) because . . .

Choices and Consequences

Many choices have **consequences**. Create a web to explore the meaning of *consequences*. What synonyms do you know? Consult a dictionary or thesaurus to help you find synonyms.



My Notes

ACADEMIC VOCABULARY

When discussing the **consequences** of an action, you are referring to something that logically or naturally follows from an action or condition. But if you say “money is of no consequence to me,” you are using the word to mean “importance” or “relevance.”

Go back to your “My Choices” web and add the consequences for the choices you labeled. Some choices may have several consequences. Add just the most important ones that resulted from your choice.

LEARNING STRATEGIES:

Activating Prior Knowledge, Graphic Organizer, Note-taking, Metacognitive Markers

My Notes

Literary Terms

A **narrative** tells a story or describes a sequence of events in an incident.

Learning Targets

- Identify the components that provide the organizational structure of a personal narrative.
- Write a narrative that includes an incident, a response, and a reflection.

Before Reading

1. Complete the graphic organizer below to explore your prior knowledge about personal narratives. You have read **narratives** in earlier grades. A personal narrative tells a story about something that happened in the writers' life.

Exploring Personal Narratives	
With what kinds of narrative texts are you familiar?	
What are some of your favorite narratives? Explain what makes reading a narrative enjoyable.	
What elements would you expect to find in a good story?	
What is the purpose of a narrative?	

Introducing the Strategy: Metacognitive Markers

Using metacognitive markers involves marking the text with symbols to reflect the thinking you are doing as you read. After reading, you can scan the text and use your metacognitive markers to quickly find evidence when you are talking or writing about a text. Here are the markers:

- ? Use a question mark for questions you have about the text.
- ! Use an exclamation point for a reaction to what you are reading.
- * Use an asterisk for a comment about the text.
- _ Use an underline to identify a key idea or detail in the text.

During Reading

As you read “Staying Fat for Sarah Byrnes,” use metacognitive markers to interact with the text.

ABOUT THE AUTHOR

Chris Crutcher grew up in Idaho and now lives in Washington State. A highly respected writer of novels for young adults, Crutcher has won awards for his fiction, much of which takes place against sports backgrounds. He likes to place characters in realistic and difficult situations and explore what drives these characters as they are forced to make tough choices.

Novel Excerpt

Staying Fat

for Sarah Byrnes

by Chris Crutcher

Chunk 1

When I got to the field for our first game, I was so excited I thought I would throw up. I hadn't slept a wink the night before and spent the entire day throwing my baseball against the side of the garage, grossly exaggerating the speed of the grounders, dribbling back as I snapped them into the merciless trap of my glove and threw the runner out.

I didn't catch one ball in warm-ups. They dropped to the right of me. They dropped to the left of me. They hit my arms and fell harmlessly to the grass. But I was just so happy to be there, to belong with these other kids with ‘Junior Oilers’ across their chests that it didn't matter.

Chunk 2

When coach called us into a huddle before the umpire yelled, “Batter up!” he went over our positions and the batting order one last time, but he didn't need to for my sake because I had memorized those things from the first practice. I batted ninth. I played right field. I knew what that meant. I knew I was the very worst hitter on the team and the very worst fielder. But I didn't care, because I had a new glove and a green-and-gold uniform and I belonged.



My Notes

Exploring the Personal Narrative

GRAMMAR & USAGE Conventions

A dash is used:

- to mark a parenthetical thought
- to indicate an unfinished sentence
- to show an abrupt change in thought when a period is too strong and a comma is too weak.

My Notes

KEY IDEAS AND DETAILS

Summarize the events leading up to the point when the narrator says “Just that quick I *didn’t* belong . . .”

We were the home team and batted the bottom half of the inning, so we touched our gloves together in the middle of the huddle and yelled, “Go Oilers!” and broke to take our position. I was *so* proud. But before I got even to the baseline, Coach’s hand was on my shoulder, and when I turned around, Ronnie Callendar stood next to him. And he said, “I want you to give Ronnie your glove.”

I said, “What for?”

He said, “He doesn’t have one.”

Chunk 3

Coach watched my face fall—I know he did—and I think he knew how I felt because he was very kind, but he said, ‘Cindy, if we’re going to win this, Ronnie has to have a mitt. A shortstop has to have a mitt, that’s just all there is to it.’ I looked at the glove on my hand; I bit my lower lip while I read Warren Spahn’s name, and I handed it over. Coach told me to play as far back in right field as I could so no balls could get over my head—that I could run faster forward than backward—and sent me on my way. I walked so far back I almost disappeared into the playground swings beyond the field.

Just that quick *I didn’t* belong, and I remember thinking something always has to spoil it. I was hurt and embarrassed and I wanted to go back to being invisible me again, but I couldn’t because I had on the green shirt and cap, and all of a sudden that uniform was my enemy. I remember hating Ronnie Callendar for being poor, and I hoped his father never got a job and they’d have to move away.

Every game after that was miserable. I couldn’t quit because we would have only eight players and all the kids would hate me. Coach didn’t always take my glove; in fact, I don’t know that he ever took it again. But each time I walked down that hot, dusty summer road toward the playing field, I knew he *might*, that I didn’t really belong because they could take my glove.

After Reading

3. During class discussion, use the graphic organizer on the next page to take notes on the key parts of a personal narrative. Describe the incident in this selection. Find textual evidence to support your ideas. Remember to use your metacognitive markers to find evidence in the text.
4. Locate the narrator’s response to the incident. What does she say about her feelings? Use textual evidence (a quote or a paraphrase) to support your ideas.

Incident (what happened)	Response (your feelings and thoughts about people involved at the time)	Reflection (the lesson you learned from this experience)	Reflection (how you will use this lesson in the future)

5. Summarize the reflection in this selection. Looking back, how does the speaker understand the incident? Find textual evidence to support your ideas. How is the reflection different from the response?



WORD CONNECTIONS

Roots and Affixes

Reflection comes from the Latin prefix *re-* (“back”) and the root *flectere* (“to bend”), so it carries the meaning of “bending or turning back.” When you reflect, you turn your thoughts back to think again about a subject.

6. Have you thought of additional choices since the last activity? Add them to your “My Choices” graphic organizer.
7. Select a choice and freewrite about it as a way to explore the topic. Be prepared to share in a collaborative group. Be sure to:
- Explain the incident. (What was the choice? What took place when the choice presented itself?)
 - Fully discuss your response. (What did you choose? How did you react?)
 - Communicate your reflection. (What did you learn from this choice and its consequences?)

Check Your Understanding

Write a definition of a personal narrative.

My Notes

Analyzing Incident, Response, Reflection

LEARNING STRATEGIES:

Activating Prior Knowledge, Graphic Organizer, Note-taking, Metacognitive Markers, Revisiting Prior Work, Webbing, Drafting, Looping

My Notes

Learning Targets

- Analyze a narrative work using incident, response, and reflection.
- Analyze the organizational structure of a personal narrative.

Before Reading

1. **Quickwrite:** Recall an early memory from childhood that stands out to you. Think about stories that your family has shared about you growing up. For example, what were some milestones (your first toy, bike, or game) or a significant celebration or family event? Write freely to explore your memory while thinking about any choices you made.

During Reading

2. Use metacognitive markers to make mental notes as you read. Pay particular attention to any words or phrases that stand out to you as confusing, powerful, or interesting.

ABOUT THE AUTHOR

Born in 1891, Zora Neale Hurston was an American anthropologist and writer. Hurston grew up in the small town of Eatonville, Florida, the first incorporated black township. Hurston’s idyllic childhood was interrupted by the death of her mother when Hurston was only 13. She struggled to finish high school, which she still had not accomplished by age 26. Despite her early struggles, Hurston went on to graduate from Barnard College in 1928. She wrote several short stories and novels. *Their Eyes Were Watching God* is considered her master work. She died in 1960.

Autobiography

Dust Tracks on a Road

by Zora Neale Hurston

But nine months rolled around, and I just would not get on with the walking business. I was strong, crawling well, but showed no inclination to use my feet. I might remark in passing, that I still don’t like to walk. Then I was over a year old, but still I would not walk. They made allowances for my weight, but yet, that was no real reason for my not trying.

They tell me that an old sow-hog taught me how to walk. That is, she didn’t instruct me in detail, but she convinced me that I really ought to try.

It was like this. My mother was going to have collard greens for dinner, so she took the dishpan and went down to the spring to wash the greens. She left me sitting on the floor, and gave me a hunk of cornbread to keep me quiet. Everything was going along all right, until the sow with her litter of pigs in convoy came abreast of the door. She must have smelled the cornbread I was messing with and scattering crumbs about the floor. So, she came right on in, and began messing around.

GRAMMAR & USAGE

Verb Tenses

Verb tenses show time.

Progressive tenses describe a continuing action. You form the progressive tenses with a form of the verb *be* and the **present participle** of the verb.

For example, Hurston uses the past progressive tense to indicate an ongoing action in the past:

“Everything *was going* along all right . . .”

“I *was messing* with . . .”

My mother heard my screams and came running. Her heart must have stood still when she saw the sow in there, because hogs have been known to eat human flesh. But I was not taking this thing sitting down. I had been placed by a chair, and when my mother got inside the door, I had pulled myself up by that chair and was getting around it right smart.

As for the sow, poor misunderstood lady, she had no interest in me except my bread. I lost that in scrambling to my feet and she was eating it. She had much less intention of eating Mama's baby, than mama had of eating hers.

With no more suggestions from the sow or anybody else, it seems that I just took to walking and kept the thing a-going. The strangest thing about it was that once I found the use of my feet, they took to wandering. I always wanted to go. I would wander off in the woods all alone, following some inside urge to go places. This alarmed my mother a great deal. She used to say that she believed a woman who was an enemy of hers had sprinkled "travel dust" around the doorstep the day I was born. That was the only explanation she could find. I don't know why it never occurred to her to connect my tendency with my father, who didn't have a thing on his mind but this town and the next one. That should have given her a sort of hint. Some children are just bound to take after their fathers in spite of women's prayers.

After Reading

3. Work in a collaborative group to analyze the narrative's organizational structure and mark the text.
 - Underline the passages that show what happened, who was involved, and when and where the incident took place.
 - Highlight the parts that show the narrator's response to the incident.
 - Bracket [] the passage where the narrator reflects on why this is a memorable incident for the speaker.
 - Explain in the margin how this event deals with the concept of choice.
4. Return to your quickwrite. Compare your childhood memory to Hurston's. Have you thought of any new ideas about significant incidents and choices in your life? If so, add them to your "My Choices" web.

Check Your Understanding

Write your response to the Essential Question: How do authors use narrative elements to create a story?

My Notes

KEY IDEAS AND DETAILS

What is Hurston's attitude toward the event she describes; that is, what is her tone? Identify specific diction that supports the tone you identify.

GRAMMAR & USAGE

Verb Tenses

Perfect tenses show completed actions. You form the perfect tenses of verbs with the past participle of the verb and the helping verbs *have*, *has*, or *had*.

Hurston uses both the present perfect and past perfect tenses in this story. For example:

Present perfect (passive):
"hogs *have been known* . . ." (expresses an action continuing from the past into the present)

Past perfect: "I *had pulled* myself up . . ." (expresses an action completed before another action in the past occurs)

In your writing, use the correct tense to indicate the timing of events and actions. Then, keep your tenses consistent: use verbs in the same tense to express events occurring at the same time.

Analyzing Incident, Response, Reflection

My Notes

Language and Writer's Craft: Verb Tenses

Verb tenses (present, past, and future) show time. You form the **progressive tenses** with a form of the verb *be* and the **present participle** of the verb. Hurston uses the past progressive tense to indicate an ongoing action in the past: Everything *was going* along all right . . . , . . . I *was messing* with . . .

In your writing, use progressive tenses when you want to describe a continuing action.

You form the **perfect tenses** of verbs with the **past participle** of the verb and the helping verbs *have*, *has*, or *had*. Hurston uses perfect tenses to show completed actions. For example:

Present perfect (passive voice):

. . . hogs *have been known* . . . (expresses an action continuing from the past into the present)

Past perfect:

I *had pulled* myself up (expresses an action completed before another action in the past occurs)

In your writing, use the correct tense to indicate the timing of events and actions. Then, keep your tenses *consistent*: that is, use verbs in the same tense to express events occurring at the same time.

Learning Targets

- Analyze the language of a personal narrative to determine how language shapes character and events.
- Analyze for multiple incidents and responses to determine effect.

Before Reading

1. **Quickwrite:** What choices do you make at school? Think about all of the choices you can make in a school day. Brainstorm the types of choices you make at school and the types of consequences you can face as a result of your choices at school.

2. What are **sensory details**? What do the terms “sensory” and “details” make you think? Can you provide any examples?

3. Some types of **figurative language** you already know are *simile*, *metaphor*, and perhaps *personification*. Can you provide any examples of these three types?

During Reading

4. Mark the text for examples of sensory details and figurative language the author uses for **characterization**. Think about how the author’s language choices help develop the characters, setting, and events.

In addition, in this narrative you will find multiple incidents and responses. Mark the text to note the multiple incidents and responses. Put a number 1 for an incident and a number 2 for the narrator’s response to that incident.

ABOUT THE AUTHOR

Walter Dean Myers has been writing since he was a child. He published his first book, *Where Does the Day Go?*, in 1969. He has since written many books for children and young adults, two of which—*Scorpions* and *Somewhere in the Darkness*—have received Newbery Honors. His stories focus on the challenges and triumphs of growing up in a difficult environment. His memoir, *Bad Boy*, reveals how he overcame racial challenges and his own shortcomings to become a very successful author.

LEARNING STRATEGIES:
Shared Reading, Marking the Text, Graphic Organizer, Summarizing, Brainstorming, Drafting

My Notes

Literary Terms

Sensory details are language that appeals to one or more of the five senses—sight, hearing, touch, taste, and smell.

Figurative language is language used in an imaginative way to express ideas that are not literally true. It is used for effect, such as with personification, simile, metaphor, and hyperbole.

Characterization is the methods a writer uses to develop characters; for example, through description, actions, and dialogue.

Analyzing Language

WORD CONNECTIONS

Roots and Affixes

The word *fanatic* comes from the Latin word for “temple.” A fanatic was someone “in the temple” or “inspired by divinity.”

My Notes

KEY IDEAS AND DETAILS

From what point of view is this text written? How do you know?

Memoir

From **Bad Boy**

by Walter Dean Myers

1 By September and the opening of school I was deep into sports and became a baseball fanatic. Along with the pleasure of playing baseball there was the joy of identifying with the ballplayers. I loved the Dodgers. Maybe it was because Mama loved the Dodgers and especially Jackie Robinson. All summer long, kids playing punchball—hitting a pink “Spaldeen” ball with your fist and then running bases drawn in chalk on the streets—had tried to steal home to copy Robinson. We even changed the rules of stoop ball, of which I was the absolute King of the World, to include bases when more than one kid played. You played stoop ball by throwing the ball against the steps of a brownstone. The ball coming off the steps had to clear the sidewalk and land in the street. If it landed before being caught, you could run the bases. My speed and ability to judge distances made me an excellent fielder. We did occasionally play actual baseball, but not enough kids had gloves to make a good game.

2 My new school was Public School 43 on 128th Street and Amsterdam Avenue, across from the Transit Authority bus terminal. Mrs. Conway was my teacher, and it took me one day to get into trouble with her.

3 In the elementary grades I attended, reading was taught by having kids stand up one at a time and read aloud. Mrs. Conway had us up and reading as soon as the readers had been handed out. When it came to be my turn, I was anxious to show my skills. I read quickly, and there was a chorus of laughter in response. They were laughing at my speech.

4 “Slow down and try it again,” Mrs. Conway said.

5 I slowed my speech down and started reading from the top of the page. Johnny Brown started laughing immediately. Johnny always had something to say to make the class laugh. I threw the book sidearm and watched it hit his desk and bounce across the room.

6 “Don’t you dare throw a book in my classroom!” Mrs. Conway, red-faced, screamed. “Into the closet! Into the closet!”

7 I had to stand in the closet for the rest of the morning. That afternoon Mrs. Conway divided the class into reading groups. I was put into the slowest group. I stayed there until the next week, when the whole class was given a spelling test and I scored the highest grade. Mrs. Conway asked me to read in front of the class again.

8 I looked at Johnny Brown as I headed for the front of the class. He had this glint in his eye, and I knew he was going to laugh. I opened my mouth, and he put his hand across his mouth to hold his laugh in. I went across to where he sat and hit him right on the back of the hand he held over his mouth. I was sent to the principal's office and had to stay after school and wash blackboards. Later in the year it would be Johnny Brown who would be in Mrs. Conway's doghouse for not doing his homework, with her screaming at him that he couldn't be a comedian all his life. He went on to become a television comedian and is still doing well.

9 Being good in class was not easy for me. I had a need to fill up all the spaces in my life, with activity, with talking, sometimes with purely imagined scenarios that would dance through my mind, occupying me while some other student was at the blackboard. I did want to get good marks in school, but they were never of major importance to me, except in the sense of "winning" the best grade in a subject. My filling up the spaces, however, kept me in trouble. I would blurt out answers to Mrs. Conway's questions even when I was told to keep quiet, or I might roll a marble across my desk if she was on the other side of the room.

10 The other thing that got me in trouble was my speech. I couldn't hear that I was speaking badly, and I wasn't sure that the other kids did, but I knew they often laughed when it was my turn to speak. After a while I would tense up anytime Mrs. Conway called on me. I threw my books across that classroom enough times for Mrs. Conway to stop my reading once and for all.

11 But when the class was given the assignment to write a poem, she did read mine. She said that she liked it very much.

12 "I don't think he wrote that poem," Sidney Aronofsky volunteered.

13 I gave Sidney Aronofsky the biggest punch he ever had in the back of his big head and was sent to the closet. After the incident with Sidney, Mrs. Conway said that she had had quite enough of me and that I would not be allowed to participate in any class activity until I brought my mother to school. I knew that meant a beating. That evening I thought about telling Mama that the teacher wanted to see her, but I didn't get up the nerve. I didn't get it up the next day, either. In the meantime I had to sit in the back of the room, and no kid was allowed to sit near me. I brought some comic books to school and read them under my desk.

14 Mrs. Conway was an enormously hippy woman. She moved slowly and always had a scowl on her face. She reminded me of a great white turtle with just a dash of rouge and a touch of eye shadow. It was not a pretty sight. But somehow she made it all the way from the front of the room to the back, where I sat reading a comic, without my hearing her. She snatched the comic from me and tore it up. She dropped all the pieces on my desk, then made me pick them up and take them to the garbage can while the class laughed.

My Notes

KEY IDEAS AND DETAILS

How does the author's use of vivid language that appeals to the senses (*glint*, *blurt*) help you understand what is happening in the story?

KEY IDEAS AND DETAILS

What is the metaphor in paragraph 14? How does it help to characterize Mrs. Conway and show her relationship to the narrator?

Analyzing Language

My Notes

KEY IDEAS AND DETAILS

What is Mrs. Conway's response to Walter's reading comic books? How is her response significant to her relationship with Walter?

KEY IDEAS AND DETAILS

Explain what you notice about how the dialogue is punctuated.

15 Then she went to her closet, snatched out a book, and put it in front of me.

16 “You are,” she sputtered, “a bad boy. A very bad boy. You cannot join the rest of the class until your mother comes in.” She was furious, and I was embarrassed.

17 “And if you’re going to sit back here and read, you might as well read something worthwhile,” she snapped.

18 I didn’t touch the book in front of me until she had made her way back to the front of the class and was going on about something in long division. The title of the book was *East o’ the Sun and the West o’ the Moon*. It was a collection of Norwegian fairy tales, and I read the first one. At the end of the day, I asked Mrs. Conway if I could take the book home.

19 She looked at me a long time and then said no, I couldn’t. But I could read it every day in class if I behaved myself. I promised I would. For the rest of the week I read that book. It was the best book I had ever read. When I told Mrs. Conway I had finished, she asked me what I liked about the book, and I told her. The stories were full of magic events and interesting people and witches and strange places. It differed from *Mystery Rides the Rails*, the Bobbsey Twins, and a few Honeybunch books I had come across.

20 I realized I liked books, and I liked reading. Reading a book was not so much like entering a different world—it was like discovering a different language. It was a language clearer than the one I spoke, and clearer than the one I heard around me. What the books said was, as in the case of *East o’ the Sun*, interesting, but the idea that I could enter this world at any time I chose was even more attractive. The “me” who read the books, who followed the adventures, seemed more the real me than the “me” who played ball in the streets.

21 Mrs. Conway gave me another book to read in class and, because it was the weekend, allowed me to take it home to read. From that day on I liked Mrs. Conway.

22 I still didn’t get to read aloud in class, but when we had a class assignment to write a poem, she would read mine. At the end of the year I got my best report card ever, including a glorious Needs Improvement in conduct.

23 It was also the golden anniversary of the school, and the school magazine used one of my poems. It was on the first page of the Jubilee Issue, and it was called “My Mother.” When I saw it, I ran all the way home to show Mama.

Mr. Irwin Lasher

1 My new school, the new P.S. 125, was quite close to my house. It was located on 123rd Street, right across from Morningside Park between Morningside and Amsterdam Avenues. The school was ultramodern for the day, with table and chairs that could be arranged any way the teacher wanted instead of the rigid desks nailed to the floor we had been used to having. I was in class 6–2 and had my first male teacher, Mr. Irwin Lasher.

2 “You’re in my class for a reason,” he said as I sat at the side of his desk. “Do you know what the reason is?”

3 “Because I was promoted to the sixth grade?” I asked.

4 “Because you have a history of fighting your teachers,” he said. “And I’m telling

you right now, I won't tolerate any fighting in my class for any reason. Do you understand.

5 "Yes."

6 "You're a bright boy, and that's what you're going to be in this class."

7 My fight with Mr. Lasher didn't happen until the third day, and in a way it wasn't really my fault. We were going up the stairs, and I decided that, when his back was turned, I would pretend that I was trying to kick him. All right, he paused on the staircase landing before leading us to our floor and the kick that was supposed to delight my classmates by just missing the teacher hit him squarely in the backside. He turned quickly and started toward me. Before I realized it, I was swinging at him wildly.

8 Mr. Lasher had been in World War II and had fought in the Battle of the Bulge. He didn't have much trouble handling me. He sat me in a corner of the classroom and said that he would see me after class. I imagined he would send a note home, and that my mother would have to come to school. I was already practicing what I would say to her when I gave her the note. But instead of sending a note home, he came home with me! Down the street we came, my white teacher and me, with all my friends looking at me and a few asking if it meant I was going to get a beating. I thought it probably would, but I didn't give them the satisfaction of an answer. Mama was sitting on the park bench across from our house when I came down the street with Mr. Lasher firmly holding my hand.

9 "Mrs. Myers, I had a little problem with Walter today that I think you should know about," he said, sitting next to her on the bench.

10 He called Mama by my last name, not knowing that I was an informal adoptee. Her last name was Dean, of course, but she didn't go into it. Mr. Lasher quietly explained to my mother that all the tests I had taken indicated that I was quite smart, but that I was going to throw it all away because of my behavior.

11 "We need more smart Negro boys," he said. "We don't need tough Negro boys."

12 Mr. Lasher did two important things that year. The first was that he took me out of class one day per week and put me in speech therapy for the entire day. The second thing he did was to convince me that my good reading ability and good test scores made me special.

13 He put me in charge of anything that needed a leader and made me coach the slower kids in reading. At the end of the year I was the one student in his class whom he recommended for placement in a rapid advancement class in junior high school.

14 With Mr. Lasher my grades improved significantly. I was either first or second in every subject, and he even gave me a Satisfactory in conduct. As the tallest boy in the sixth grade, I was on the honor guard and was scheduled to carry the flag at the graduation exercises, an honor I almost missed because of God's revenge . . .

My Notes

KEY IDEAS AND DETAILS

What are the most significant choices each of the main characters in this pair of narrative chapters make?

KEY IDEAS AND DETAILS

What expectations do both Walter and Mr. Lasher have about Walter's behavior?

What expectation does Mr. Lasher have of Walter that Walter does not have of himself?

Analyzing Language

After Reading

5. What were the consequences of the choices the characters in this narrative made?

6. Complete the graphic organizer.

Organization	Sequence of Events Using Transitions of Time	Character Traits or Attitudes the Choices Reveal	Textual Evidence for the Character Traits
Incident	In the beginning of the story,		
Response	Then,		
Reflection	Finally,		

7. How did paying attention to the use of sensory language in this narrative help you better visualize and understand the characters and events?

Language and Writer’s Craft: Creating Coherence and Sentence Variety

One way to vary sentence types is to add **transitions**. In narrating a story, the transitions usually help the reader understand a change in time or place.

1. Examples of transitions to signal change in time are used in the second column of the graphic organizer on the previous page. What do you notice about the transitions, and how they are punctuated?
2. Brainstorm transitions you could use in a narrative and write them here or in your Reader/Writer Notebook.

In addition to using transitions to create sentence variety, consider using **parallel sentence structure**. Parallel sentence structure uses the same pattern of words to show that two or more ideas have equal importance.

3. Look for the parallelism, or patterns of words, in these sentences:
 - I walked back to the corner, searched for the owner, and considered what to do.
 - I threw my backpack, coat, and hat down on the chair.
 - Sam enjoys walking, jogging, and running.
 - Then she went to her closet, snatched out a book, and put it in front of me.
 - At the beginning of the story, Walter is impulsive, isolated, and inattentive.
4. Finish the sentence using parallel structure:
By the end of the story, Walter . . .

Narrative Writing Prompt: Return to the list of school choices you brainstormed, or think of an idea generated from reading *Bad Boy*. Select a time you had to make a choice at school. From your point of view, describe the incident. Include your response, and provide a meaningful reflection about the incident. Be sure to:

- Use transitions to organize the incident, response, and reflection.
- Use sensory details and/or figurative language.
- Incorporate parallel sentence structure and dialogue.



INDEPENDENT READING LINK

In your Reader/Writer Notebook, note the incidents, responses, and reflections you’ve noticed in your independent reading text. Also, look for examples of sensory details and figurative language and think about how they develop the plot and the characters.

My Notes

Timed Writing: Choosing a Topic and Drafting a Personal Narrative

LEARNING STRATEGIES:
Marking the Text, Writing Groups

Learning Targets

- Analyze the elements of, and respond to, a writing prompt.
- Identify and apply the roles within a writing group while sharing and responding to draft texts.

Writing Groups

During the writing process, you can get feedback for revision in a writing group. All members of a writing group work collaboratively to respond to one another’s writing and to help each other through the revision process by asking clarifying questions. Writing groups use sharing and responding as a revision strategy to communicate with another person or a small group of peers about suggestions in order to improve writing. It is the responsibility of the members of the writing group to help each other develop quality writing.

Roles of the Participants in Writing Groups

Job	Guidelines	Response Starters
<p>The reader: Reads the text silently, then aloud. Begins the conversation after reading.</p>	<p>The reader’s purpose is to share an understanding of the writer’s words. The reader sees the physical structure of the draft and may comment on that as well. The reader follows all listeners’ guidelines as well.</p>	<p>Reader’s and listeners’ compliments:</p> <ul style="list-style-type: none"> • I liked the words you used, like . . . • I like the way you described . . . • This piece made me feel . . . • This piece reminded me of . . .
<p>The listeners: Take notes and prepare open-ended questions for the writer or make constructive statements.</p>	<p>The listeners begin with positive statements. The listeners use “I” statements and talk about the writing not the writer. The listeners make statements and must provide reasons.</p>	<p>Reader’s and listeners’ comments and suggestions:</p> <ul style="list-style-type: none"> • I really enjoyed the part where . . . • What parts are you having trouble with? • What do you plan to do next? • I was confused when . . .
<p>The writer: Listens to the draft, takes notes, responds to questions, and asks the writing group questions.</p>	<p>As the work is being read aloud by another, the writer gets an overall impression of the piece. The writer takes notes on what might need to be changed. The writer asks questions to get feedback that will lead to effective revision.</p>	<p>Writer’s questions:</p> <ul style="list-style-type: none"> • What do you want to know more about? • What part doesn’t make sense? • Which section of the text doesn’t work?

Preparing for Writing to a Prompt

Tip 1: Address all aspects of the prompt. Make sure you understand what the prompt is asking you to do.

- Circle the key verbs in the prompt. The verbs identify what you will do.
- Underline the nouns. The nouns identify what you will write about.
- List the verbs next to the nouns. This list prioritizes what you have to do when you write in response to this prompt. You can use this list as a checklist to ensure that you have addressed all aspects of the prompt.

Tip 2: Pace yourself. You will have _____ minutes to write your essay. How many minutes will you use for each phase?

- _____ Prewrite: Plan my essay and generate ideas.
- _____ Draft: Put my plan into action and get my narrative on paper.
- _____ Revise/Edit: Make sure my narrative is as clear as possible for my readers.

Tip 3: Plan your essay. Look back at your portfolio cover and at your choices/ consequences/reflection web. Select one incident in which you made a choice.

Use a prewriting strategy to create a plan for your draft. Consider creating a web, a plot diagram, or an outline.

Writing Prompt: Write a multi-paragraph narrative about an incident on your “choices” graphic organizer. Include information about the choice you made and the consequences of your action. Be sure to:

- Include the elements of incident, response, and reflection.
- Use transitions to connect ideas for your reader.
- Include insights about the effects and consequences of the choice.

Language and Writer’s Craft: Analogies

An analogy shows a relationship between words and is often written with colons.

Example: sleeve : jacket :: shift key : keyboard.

The relationship between *sleeve* and *jacket* is the same as that between *shift key* and *keyboard*. Think of the relationship between *leaf* and *tree*. Then write the word that has the same relationship to *finger*.

Leaf is to tree as finger is to_____.

My Notes

Timed Writing: Choosing a Topic and Drafting a Personal Narrative

ACADEMIC VOCABULARY

Coherence is the clear and orderly presentation of ideas in a paragraph or essay.

Internal coherence refers to coherence within a paragraph.

External coherence refers to coherence between the paragraphs and relates to the entire essay.

My Notes

Language and Writer's Craft: Coherence

When responding to a writing prompt, it is important to consider the coherence of your writing. **Transitions** within and between paragraphs create coherence.

Transitions that you might use to move from idea to idea include: *then, next, later, after that, toward the end, in the end, additionally, nevertheless, in addition, however, finally, moreover*. There are many additional transitions you might use. Create a bank of transition words and phrases in your Reader/Writer Notebook as a reference.

When reading for **internal coherence**, make sure that each paragraph is organized and clearly written using transitions and parallel structure. When reading for **external coherence**, check that the entire text uses transitions to move smoothly from one major idea to another in a logical way.

Revising Your Essay

Review your notes from your writing group. Based on the feedback you received, create a revision plan by responding thoughtfully to the following:

- After rereading your draft and meeting with your writing group, what do you like best about your personal narrative? Why?
- At this point, what do you think could be improved? Why?
- What do you plan to change, and how will those changes improve the draft?
- After reading my draft, I realize that in the next draft I should revise _____ because _____.

You will revisit this draft for Embedded Assessment 1.

Check Your Understanding

1. Describe how to respond to a writing prompt.
2. Explain how a writing group can help you improve writing.

Once Upon a Time: Revising the Beginning

ACTIVITY
1.8

Learning Targets

- Analyze the effectiveness of narrative openings.
- Revise opening paragraphs to enhance effectiveness.

Writing and Revision

1. Read this quotation about revision: “If a teacher told me to revise, I thought that meant my writing was a broken-down car that needed to go to the repair shop. I felt insulted. I didn’t realize the teacher was saying, “Make it shine. It’s worth it.” Now I see revision as a beautiful word of hope. It’s a new vision of something. It means you don’t have to be perfect the first time. What a relief!”
—*Naomi Shihab Nye*

Summarize what Naomi Shihab Nye means about revision. What does this quote make you think about writing and revision?

LEARNING STRATEGIES:
Summarizing, Close Reading, Graphic Organizer, Rereading, Revisiting Prior Work

In the Beginning

2. Many writers struggle with how to begin their writing with an interesting lead. A lead, or hook, comes at the beginning. Its purpose is to encourage your reader to keep reading. Review these types of leads, or hooks. Mark the important words in the definitions of the “Type of Lead” column.

Type of Lead	Examples From Published Authors
Reaction: Some writers choose to open a narrative with a character thinking about or reflecting on the event.	“The Jacket,” by Gary Soto My clothes have failed me. I remember the green coat that I wore in fifth and sixth grade when you either danced like a champ or pressed yourself against a greasy wall, bitter as a penny toward the happy couples.
Dialogue: Some writers choose to show the reader a key event, using dialogue between characters.	<i>Charlotte’s Web</i> by E. B. White “Where’s papa going with that ax?” said Fern to her mother as they were setting the table for breakfast. “Out to the hoghouse,” replied Mrs. Arable. “Some pigs were born last night.” “I don’t see why he needs an ax,” continued Fern, who was only eight.
Action: Some writers choose to open a narrative with the main character doing something; this type of lead puts the reader right in the middle of the action.	<i>Thank You, M’am</i> by Langston Hughes She was a large woman with a large purse that had everything in it but a hammer and nails. It had a long strap and she carried it slung across her shoulder. It was about eleven o’clock at night, and she was walking home alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy’s weight and the weight of the purse combined caused him to lose his balance, so instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jean sitter. Then she reached down, picked up the boy by his shirt front, and shook him until his teeth rattled.

Once Upon a Time: Revising the Beginning

My Notes

3. Revisit the openings from texts you have read in this unit to examine how published authors hook readers with effective leads.

Text	Kind of Lead	Why is this lead effective? How does it “hook” readers and leave them wanting to read more?
<i>Bad Boy</i> , by Walter Dean Myers (Activity 1.6)		
<i>Staying Fat for Sarah Byrnes</i> , by Chris Crutcher (Activity 1.4)		
My own selection from Independent Reading		

Revision of Narrative Lead

4. Review your narrative draft and revise your opening using one or more of the lead techniques: action, reaction and reflection, dialogue. Your goal is to open with a strong lead that engages readers, encouraging them to continue reading your personal narrative.
5. Effective writers also reflect upon the changes they make in order to become more aware of specific techniques they use during the writing process. Describe how you have changed your opening. How did your change make your opening more engaging for your reader?

Kind of Lead Used:

Changes I Made:

Revision Reflection:

Learning Targets

- Identify effective use of sensory and figurative language.
- Revise a narrative draft by adding descriptive language.

Before Reading

1. Teachers often use the phrase “show, don’t tell” to encourage students to use sensory details in their descriptions. Dramatist, short story writer, and novelist Anton Chekhov suggests, “Don’t tell me the moon is shining; show me the glint of light on broken glass.” Respond to this quote.

ABOUT THE AUTHOR

Imma Achilike is a student writer. She wrote this story as a student at Naaman Forest High School in Garland, Texas.

Personal Narrative

“why couldn’t i have been named ashley?”

by Imma Achilike

1 “Ashley!” exclaimed Mrs. Renfro, and simultaneously three heads whipped around at attention towards the perturbed¹ teacher. At the same time, all three Ashley’s proudly replied, “Yes, ma’am?”

2 When I was a fourth grader, I remember sitting in class that day just before the bell rang for dismissal. I remember thinking of all the names in the world, how I could have possibly been stuck with such an alien one. I thought about all the popular kids in the class. I figured that I wasn’t popular because of my weird name. I put some things together in my mind and came up with a plausible² equation: COOL NAME = POPULARITY. The dismissal bell rang. As I mechanically walked out to catch my ride, I thought to myself, “Why couldn’t I have been named Ashley?”

3 I was born, on July 7th, 1986, at Parkland Hospital of Dallas, Texas. I was the first American-born Nigerian in both of my parents’ families. I was my parents’ first joy, and in their joy, they gave me the name that would haunt me for the rest of my life, Immaculeta Uzoma Achilike.

4 The first time I actually became aware of my name was on the first day of first grade. I went to school loaded with all my school supplies and excited to see all of my old kindergarten friends. I couldn’t wait to see who my new teacher was. As I walked into the classroom, all my friends pushed up to me, cooing my name: “Imma, Imma I missed you so much.” The teacher walked in with the attendance sheet. She told everyone to quiet down so she could call roll. Before she started, she said something I thought would have never applied to me. She said, “Before I call

LEARNING STRATEGIES:

Marking the Text, Shared Reading, Chunking the Text, Discussion Groups, Summarizing, Paraphrasing, Adding

GRAMMAR & USAGE

Compound-Complex Sentences

A compound-complex sentence is one that has two or more independent clauses and one or more dependent clauses.

Example: I was my parents’ first joy, and in their joy, they gave me the name that would haunt me for the rest of my life, Immaculeta Uzoma Achilike.

KEY IDEAS AND DETAILS

What kind of lead is used to hook the reader? Give textual evidence.

KEY IDEAS AND DETAILS

What two words in paragraph 3 are used to show the narrator’s conflicting feelings about her name?

My Notes

¹ **perturbed:** troubled or disturbed

² **plausible:** credible or believable

Can You Sense It? Revising the Middle

My Notes

KEY IDEAS AND DETAILS

Give an example of visual sensory language or figurative language used in paragraph 4 to make the incident more vivid.

KEY IDEAS AND DETAILS

The narrator has two distinctly different reactions to her name. How are they different, and what is the cause of her feelings?

GRAMMAR & USAGE

Commas

Commas in prose signify a pause. Writers use commas:

- to separate items in a series
- after introductory words, phrases, and clauses in sentences
- to set off parenthetical phrases (which can be omitted from the sentence without changing its meaning)
- to separate quoted material.

roll, I apologize if I mispronounce anyone's name" with a very apologetic look on her face. She looked down at the attendance sheet, paused for a minute, and then looked up with an extremely puzzled look on her face. I remember thinking that there was probably some weird name before mine; although, my name was always the first name to be called in kindergarten. Suddenly, my palms started sweating and then she began to hopelessly stutter my name, "Im-Immaculet Arch-liki, I mean, Achei...." Here, I interrupted. My ears burned with embarrassment and droplets of perspiration formed on my nose. "Did I say it right?" she said with the same apologetic look on her face. Before I responded, the laughs that the other kids in class had been holding back suddenly exploded, like a volatile³ vial of nitroglycerin, into peals of laughter. One kid thought it was so funny his chubby face started turning red and I could see a tear gradually making its way down his face. I found myself wishing I could sink into the ground and never come back. I hated being the laughing stock.

5 I never really recovered from the shock of that day. From that day forward, the first day of school was always my most feared day. I didn't know what to do; all I could do was to tell my teachers, "I go by Imma."

6 I felt so alone when all the other girls in my class had sparkly, pink pencils with their names printed on them. You know, the ones they sell in the stores along with name-embossed⁴ sharpeners, rulers and pencil pouches. Every year I searched through and rummaged around that rack at the store, but I could never find a pencil with my name on it.

7 The summer of my seventh-grade year, my family and I took a vacation to our "home" in Nigeria, where my parents were born. My cousin and I were playing cards, talking girl talk, and relating our most embarrassing moments. Each tried to see whose story could top whose. I told one story of how I wet the bed at a sleepover, and she told me how she had farted in class during a test. That was a hoot. Then, I told her the story of how I was laughed at because of my weird name. I thought it was pretty funny, but she didn't laugh. She had the most serious look on her face, then she asked me, "Immaculeta Uzoma Achilike, do you know what your name means?" I shook my head at her and that's when she started laughing. I thought she was making fun of me, and as I started to leave she said: "Immaculeta means 'purity', 'Uzoma' means 'the good road' and . . ." Having heard her words, I stopped walking away and turned around in amazement. What does Achilike mean?" I asked. After a long pause she calmly said, "Achilike means 'to rule without force.'" I was astonished and pleased. I never knew what my name meant.

8 My name is Immaculeta Uzoma Achilike. I am the daughter of first-generation Nigerian immigrants. I am the daughter of hardworking and brave parents. My name means "to rule without force." My grandfather was a wealthy man of generous character. When I say my name in Nigeria, people know me as the granddaughter of a wealthy man of generous character. They know me by my name. There my name is not embossed on any pencil or vanity plate. It is etched in the minds of the people.




My name is Immaculeta Uzoma Achilike.

³ **volatile:** unstable, explosive

⁴ **embossed:** raised above the surface

Can You Sense It? Revising the Middle

3. Use language that “shows” by describing the photographs that follow, both literally and figuratively.

Picture	Literal Description	Description Using Sensory Images, Figurative Language, or Precise Diction
<p>Example:</p> 	<p><i>A horse is drawing an old-fashioned carriage.</i></p>	<p><i>The caramel-colored horse pulls a tourist-laden carriage, with its fringed top and colorfully costumed driver, past the quaint buildings.</i></p>
<p>Picture 1</p> 		
<p>Picture 2</p> 		

Picture 3



Introducing the Strategy: Looping

You may be familiar with the revision strategies of adding and deleting words or phrases, replacing or rearranging ideas, and combining sentences. Another way to improve a draft is to revise by looping.

Looping is a revision strategy in which you underline an important sentence and then add two sentences of additional elaboration. Use looping to add additional information to images, using sensory details or figurative language.

4. Practice looping with the sentences below.

- I could not imagine a more beautiful fall day.
- Just then the Professor turned and, with an odd smile on his face, threw open the door to his laboratory.

Can You Sense It? Revising the Middle

INDEPENDENT READING LINK

Look back to your independent reading plan from Activity 1.2. Reflect on your progress. Do you need to revise your plan? Communicate any struggles you are having with your text to your teacher.

My Notes

Language and Writer’s Craft: Punctuating Coordinate Adjectives

Coordinate adjectives are two or more words that equally modify the same object. Use commas to separate coordinate adjectives in a sentence.

Example: The pulsing, bass-heavy beat of the music flowed from the speakers.

In this sentence, *pulsing* and *bass-heavy* are coordinate adjectives. You can identify coordinate adjectives with a simple test. Try to:

- reverse the order of the adjectives, and
- put *and* between the adjectives.

If you can do both of these things, the adjectives are coordinate and require a comma. Adjectives that give information about size, shape, age, color, material, religion, or nationality are not coordinate adjectives and need not be separated with commas.

Which of the sentences below have coordinate adjectives? Add commas where necessary.

- Our internship program accepts only ambitious, dedicated students.
- My little French music box now lay smashed on the floor.
- The rolling, pitching, tossing motion of the ship quickly made Elsie seasick.
- New York City’s bustling, teeming sidewalks and streets were unlike any in the small town Gary had come from.
- Grandma knitted the baby a blue wool sweater for her birthday.

5. Review your narrative draft and use looping to add sensory details and figurative language. Look for opportunities to replace nondescript words with more precise diction. Then check that you have properly added commas to coordinate adjectives.

Check Your Understanding

Describe how you have changed the middle of your draft. Reflect on your use of looping to improve your draft.

Learning Targets

- Analyze and evaluate narrative endings.
- Apply an understanding of the purpose of the ending by revising a narrative ending.

Narrative Endings

1. Read this quote by Henry Wadsworth Longfellow: “Great is the art of beginning, but greater is the art of ending.” What makes a great ending to a narrative?
2. Revisit the endings of these texts you have read to examine how published authors provide effective endings.

LEARNING STRATEGIES:
Marking the Text, Shared Reading, Chunking the Text, Discussion Groups, Graphic Organizer, Summarizing, Paraphrasing, Adding

Text	Length of Ending	Summarize the Ending	Author’s Purpose in Using This Ending
<i>Bad Boy</i> , by Walter Dean Myers (Activity 1.6)			
<i>Staying Fat for Sarah Byrnes</i> , by Chris Crutcher (Activity 1.4)			
“Why Couldn’t I Have Been Named Ashley?” (Activity 1.9)			
<i>Dust Tracks on a Road</i> (Activity 1.5)			

Revising a Personal Narrative About Choice

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The narrative</p> <ul style="list-style-type: none"> skillfully describes an incident, a choice made, and thoroughly reflects on the lesson learned shows clear evidence of skillful revision to improve meaning, clarity, and adherence to narrative style includes thoughtful reflection with explanations for changes. 	<p>The narrative</p> <ul style="list-style-type: none"> describes a choice, explains the consequences of the decision made, and reflects on the lesson learned outlines and implements an appropriate revision plan that brings clarity to the narrative includes reasons for the changes made. 	<p>The narrative</p> <ul style="list-style-type: none"> is missing one or more elements of an effective personal narrative (the incident, the choice, the consequences, and/or the reflection) includes no clear outline or implementation of a plan for revision is minimal and/or unclear. 	<p>The narrative</p> <ul style="list-style-type: none"> does not describe or develop a personal incident shows little or no evidence of revision to improve writing, communication of ideas, or transitions to aid the reader.
Structure	<p>The narrative</p> <ul style="list-style-type: none"> has an engaging beginning that hooks the reader and reveals all aspects of the incident has a middle that vividly describes the series of events leading to the incident as well as the narrator's feelings, thoughts, and actions has a reflective ending that examines the consequences of the choice. 	<p>The narrative</p> <ul style="list-style-type: none"> includes a beginning that introduces the incident includes a middle that adequately describes the narrator's feelings, thoughts, and actions provides an ending that examines the consequences of the choice. 	<p>The narrative</p> <ul style="list-style-type: none"> reflects very little revision to the first draft's organizational structure may not include a beginning, a middle, or a reflective conclusion may include an unfocused lead, a middle that merely retells a series of events, and/or an ending with minimal reflection and closure. 	<p>The narrative</p> <ul style="list-style-type: none"> begins unevenly with no clear introduction or lead may be missing one or more paragraphs describing the incident and the narrator's feelings about it has an inconclusive ending that does not follow from the incident or the narrator's choices.
Use of Language	<p>The narrative</p> <ul style="list-style-type: none"> effectively uses sensory details and figurative language to vividly "show" the incident contains few or no errors in spelling, punctuation, or capitalization. 	<p>The narrative</p> <ul style="list-style-type: none"> uses sensory images and details to make the incident clear contains spelling, punctuation, and capitalization mistakes that do not detract. 	<p>The narrative</p> <ul style="list-style-type: none"> does not use sensory images and details to make the incident clear contains mistakes that detract from meaning and/or readability. 	<p>The narrative</p> <ul style="list-style-type: none"> does not clearly describe the incident or provide details contains mistakes that detract from meaning and/or readability.

Previewing Embedded Assessment 2: Expanding Narrative Writing

ACTIVITY
1.11

Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully, and reflect on prior learning that supports the knowledge and skills needed.
- Identify narrative elements and the purpose of myths.

Making Connections

In the first part of this unit, you learned how to create a personal narrative to relate an incident, a response to the incident, and a reflection about the impact of the incident. In this half of the unit you will expand on your narrative writing skills by creating an original myth.

Developing Vocabulary

1. Use the graphic organizer below to do a new QHT sort with these words from the first half of this unit:

Academic Vocabulary	Literary Terms
effect	genre
effective	denotation
consequences	connotation
coherence	stanza
internal coherence	narrative
external coherence	sensory details
	figurative language
	characterization

Remember that when using a **QHT**, think about how well you know each term and then label each word with a letter:

Q: words you have questions about

H: words you've heard before, but aren't sure about the meaning

T: words you could teach

Q	H	T

LEARNING STRATEGIES:

QHT, Sharing and Responding, Quickwrite, Note-taking, Graphic Organizer, Brainstorming

My Notes

Previewing Embedded Assessment 2: Expanding Narrative Writing



INDEPENDENT READING LINK

Find mythology from a culture you are interested in learning more about for your new Independent Reading text. Remember to consider the content, manageability, and purpose of your reading.

My Notes

2. Reflect on your experience with the Academic Vocabulary and Literary Terms so far in this unit.
 - Which terms could you now teach that you didn't know at the start of the unit?
 - What strategies, lessons, or activities helped you learn these terms?
 - Which terms will you need to focus on during the rest of the unit?

Essential Questions

3. How has your understanding of the Essential Questions changed? How would you respond to these ideas now?
 - How do authors use narrative elements to create a story?
 - Why is storytelling an important aspect of a culture or society?
4. Share your latest responses to the Essential Questions in a collaborative group. Discuss how your latest responses have changed from your first thinking.
 - What questions can you ask your classmates about their responses?
 - What connections can you make between their responses and your responses?

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Creating an Illustrated Myth:

Your assignment is to work with a partner to create an original myth that explains a belief, custom, or natural phenomenon through the actions of gods or heroes. Be sure that your myth teaches a lesson or a moral and includes illustrations that complement the myth as it unfolds.

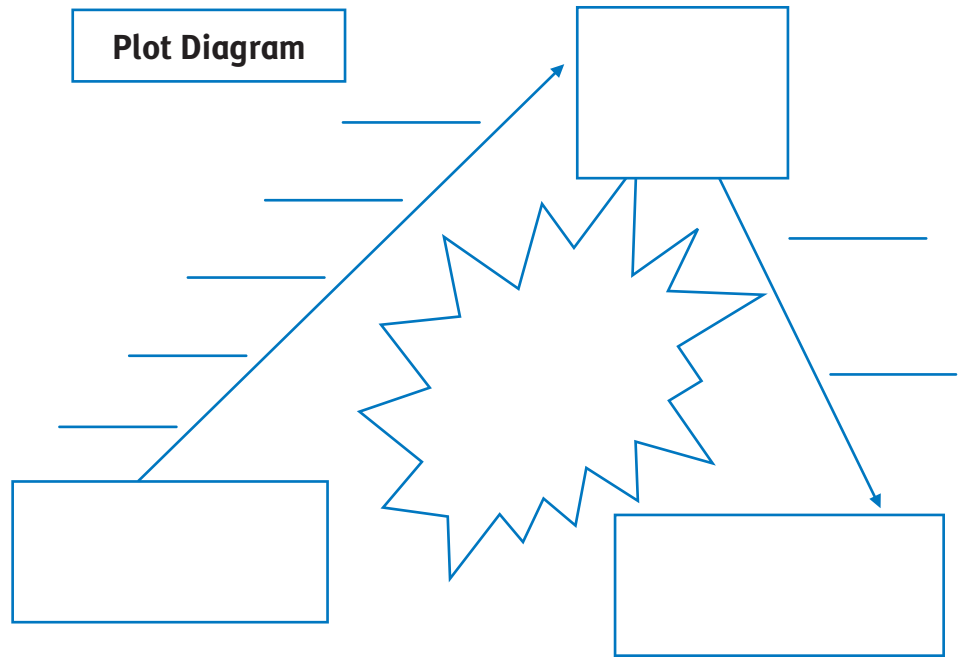
In your own words, paraphrase what you will need to know to complete Embedded Assessment 2 successfully.

Previewing Embedded Assessment 2: Expanding Narrative Writing

My Notes

Check Your Understanding

Place the elements of plot structure on the plot diagram below.



Poor Choices: “Phaethon”

My Notes

KEY IDEAS AND DETAILS

The dialogue between the two characters is indicated by quotation marks; however, in this section, the speaker is not always named. Decide who is speaking within each set of quotation marks: the yellow-haired boy or the black-haired one. How do you know? Mark your text to show who is speaking.

GRAMMAR & USAGE

Pronoun and Antecedents

A pronoun takes the place of a noun or another pronoun, called its antecedent. Look at paragraph 7 on this page. The pronoun *he* is used twice. Who is *he*? The antecedent, Zeus, is not in this paragraph, but it is stated at the beginning of the text so readers know that *he* (and father) refers to Zeus.

When using pronouns in your writing, make sure you have clearly stated the nouns to which your pronouns refer.

Myth

Phaethon

by Bernard Evslin

1 Long ago, when the world was very new, two boys were racing along the edge of a cliff that hung over a deep blue sea. They were the same size; one boy had black hair, the other had yellow hair. The race was very close. Then the yellow-haired one spurred ahead and won the race. The loser was very angry.

2 “You think you’re pretty good,” he said. “But you’re not so much. My father is Zeus.”¹

3 My father is Apollo,” said the yellow-haired boy, whose name was Phaethon.²

4 “My father is the chief god, king of the mountain, lord of the sky.”

5 “My father is lord of the sun.”

6 “My father is called the thunderer. When he is angry, the sky grows black and the sun hides. His spear is a lightning bolt, and that’s what he kills people with. He hurls it a thousand miles and it never misses.”

Chunk 2

7 “Without my father there would be no day. It would always be night. Each morning he hitches up his horses and drives the golden chariot of the sun across the sky. And that is day time. Then he dives into the ocean stream and boards a golden ferryboat and sails back to his eastern palace. That time is called night.”



¹ Zeus [züs]: King of the gods in Greek mythology

² Phaethon [fä 'ə thon]

Poor Choices: “Phaethon”

My Notes

KEY IDEAS AND DETAILS

How does the argument between the friends set the plot in motion? What do Phaethon’s words and actions reveal about his character?

KEY IDEAS AND DETAILS

How does Apollo feel about his son, Phaethon? What dialogue shows his attitude toward his son?

Chunk 3

23 And he went off. He was so stung by the words of his friend, and the boasting and lying he had been forced to do, that he traveled night and day, not stopping for food or rest, guiding himself by the morning star and the evening star, heading always east. Nor did he know the way. For, indeed, he had never once seen his father Apollo. He knew him only through his mother’s stories. But he did know that the palace must lie in the east, because that is where he saw the sun start each morning. He walked on and on until finally he lost his way completely, and weakened by hunger and exhaustion, fell swooning in a great meadow by the edge of a wood.

24 Now, while Phaethon was making his journey, Apollo sat in his great throne room on a huge throne made of gold and rubies. This was the quiet hour before dawn when night left its last coolness upon the Earth. And it was then, at this hour, that Apollo sat on his throne, wearing a purple cloak embroidered with the golden sign of the zodiac.⁵ On his head was a crown given him by the dawn goddess, made of silver and pearls. A bird flew in the window and perched on his shoulder and spoke to him. This bird had sky-blue feathers, golden beak, golden claws, and golden eyes. It was one of Apollo’s sun hawks. It was this bird’s job to fly here and there gathering gossip. Sometimes she was called the spy bird.

25 Now she said, “Apollo, I have seen your son!”

26 “Which son?”

27 “Phaethon. He’s coming to see you. But he has lost his way and lies exhausted at the edge of the wood. The wolves will surely eat him. Do you care?”

28 “I will have to see him before I know whether I care. You had better get back to him before the wolves do. Bring him here in comfort. Round up some of your companions and bring him here as befits the son of a god.”



⁵ **zodiac** [zō´dē ak]: An imaginary belt of the heavens, divided into 12 parts, called signs, and named after 12 constellations

29 The sun hawk seized the softly glowing rug at the foot of the throne and flew away with it. She summoned three of her companions, and they each took a corner of the rug. They flew over a desert and a mountain and a wood and came to the field where Phaethon lay. They flew down among the howling of wolves, among burning eyes set in a circle about the unconscious⁶ boy. They pushed him onto the rug, and each took a corner in her beak, and flew away.

30 Phaethon felt himself being lifted into the air. The cold wind of his going revived him, and he sat up. People below saw a boy sitting with folded arms on a carpet rushing through the cold, bright moonlight far above their heads. It was too dark, though, to see the birds, and that is why we hear tales of flying carpets even to this day.

31 Phaethon was not particularly surprised to find himself in the air. The last thing he remembered was lying down on the grass. Now he knew he was dreaming. A good dream—floating and flying—his favorite kind. And when he saw the great cloud castle on top of the mountain, all made of snow, rise in the early light, he was more sure than ever that he was dreaming. He saw sentries in flashing golden armor, carrying golden spears. In the courtyard he saw enormous woolly dogs with fleece like clouddrift guarding the gate. These were Apollo's great sun hounds.

32 Over the wall flew the carpet, over the courtyard, through the tall portals. And it wasn't until the sun hawks gently let down the carpet in front of the throne that he began to think that this dream might be very real. He raised his eyes shyly and saw a tall figure sitting on the throne. Taller than any man, and appallingly beautiful to the boy — with his golden hair and stormy blue eyes and strong laughing face. Phaethon fell on his knees.

Chunk 4

33 "Father," he cried. "I am Phaethon, your son!"

34 "Rise, Phaethon. Let me look at you."

35 He stood up, his legs trembling.

36 "Yes, you may well be my son. I seem to see a resemblance. Which one did you say?"

37 "Phaethon."

38 "Oh, Clymene's⁷ boy. I remember your mother well. How is she?"

39 "In health, sire."

40 "And did I not leave some daughters with her as well? Yellow-haired girls — quite pretty?"

41 My sisters, sire. The Heliads."

42 "Yes, of course. Must get over that way and visit them all one of these seasons. And you, lad — what brings you to me? Do you not know that it is courteous to await an invitation before visiting a god — even if he is in the family?"

43 "I know, Father. But I had no choice. I was taunted by a son of Zeus, Epaphus. And I would have flung him over the cliff and myself after him if I had not resolved to make my lies come true."

⁶ unconscious [un kon' shəs]: Not awake

⁷ Clymene [kli men ē']

My Notes

KEY IDEAS AND DETAILS

Make a prediction about what Phaethon will ask Apollo.

Poor Choices: “Phaethon”

My Notes

KEY IDEAS AND DETAILS

Predict what might happen if Phaethon drives the horses.

KEY IDEAS AND DETAILS

Why does Apollo want Phaethon to change his request?

Chunk 5

44 “Well, you’re my son, all right. Proud, rash, accepting no affront,⁸ refusing no adventure. I know the breed. Speak up, then. What is it you wish? I will do anything in my power to help you.”

45 “Anything, Father?”

46 “Anything I can. I swear by the river Styx,⁹ an oath sacred to the gods.”

47 “I wish to drive the sun across the sky. All by myself. From dawn till night.”

48 Apollo’s roar of anger shattered every crystal goblet in the great castle.

49 “Impossible!” he cried. “No one drives those horses but me. They are tall as mountains. Their breath is fire. They are stronger than the tides, stronger than the wind. It is all that *I* can do to hold them in check. How can your puny grip restrain them? They will race away with the chariot, scorching the poor Earth to a cinder.”

50 “You promised, Father.”

51 “Yes, I promised, foolish lad. And that promise is the death warrant. A poor charred cinder floating in space — well, that is what the oracle predicted for the earth — but I did not know it would be so soon . . . so soon.”

Chunk 6

52 “It is almost dawn, Father. Should we not saddle the horses?”

53 “Will you not withdraw your request—allow me to preserve my honor without destroying the earth? Ask me anything else and I will grant it. Do not ask me this.”

54 “I have asked, sire, and you have promised. And the hour for dawn comes, and the horses are unharnessed. The sun will rise late today, confusing the wise.”

55 “They will be more than confused when this day is done,” said Apollo. “Come.”

56 Apollo took Phaethon to the stable of the sun, and there the boy saw the giant fire-white horses being harnessed to the golden chariot. Huge they were. Fire-white with golden manes and golden hooves and hot yellow eyes. When they neighed, the trumpet call of it rolled across the sky — and their breath was flame. They were being harnessed by a Titan, a cousin of the gods, tall as the tree, dressed in asbestos¹⁰ armor with a helmet of tinted crystal against the glare. The sun chariot was an open shell of gold. Each wheel was the flat round disk of the sun as it is seen in the sky. And Phaethon looked very tiny as he stood in the chariot. The reins were thick as bridge cables, much too large for him to hold, so Apollo tied them around his waist. Then Apollo stood at the head of the team gentling the horses speaking softly to them, calling them by name — Pyrocis,¹¹ Eous,¹² Aethon,¹³ Phlegon.¹⁴

57 “Good lads, good horses, go easy today, my swift ones. Go at a slow trot and do not leave the path. You have a new driver today.”

⁸ **affront** [ə frunt’]: Insult

⁹ **Styx** [stiks]: In Greek myths, a river that led to Hades or Hell

¹⁰ **asbestos** [as bes’ tās]: A mineral that does not burn or conduct heat

¹¹ **Pyrocis** [pī rō’ chis]

¹² **Eous** [e’ us]

¹³ **Aethon** [a’ thon]

¹⁴ **Phlegon** [fle’ gon]

58 The great horses dropped their heads to his shoulder and whinnied softly, for they loved him. Phaethon saw the flame of their breath play about his head, saw Apollo’s face shining out of the flame. But he was not harmed, for he was a god and could not be hurt by physical things.

Chunk 7

59 He came to Phaethon and said, “Listen to me, son. You are about to start a terrible journey. Now, by the obedience you owe me as a son, by the faith you owe a god, by my oath that cannot be broken, and your pride that will not bend, I put this rule upon you: Keep the middle way. Too high and the earth will freeze, too low and it will burn. Keep the middle way. Give the horses their heads; they know the path, the blue middle course of day. Drive them not too high nor too low, but above all, do not stop. Or you will fire the air about you where you stand, charring the earth and blistering the sky. Do you heed me?”

60 “I do, I do!” cried Phaethon. “Stand away, sire! The dawn grows old and day must begin! Go, horses, go!”

61 And Apollo stood watching as the horses of the sun went into a swinging trot, pulling behind them the golden chariot, climbing the first eastern steep of the sky.

62 At first things went well. The great steeds trotted easily along their path across the high blue meadow of the sky. And Phaethon thought to himself, “I can’t understand why my father was making such a fuss. This is easy. For me, anyway. Perhaps I’m a natural-born coachman though . . .”

63 He looked over the edge of the chariot. He saw tiny houses down below and specks of trees. And the dark blue puddle of the sea. The coach was trundling across the sky. The great sun wheels were turning, casting light, warming and brightening the earth, chasing all the shadows of night.

64 “Just imagine,” Phaethon thought, “how many people now are looking up at the sky, praising the sun, hoping the weather stays fair. How many people are watching me, me, me . . .?” Then he thought, “But I’m too small to see. They can’t even see the coach or the horses—only the great wheel. We are too far and the light is too bright. For all they know, it is Apollo making his usual run. How can they know it’s me, me, me? How will my mother know, and my sisters? They would be so proud. And Epaphus—above all, Epaphus—how will he know? I’ll come home tomorrow after this glorious journey and tell him what I did and he will laugh at me and tell me I’m lying, as he did before. And how shall I prove it to him? No, this must not be. I must show him that it is I driving the chariot of the sun—I alone. Apollo said not to come too close to earth, but how will he know? And I won’t stay too long—just dip down toward our own village and circle his roof three times—which is the signal we agreed upon. After he recognizes me, I’ll whip up the horses and resume the path of the day.

Chunk 8

65 He jerked on the reins, pulled the horses’ heads down. They whinnied angrily and tossed their heads. He jerked the reins again.

66 “Down,” he cried. “Down! Down!”

67 The horses plunged through the bright air, golden hooves twinkling, golden manes flying, dragging the great glittering chariot after them in a long flaming swoop. When they reached his village, he was horrified to see the roofs bursting into fire. The trees burned. People rushed about screaming. Their loose clothing caught fire, and they burned like torches as they ran.

KEY IDEAS AND DETAILS

What will happen if Phaethon chooses not to obey Apollo’s instructions? Predict whether or not Phaethon will follow the directions. Give a reason for your prediction.

KEY IDEAS AND DETAILS

Mark the portions of the text that reveal Phaethon’s character through his thoughts.

My Notes

KEY IDEAS AND DETAILS

Why do you think Phaethon chooses to do exactly what Apollo warned him not to do?

KEY IDEAS AND DETAILS

How does this section set up the climax of the story?

Poor Choices: “Phaethon”

My Notes

KEY IDEAS AND DETAILS

What are the consequences of Phaethon’s disobedience.

KEY IDEAS AND DETAILS

What features of nature are explained by Phaethon’s ride?

68 Was it his village? He could not tell because of the smoke. Had he destroyed his own home? Burned his mother and his sisters?

69 He threw himself backward in the chariot, pulling at the reins with all his might, shouting, “Up! Up!”

70 And the horses, made furious by the smoke, reared on their hind legs in the air. They leaped upward, galloping through the smoke, pulling the chariot up, up.

71 Swiftly the earth fell away beneath them. The village was just a smudge of smoke. Again he saw the pencil-stroke of mountains, the inkblot of seas. “Whoa!” he cried. “Turn now! Forward on your path!” But he could no longer handle them. They were galloping, not trotting. They had taken the bit in their teeth. They did not turn toward the path of the day across the meadow of the sky, but galloped up, up. And the people on earth saw the sun shooting away until it was no larger than a star.

72 Darkness came. And cold. The earth froze hard. Rivers froze, and oceans. Boats were caught fast in the ice in every sea. It snowed in the jungle. Marble buildings cracked. It was impossible for anyone to speak; breath froze on the speakers’ lips. And in village and city, in the field and in the wood, people died of the cold. And the bodies piled up where they fell, like firewood.

73 Still Phaethon could not hold his horses, and still they galloped upward dragging light and warmth away from the earth. Finally they went so high that the air was too thin to breathe. Phaethon saw the flame of their breath, which had been red and yellow, burn blue in the thin air. He himself was gasping for breath; he felt the marrow of his bones freezing.

74 Now the horses, wild with change, maddened by the feeble hand on the reins, swung around and dived toward earth again. Now all the ice melted, making great floods. Villages were swept away by a solid wall of water. Trees were uprooted and whole forests were torn away. The fields were covered by water. Lower swooped the horses, and lower yet. Now the water began to steam—great billowing clouds of steam as the water boiled. Dead fish floated on the surface. Naiads moaned in dry riverbeds.

75 Phaethon could not see; the steam was too thick. He had unbound the reins from his waist, or they would have cut him in two. He had no control over the horses at all. They galloped upward again—out of the steam—taking at last the middle road, but racing wildly, using all their tremendous speed. Circling the earth in a matter of minutes, smashing across the sky from horizon to horizon, making the day flash on and off like a child playing with a lamp. And the people who were left alive were bewildered by the light and darkness following each other so swiftly.

Poor Choices: “Phaethon”

After Reading

- Using the plot diagram from Activity 1.11, determine the major conflict of the story and where the climax and falling action of the story occur.
- Indicate whether you agree or disagree with the following statements about Phaethon and Apollo. Then write the textual evidence that supports your position. Go back to the text and highlight your textual evidence; look for vivid details as textual evidence.

Agree	Disagree	
		Phaethon is a thoughtless, headstrong boy. Textual Evidence:
		Phaethon is an adventurous, courageous boy. Textual Evidence:
		Phaethon is _____. (Insert your description) Textual Evidence:
		Apollo is a disinterested, ineffective parent. Textual Evidence:
		Apollo is deeply concerned for his son’s well-being. Textual Evidence:
		Apollo is _____. (Insert your description) Textual Evidence:

LEARNING STRATEGIES:
Discussion Groups, Visual
Prompt, Drafting

My Notes

Learning Targets

- Analyze how theme is conveyed in a story based on a myth.
- Apply the conventions of dialogue paragraphing in a story.

Before Reading

1. **Freewrite:** Do you think you learn best from other people’s advice or from your own experience? Explain with an example from your own life and/or your reading. Be sure to include your analysis of the consequences of taking or not taking the advice.

During Reading

2. Look for and mark the text for elements of characterization:
 - What the characters do
 - What the characters say
 - How the characters appear or look
 - What others say about the characters

Also use the strategy of diffusing to help you find meaning. For example, the word *labyrinth* appears in the opening paragraphs. From the context, what is its meaning? What word might you use as a synonym? For example, you might circle the word *labyrinth* (on page 59). Based on context, you might realize that *maze* is a synonym for *labyrinth*. Find the word *delectable* on page 60. What word might be a synonym?

Introducing the Strategy: Diffusing

With this strategy, you use context clues to help find the meaning of unknown words. When **diffusing**, underline words that are unfamiliar. Think of two possible substitutions (synonyms), and confirm your definition. You can confirm your definition by checking reference sources such as a dictionary or a thesaurus.

ABOUT THE AUTHOR

Geraldine McCaughrean was born in England, where she studied theater and began writing her versions of traditional texts such as *The Canterbury Tales* and Shakespeare’s plays. Her goal was to retell these challenging texts in language that young readers could enjoy and understand. She has received numerous awards for her books, and her writing is noted for its strong use of imagery and narrative structure that bring her stories alive for young readers.

Myth

“Daedalus and Icarus”

from *Greek Myths* by Geraldine McCaughrean

The island of Crete was ruled by King Minos, whose reputation for wickedness had spread to every shore. One day he summoned to his country a famous inventor named Daedalus. “Come, Daedalus, and bring your son, Icarus, too. I have a job for you, and I pay well.”

King Minos wanted Daedalus to build him a palace, with soaring towers and a high, curving roof. In the cellars there was to be a maze of many corridors—so twisting and dark that any man who once ventured in there would never find his way out again.

“What is it for?” asked Daedalus. “Is it a treasure vault? Is it a prison to hold criminals?”

But Minos only replied, “Build my labyrinth as I told you. I pay you to build, not to ask questions.”

So Daedalus held his tongue and set to work. When the palace was finished, he looked at it with pride, for there was nowhere in the world so fine. But when he found out the purpose of the maze in the cellar, he shuddered with horror.

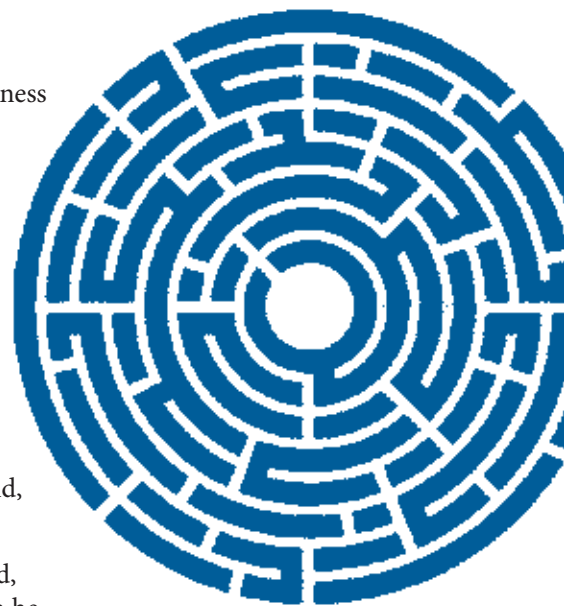
For at the heart of that maze, King Minos put a creature that was half man, half beast—a thing almost too horrible to describe. He called it the Minotaur, and he fed it on men and women!

Then Daedalus wanted to leave Crete at once, and forget both maze and Minotaur. So he went to King Minos to ask for his money.

“I regret,” said King Minos, “I cannot let you leave Crete, Daedalus. You are the only man who knows the secret of the maze and how to escape from it. The secret must never leave this island. So I’m afraid I must keep you and Icarus here a while longer.”

“How much longer?” gasped Daedalus.

My Notes



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Flight to Freedom

My Notes

KEY IDEAS AND DETAILS

Wings and flying are often a metaphor for what?

“Oh—just until you die,” replied Minos cheerfully. “But never mind. I have plenty of work for a man as clever as you.”

Daedalus and Icarus lived in great comfort in King Minos’s palace. But they lived the life of prisoners. Their rooms were in the tallest palace tower, with beautiful views across the island. They ate delectable food and wore expensive clothes. But at night the door of their fine apartment was locked, and a guard stood outside. It was a comfortable prison, but it was a prison, even so. Daedalus was deeply unhappy.

Every day he put seed out on the windowsill, for the birds. He liked to study their brilliant colors, the clever overlapping of their feathers, the way they soared on the sea wind. It comforted him to think that they at least were free to come and go. The birds had only to spread their wings and they could leave Crete behind them, whereas Daedalus and Icarus must stay forever in their luxurious cage.

Young Icarus could not understand his father’s unhappiness. “But I like it here,” he said. “The king gives us gold and this tall tower to live in.”

Daedalus groaned. “But to work for such a wicked man, Icarus! And to be prisoners all our days! . . . We shan’t stay. We shan’t!”

“But we can’t get away, can we?” said Icarus. “How can anybody escape from an island? Fly?” He snorted with laughter.

Daedalus did not answer. He scratched his head and stared out of the window at the birds pecking seed on the sill.

From that day onward, he got up early each morning and stood at the open window. When a bird came for the seed, Daedalus begged it to spare him one feather. Then each night, when everyone else had gone to bed, Daedalus worked by candlelight on his greatest invention of all.

Early mornings. Late nights. A whole year went by. Then one morning Icarus was awakened by his father shaking his shoulder. “Get up, Icarus, and don’t make a sound. We are leaving Crete.”

“But how? It’s impossible!”

Daedalus pulled out a bundle from under his bed. “I’ve been making something, Icarus.” Inside were four great folded fans of feathers. He stretched them out on the bed. They were wings! “I sewed the feathers together with strands of wool from my blanket. Now hold still.”

Daedalus melted down a candle and daubed his son’s shoulders with sticky wax. “Yes, I know it’s hot, but it will soon cool.” While the wax was still soft, he stuck two of the wings to Icarus’s shoulder blades.

“Now you must help me put on my wings, Son. When the wax sets hard, you and I will fly away from here, as free as birds!”

“I’m scared!” whispered Icarus as he stood on the narrow window ledge, his knees knocking and his huge wings drooping down behind. The lawns and courtyards of the palace lay far below. The royal guards looked as small as ants. “This won’t work!”

“Courage, Son!” said Daedalus. “Keep your arms out wide and fly close to me. Above all—are you listening, Icarus?”

“Y-y-yes, Father.”

“Above all, don’t fly too high! Don’t fly too close to the sun!”

“Don’t fly too close to the sun,” Icarus repeated, with his eyes tight shut. Then he gave a cry as his father nudged him off the windowsill. He plunged downward. With a crack, the feathers behind him filled with wind, and Icarus found himself flying. Flying!

“I’m flying!” he crowed.

The guards looked up in astonishment, and wagged their swords, and pointed and shouted, “Tell the king! Daedalus and Icarus are . . . are . . . flying away!”

By dipping first one wing, then the other, Icarus found that he could turn to the left and the right. The wind tugged at his hair. His legs trailed out behind him. He saw the fields and streams as he had never seen them before!

Then they were out over the sea. The sea gulls pecked at him angrily, so Icarus flew higher, where they could not reach him.

He copied their shrill cry and taunted them: “You can’t catch me!”

“Now remember, don’t fly too high!” called Daedalus, but his words were drowned by the screaming of the gulls.

I’m the first boy ever to fly! I’m making history! I shall be famous! thought Icarus, as he flew up and up, higher and higher.

At last Icarus was looking the sun itself in the face. “Think you’re the highest thing in the sky, do you?” he jeered. “I can fly just as high as you! Higher, even!” He did not notice the drops of sweat on his forehead: He was so determined to outfly the sun.

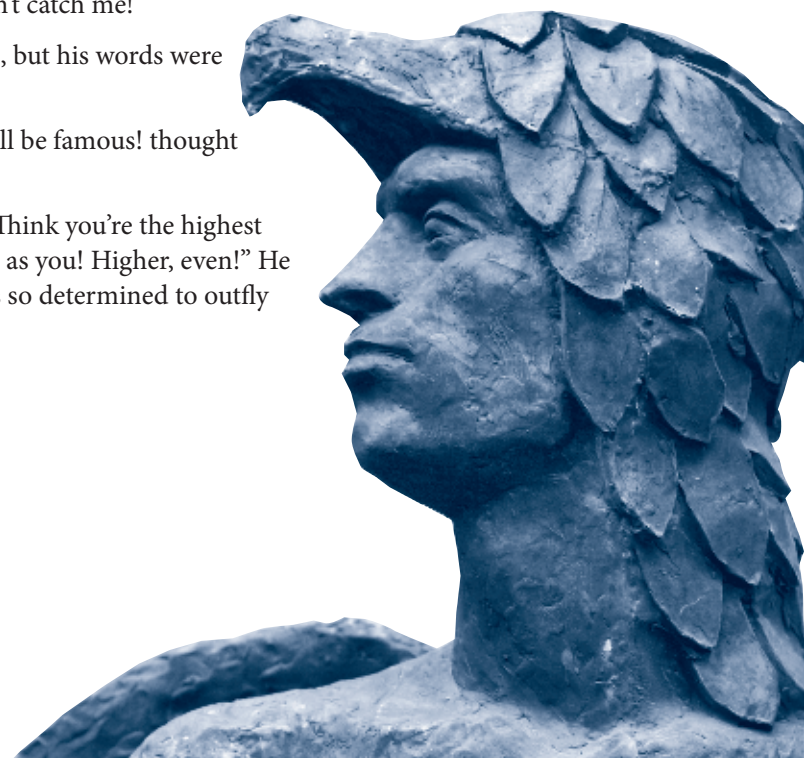
KEY IDEAS AND DETAILS

Can you find the similes used in this selection? What is their effect? Remember that similes are comparisons using “like” or “as.”

KEY IDEAS AND DETAILS

From what point of view is this myth written? How do you know?

My Notes



Flight to Freedom

KEY IDEAS AND DETAILS

Using the context of this passage, what do you think a “plume” is?

My Notes

ACADEMIC VOCABULARY

A **theme** is the central idea, message, or purpose of a literary work.

A **metaphor** is a comparison between two unlike things in which one thing is spoken of as if it were another.

Soon its vast heat beat on his face and on his back and on the great wings stuck on with wax. The wax softened. The wax trickled. The wax dripped. One feather came unstuck. Then a plume of feathers fluttered slowly down.

Icarus stopped flapping his wings. His father’s words came back to him clearly now: “*Don’t fly too close to the sun!*”

With a great sucking noise, the wax on his shoulders came unstuck. Icarus tried to catch hold of the wings, but they just folded up in his hands. He plunged down, his two fists full of feathers — down and down and down.

The clouds did not stop his fall.

The sea gulls did not catch him in their beaks.

His own father could only watch as Icarus hurtled head first into the glittering sea and sank deep down among the sharks and eels and squid. And all that was left of proud Icarus was a litter of waxy feathers floating on the sea.

After Reading

“Daedalus and Icarus,” like most myths, teaches us a lesson. Daedalus tells his son, “Don’t fly too close to the sun.” Since it is not likely that any of us will wear wings made of feathers and wax, the main idea, or **theme**, of this story is not a literal lesson about how high to fly. The story of Icarus can be read as a **metaphor** for other, more realistic situations we might face.

1. Discuss the following ideas in a collaborative group:

- In the story, Icarus thinks to himself, “I’m the first boy ever to fly! I’m making history!” Icarus also says to the sun, “I can fly just as high as you! Higher, even!” What does this dialogue illustrate about the character of Icarus? How could this relate to the story’s theme?
- Daedalus repeatedly warns Icarus not to fly too high, advice that Icarus thoughtlessly ignores. What might this story be saying about relationships between parents and children? What might it be saying about how we learn?
- The expression “flying too close to the sun” has taken on other meanings, namely about the consequences of risk taking. What is this story saying about the benefits and dangers of taking risks?
- Sometimes critics of scientific development and rapid technological change bring up the story of Daedalus and Icarus as a warning about the dangers of reckless science taking humans into areas where they might not belong. Explain how this story might illustrate the idea of the dangers of technology and scientific progress.

WORD CONNECTIONS

Analogies

Think about the relationship (analogy) between feather and wing. Then write a word that has the same relationship with the word *alphabet*.

Feather : wing :: _____ :
alphabet.

LEARNING STRATEGIES:

Graphic Organizer, Visual Prompt, Discussion Groups, Drafting

My Notes

Learning Targets

- Compare and contrast character traits that lead to self-destruction as presented in Greek myths.
- Analyze the relationship between character and plot and between conflict and resolution.

Before Reading

1. Athena (or Athene) is one of the daughters of Zeus who figures prominently in Greek mythology. Who is Athena? What are her special talents and attributes?

ABOUT THE AUTHOR

Olivia Coolidge grew up in England in the early 1900s. She became a teacher of Latin, Greek, and mythology, while also developing her skills as a writer. She wrote numerous histories and biographies for children and young adults. Her work is noted for high interest and vivid descriptions. Coolidge won the 1963 Newbery Award for contributions to children’s literature.

Myth

“ARACHNE”

by Olivia E. Coolidge

Arachne was a maiden who became famous throughout Greece, though she was neither wellborn nor beautiful and came from no great city. She lived in an obscure little village, and her father was a humble dyer of wool. In this he was very skillful, producing many varied shades, while above all he was famous for the clear, bright scarlet which is made from shellfish, and which was the most glorious of all the colors used in ancient Greece. Even more skillful than her father was Arachne. It was her task to spin the fleecy wool into a fine, soft thread and to weave it into cloth on the high, standing loom within the cottage. Arachne was small and pale from much working. Her eyes were light and her hair was a dusty brown, yet she was quick and graceful, and her fingers, roughened as they were, went so fast that it was hard to follow their flickering movements. So soft and even was her thread, so fine her cloth, so gorgeous her embroidery, that soon her products were known all over Greece. No one had ever seen the like of them before.

At last Arachne’s fame became so great that people used to come from far and wide to watch her working. Even the graceful nymphs would steal in from stream or forest and peep shyly through the dark doorway, watching in wonder the white arms of Arachne as she stood at the loom and threw the shuttle from hand to hand between the hanging threads, or drew out the long wool, fine as a hair, from the distaff as she sat spinning. “Surely Athene herself must have taught her,” people would murmur to one another. “Who else could know the secret of such marvelous skill?”

KEY IDEAS AND DETAILS

What inference could you make about Arachne’s personality? Arachne is . . .

Arachne was used to being wondered at, and she was immensely proud of the skill that had brought so many to look on her. Praise was all she lived for, and it displeased her greatly that people should think anyone, even a goddess, could teach her anything. Therefore when she heard them murmur, she would stop her work and turn round indignantly to say, "With my own ten fingers I gained this skill, and by hard practice from early morning till night. I never had time to stand looking as you people do while another maiden worked. Nor if I had, would I give Athene credit because the girl was more skillful than I. As for Athene's weaving, how could there be finer cloth or more beautiful embroidery than mine? If Athene herself were to come down and compete with me, she could do no better than I."

One day when Arachne turned round with such words, an old woman answered her, a grey old woman, bent and very poor, who stood leaning on a staff and peering at Arachne amid the crowd of onlookers.

"Reckless girl," she said, "how dare you claim to be equal to the immortal gods themselves? I am an old woman and have seen much. Take my advice and ask pardon of Athene for your words. Rest content with your fame of being the best spinner and weaver that mortal eyes have ever beheld."

"Stupid old woman," said Arachne indignantly, "who gave you the right to speak in this way to me? It is easy to see that you were never good for anything in your day, or you would not come here in poverty and rags to gaze at my skill. If Athene resents my words, let her answer them herself. I have challenged her to a contest, but she, of course, will not come. It is easy for the gods to avoid matching their skill with that of men."

At these words the old woman threw down her staff and stood erect. The wondering onlookers saw her grow tall and fair and stand clad in long robes of dazzling white. They were terribly afraid as they realized that they stood in the presence of Athene. Arachne herself flushed red for a moment, for she had never really believed that the goddess would hear her. Before the group that was gathered there she would not give in; so pressing her pale lips together in obstinacy and pride, she led the goddess to one of the great looms and set herself before the other. Without a word both began to thread the long woolen strands that hang from the rollers, and between which the shuttle moves back and forth. Many skeins lay heaped beside them to use, bleached white, and gold, and scarlet, and other shades, varied as the rainbow. Arachne had never thought of giving credit for her success to her father's skill in dyeing, though in actual truth the colors were as remarkable as the cloth itself.

Soon there was no sound in the room but the breathing of the onlookers, the whirring of the shuttles, and the creaking of the wooden frames as each pressed the thread up into place or tightened the pegs by which the whole was held straight. The excited crowd in the doorway began to see that the skill of both in truth was very nearly equal, but that, however the cloth might turn out, the goddess was the quicker of the two. A pattern of many pictures was growing on her loom. There was a border of twined branches of the olive, Athene's favorite tree, while in the middle, figures began to appear. As they looked at the glowing colors, the spectators realized that Athene was weaving into her pattern a last warning to Arachne. The central figure was the goddess herself competing with Poseidon for

My Notes

KEY IDEAS AND DETAILS

Quote one line of dialogue that sets this story in motion.

KEY IDEAS AND DETAILS

How are Arachne's attitude and response to advice similar to those of Phaethon and Icarus? After reading, decide who was the most at fault for his/her fate.

A Matter of Pride

My Notes

KEY IDEAS AND DETAILS

How do Arachne's character traits determine how the conflict will resolve itself?

possession of the city of Athens; but in the four corners were mortals who had tried to strive with gods and pictures of the awful fate that had overtaken them. The goddess ended a little before Arachne and stood back from her marvelous work to see what the maiden was doing.

Never before had Arachne been matched against anyone whose skill was equal, or even nearly equal to her own. As she stole glances from time to time at Athene and saw the goddess working swiftly, calmly, and always a little faster than herself, she became angry instead of frightened, and an evil thought came into her head. Thus as Athene stepped back a pace to watch Arachne finishing her work, she saw that the maiden had taken for her design a pattern of scenes which showed evil or unworthy actions of the gods, how they had deceived fair maidens, resorted to trickery, and appeared on earth from time to time in the form of poor and humble people. When the goddess saw this insult glowing in bright colors on Arachne's loom, she did not wait while the cloth was judged, but stepped forward, her grey eyes blazing with anger, and tore Arachne's work across. Then she struck Arachne across the face. Arachne stood there a moment, struggling with anger, fear, and pride. "I will not live under this insult," she cried, and seizing a rope from the wall, she made a noose and would have hanged herself. The goddess touched the rope and touched the maiden. "Live on, wicked girl," she said. "Live on and spin, both you and your descendants. When men look at you they may remember that it is not wise to strive with Athene." At that the body of Arachne shriveled up, and her legs grew tiny, spindly, and distorted. There before the eyes of the spectators hung a little dusty brown spider on a slender thread.

All spiders descend from Arachne, and as the Greeks watched them spinning their thread wonderfully fine, they remembered the contest with Athene and thought that it was not right for even the best of men to claim equality with the gods.

After Reading

2. Myths have been used for generations to explain natural phenomena like lightning, tsunamis, and volcanic eruptions. Identify the element of nature this myth explains, the character's choices, and the lesson this myth teaches (theme).

Phenomenon	Character	Choices	Lesson

LEARNING STRATEGIES:

Graphic Organizer, Visual Prompt, Discussion Groups, Brainstorming

Literary Terms

A **symbol** is an object, a person, or a place that stands for something else. Symbolism is the use of symbols in a literary work.

My Notes

Learning Target

- Analyze and apply symbols used in mythology.

The Meanings of Words

The **literal** meaning of a word or phrase is expected to be understood exactly as it is stated, while a **figurative** meaning is one that suggests some idea beyond the literal level.

Writers commonly use words and images in a figurative way in literary works to add depth of meaning. A **symbol** is a figurative use of an object or image so that it represents something beyond itself. You might think of a symbol as having two meanings: one meaning is literal, and the other is figurative. A flag is **literally** a piece of cloth with a design; it is **symbolic** of a nation or clan or state.

1. Think about objects listed below that appear in well-known fairy tales or in stories you have read. In the graphic organizer, identify how each object is used literally in the story, and explain its figurative, or symbolic, meaning as well.

Story/Object	Literal Use	Figurative (symbolic) Meaning
“The Three Little Pigs:” straw house	House made of straw; flimsy	Living for the moment; carelessness
“The Three Little Pigs:” brick house	House made of brick; strong	Preparing for the future; carefulness; safety; practicality
“Daedalus and Icarus:” wings		
“Arachne:”weaving		
One of Your Choice:		
One of Your Choice:		

Symbolic Thinking

My Notes

Greek God (Roman name)	Responsibility or Role <i>Similar to (culture)</i>	Symbolism Representing God (Object/Action/Color)
Zeus (Jupiter or Jove)		
Poseidon (Neptune)		
Hades (Pluto)		
Hera (Juno)		
Ares (Mars)		
Artemis (Diana)		
Athena/ Athene (Minerva)		
Demeter (Ceres)		
Aphrodite (Venus)		

Learning Targets

- Analyze the symbolic use of animals in a fable.
- Apply the use of symbolism in an original way.

Before Reading

1. Folklore stories commonly use symbolism to add depth of meaning. Remember that a *symbol* represents something beyond itself. Think about animals listed below that appear in well-known fairy tales or stories you have read. Use the graphic organizer to explore their symbolic meanings.

Animal	Figurative (symbolic) Meaning
Snake	
Bear	
Rat	
Ant	
One of Your Choice:	
One of Your Choice:	

2. **Mark** the titles of the Aesop's Fables with which you are familiar.

- | | |
|---|--|
| <input type="checkbox"/> The Hare and the Tortoise | <input type="checkbox"/> The Moon and Her Mother |
| <input type="checkbox"/> The Wolf in Sheep's Clothing | <input type="checkbox"/> The Boys and the Frogs |
| <input type="checkbox"/> The North Wind and the Sun | <input type="checkbox"/> The Ant and the Grasshopper |
| <input type="checkbox"/> The Fox and the Grapes | <input type="checkbox"/> The Lion and the Mouse |

LEARNING STRATEGIES:
Shared Reading, Graphic Organizer, Think-Pair-Share

My Notes

Animals as Symbols: Aesop's Fables

WORD CONNECTIONS

Roots and Affixes

Mortified comes from the Latin root *-mort-*, meaning "death." When someone is mortified, he or she is humiliated or embarrassed "to death." You can also find the root *-mort-* in other words dealing with death, such as *mortuary*, *mortician*, and *mortal*.

My Notes

During Reading

- This fable uses animals as characters. These animals could serve as symbols for certain types of personalities. Mark the text for evidence of symbolic characteristics.

ABOUT THE AUTHOR

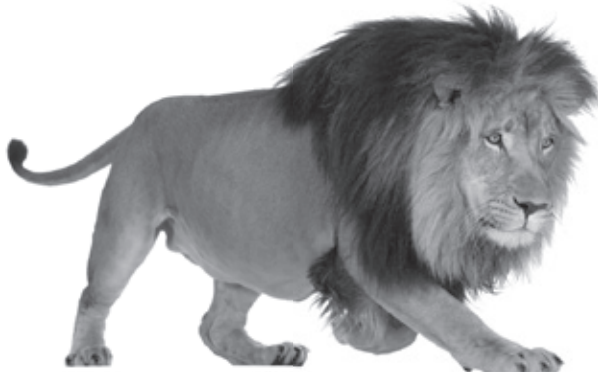
Aesop was an ancient story teller whose collection of tales is now known as *Aesop's Fables*. Very little is known about Aesop's early life. In the book *World's Great Men of Color, Volume I*, J. A. Rogers quotes from a fourteenth century monk, who wrote about Aesop as "... a native of Phrygia, in Asia Minor," and described him as "flat-nosed...with lips, thick and pendulous and a black skin from which he contracted his name (Esop being the same with Ethiop)."

Fable

"The Lion, the Fox, and the Stag"

from *Aesop's Fables*

A Lion lay sick in his den, unable to provide himself with food. So he said to his friend the Fox, who came to ask how he did, "My good friend, I wish you would go to yonder wood and beguile the big Stag, who lives there, to come to my den: I have a fancy to make my dinner off a stag's heart and brains." The Fox went to the wood and found the Stag and said to him, "My dear sir, you're in luck. You know the Lion, our King: well, he's at the point of death, and has appointed you his successor to rule over the beasts. I hope you won't forget that I was the first to bring you the good news. And now I must be going back to him; and, if you take my advice, you'll come too and be with him at the last." The Stag was highly flattered, and followed the Fox to the Lion's den, suspecting nothing. No sooner had he got inside than the Lion sprang upon him, but he misjudged his spring, and the Stag got away with only his ears torn, and returned as fast as he could to the shelter of the wood. The Fox was much mortified, and the Lion, too, was dreadfully disappointed, for he was getting very hungry in spite of his illness. So he begged the Fox to have another try at coaxing the Stag to his den. "It'll be almost impossible this time," said the Fox, "but I'll try"; and off he went to the wood a second time,



LEARNING STRATEGIES:

Sketching, Shared Reading, Graphic Organizer, Think-Pair-Share

ACADEMIC VOCABULARY

To say that someone is being **objective** is to mean that the person is trying not to be influenced by personal opinion or beliefs in making judgments. This is the opposite of being **subjective**, which is to be influenced by personal opinions and beliefs. Notice how these meanings are applied to camera techniques.

My Notes

Literary Terms

The **objective camera angle** in film is equivalent to the third-person point of view in written text.

The **subjective camera angle** in film is equivalent to the first-person point of view.

Learning Target

- Identify and apply knowledge of visual film techniques to an illustration.

Visual Techniques

Along with graphic novelists and creators of other nonprint texts, film directors make choices about the visual techniques they use. Choosing to use certain visual techniques for effect is similar to the choices writers make when using language for effect. Thinking like a director can help you practice the skills necessary to create effective illustrations that enhance the ideas of your own original myth.

Camera Point of View

The most common camera point of view, the **objective angle**, takes a neutral point of view, not representing the viewpoint of any one character. Any character may appear in scenes with objective camera angles. In the **subjective camera angle**, the camera takes on the character’s point of view, as though the camera lens is the character’s eyes.

- Sketch an object in a scene using an **objective** point of view and then a **subjective** point of view.

Objective Point of View	Subjective Point of View

CAMERA ANGLE

While wanted posters feature a photograph at **eye-level**, directors, photographers and illustrators may choose to use different camera angles for different effects.

High angle is a shot taken from above the subject; **low angle** is a shot taken from below the subject.

- Sketch a person or object using different angles.

High Angle	Eye-Level	Low Angle

Analyzing Visual Techniques

Clip Point of View (Subjective/ Objective)	Camera Angle and Evidence (High Angle, Eye Level, Low Angle)	Framing and Evidence (Long Shot, Medium Shot, Close-Up, Extreme Close-Up)	Symbolic Associations or Meaning of Visual Techniques
<i>Anecdotal Opener, Setting</i> Objective			
<i>The Street, Introduction to "Grim and Gram"</i> Subjective then objective			
<i>Max's School Hallway</i> Objective then subjective			
<i>Street to the Bus Stop</i> Objective			
<i>On the Bus</i> Objective			

Creation Myths from Around the Globe

ACTIVITY
1.18

Learning Targets

- Compare the genre of informational text to fictional narratives.
- Analyze and compare creation myths.
- Create an original myth explaining a phenomenon of nature.

Before Reading

1. You will be reading an informational text about creation myths. What do you know about the genre of informational texts in comparison to fictional narratives?
 - Informational:
 - Fictional narrative:

During Reading

2. As you read the excerpt by Virginia Hamilton, mark the text to highlight words that provide information.

Informational Text

"A Note from the Author"

Excerpted from Virginia Hamilton's 1988 Newbery Honor Book *In the Beginning: Creation Stories from Around the World*.

1 Myth stories about creation are different. In a prophetic¹ voice, they relate events that seem outside of time and even beyond time itself. Creation myths . . . go *back beyond anything that ever was* and begin *before* anything has happened.

2 The classic opening, although not the only opening, of a creation myth is "In the beginning . . ." The most striking purpose of a creation myth is to explain something. Yet it also asks questions and gives reasons why groups of people perform certain rituals and live in a particular way. Creation myths describe a place and time impossible for us to see for ourselves. People everywhere have creation myths, revealing how they view themselves *to themselves* in ways that are movingly personal.

3 Creation, then, means the act of bringing into existence—something. These myths from around the world were created by people who sensed the wonder and glory of the universe. Lonely as they were, by themselves, early people looked inside themselves and expressed a longing to discover, to explain who they were, why they were, and from what and where they came.

LEARNING STRATEGIES:
Quickwrite, Diffusing, Close Reading, Paraphrasing, Visualizing, Drafting

My Notes

¹ **prophetic:** relating to a divinely inspired instruction or prediction

Creation Myths from Around the Globe

My Notes

After Reading

3. Summarize the brief informational text you just read.

Before Reading

4. Look over the following elements of nature. Describe how people in the distant past might have explained the origins of these natural phenomena.

Element	Explanation
The Sun	
The Stars	
The Earth	
The Moon	
Rainbows	
Thunder	
Snow	

During Reading

5. In the preceding text, Hamilton explains the purpose of creation myths and identifies several characteristics of these myths. Look for examples of these characteristics in the creation myths you read in the next several texts.
6. Find and mark one key incident in each story that helps explain aspects of the natural world. In the My Notes section, sketch an illustration for one of the incidents to accompany the action of the story.
7. Continue practicing diffusing any words whose meaning you are unsure of.

My Notes

Two African Creation Myths

From **Voices of the Ancestors:
African Myth**

by Tony Allan, Fergus Fleming, and Charles Phillips

“Huveane and Clay People”

The Bapedi and Bavenda, Bantu tribes from Transvaal in South Africa, recount that the first human, Huveane the shepherd, was a lawless trickster who loved to make mischief.

Huveane cared for his father’s goats and sheep—for although he was the first man, he had parents. One day he set about making a being of his own: he took some clay, formed a baby with it and then breathed life into it. Then he hid the baby near his parents’ house. He cared for it lovingly, creeping out each dawn to feed it, but his parents noticed the dwindling supply of milk. Curious, Huveane’s father followed him one day and saw the child. Taking it in his arms, he hid it beneath the house with the firewood. That evening Huveane discovered that his precious creation was missing; distraught, he slumped glumly with his parents at the fire. Distressed by his low spirits, his mother asked him to fetch some logs, whereupon he discovered the unharmed baby and capered with joy. His parents were so pleased to see him happy again that they allowed him to keep it.



KEY IDEAS AND DETAILS

What qualities are important to the Bapedi and Bavenda? How can you tell? Provide textual evidence to support your thinking.

“Mbombo”

The Kuba, who live in the abundant rainforest of Central Africa, call their creator god Mbombo and picture creation as a sudden eruption from his mouth. Once, according to their account, nothing existed but restless water lost in darkness—and Mbombo, a spirit who moved over the water. Then in the deep, dark hours of the first day, Mbombo was stricken by a sharp stomach pain and vomited, producing the sun, moon, and a stream of bright stars. Light fell all around him. As the sun shone, the ocean became clouds and the water level fell, revealing hills and plains. Again Mbombo’s stomach convulsed, this time sending forth a wonderful and various stream of life: the tall sky, the sharp-forked lightning, deep-rooted trees, animals in all their lithe power and the first man and woman.

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7 As the days passed, the boy still wanted to play with toys. He pointed to this bag and that box, stored here and there in grandfather's lodge. His grandfather gave him whatever he chose.

8 Finally the child cried, "Mae! Mae!" His grandfather took down a bag containing the moon and gave it to his grandson as a toy. The boy chuckled with delight as he rolled it around and around upon the floor of the lodge. Suddenly he let go of that bag just as he had let go of the bag of stars. The bag immediately rose to the ceiling, drifted through the smoke hole, and flew up into the heavens. There it burst open, spilling the moon into the sky.



9 The boy continued to play with bag after bag and box after box until one day he pointed to the last box left in the lodge. His grandfather took him upon his lap and said, "When I open this box, I am giving you the last and dearest of my possessions, the sun. Please take care of it!"

10 Then the chief closed the smoke hole and picked up the large wooden box he had kept hidden among other boxes in the shadows of one corner of the lodge. Inside the large box a second wooden box nestled in the wrappings of a spider's web, and inside that box, a third wooden box nestled. The chief opened box after box until he came to the eighth and smallest of the wooden boxes. As soon as the chief removed the sun from this box, his lodging was flooded with a brilliant light.

11 The child laughed with delight as his grandfather gave him the fiery ball to play with. He rolled the sun around the floor of the lodge until he tired of the game and pushed it aside. His grandfather then replaced the sun in its box and replaced the box inside the other seven boxes.

12 Day after day Raven and his grandfather repeated this process. Raven would point to the sun's box, play with it until he tired of it, and then watch as his grandfather put the fiery ball away into its series of boxes.

13 Finally the day came when the chief was not as careful as usual. He forgot to close the smoke hole, and he no longer watched Raven play with the fiery ball. The child resumed his Raven shape, grasped the ball of light in his claws, and flew up through the smoke hole into the sky, traveling in the direction of the river.

14 When he spied people fishing in the dark, he alighted on a tree and said to them, "If you will give me some fish, I will give you some light."

15 At first they did not believe him. They knew that the light was well hidden and that Raven was often a lazy trickster. However, when Raven raised his wing and showed enough light for them to fish with ease, they gave him part of their catch. Day after day they repeated this procedure, until Raven tired of eating fish.

16 Finally he lifted his wing, grabbed the sun with both claws and tossed it high into the sky. "Now my people will have light both day and night!" he exclaimed. And from that day until this, the sun, moon, and stars have remained in the sky.

My Notes

KEY IDEAS AND DETAILS
What is the author's purpose in writing this text?

KEY IDEAS AND DETAILS
How is it indicated in this story that the sun is the most valuable of all human possessions?

KEY IDEAS AND DETAILS
Based on the context of the two myths that identify a trickster, what do you think is a "trickster?" Find a dictionary definition and explain how it applies to these two creation myths.

Creation Myths from Around the Globe

My Notes

After Reading

8. What do these last three myths have in common?

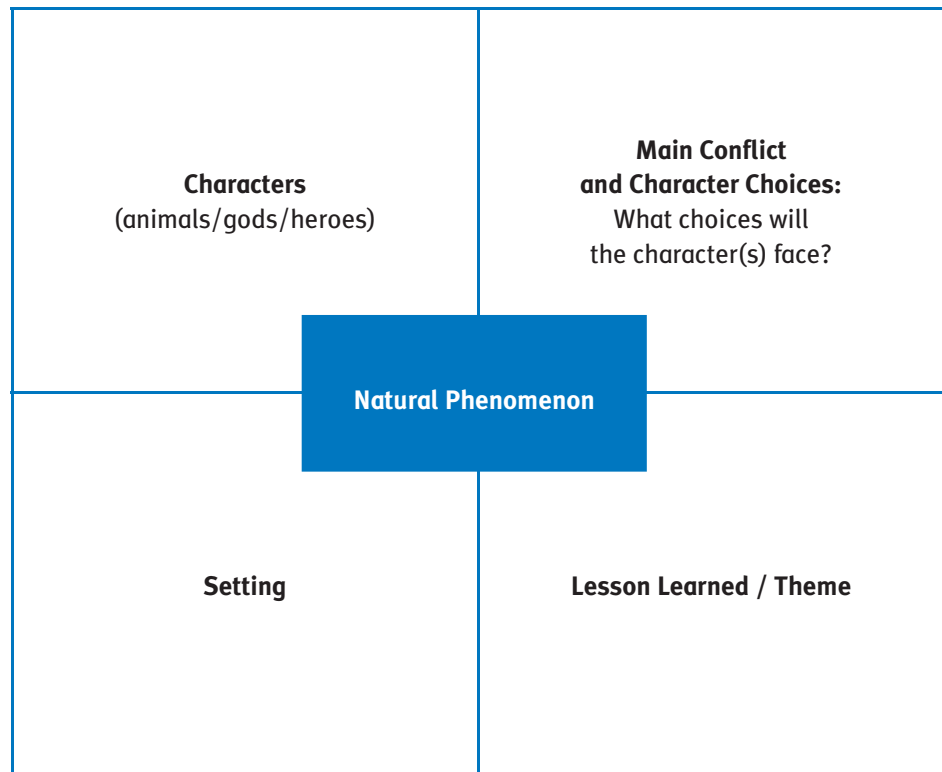
9. How are these creation myths?

Check Your Understanding

Work in a collaborative group to generate ideas for an original myth to explain a natural phenomenon. Create a poster that demonstrates those ideas. You may choose one of the natural phenomenon you explained in the “Before Reading” section of this activity or a natural phenomenon of your choice.

Be creative. Try to fill up as much of the poster (sample format below) as possible, using individual words, phrases, symbols, and visuals. Be sure to incorporate the following elements into your poster:

- The name of your natural phenomenon
- The characters (animals/gods/heroes)
- Setting of the myth
- Main conflict and character choices
- The lesson or theme of the myth



Creating an Illustrated Myth

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The myth</p> <ul style="list-style-type: none"> describes a natural phenomenon and includes the idea of choice while cleverly teaching a lesson skillfully uses story elements to engage the reader and lead to a satisfying resolution includes vivid visuals that use effective symbolism for the ideas in the myth. 	<p>The myth</p> <ul style="list-style-type: none"> explains a natural phenomenon and teaches a lesson uses story elements to hook the reader and create a satisfying resolution includes visuals that connect the ideas in the myth. 	<p>The myth</p> <ul style="list-style-type: none"> does not explain a natural phenomenon or teach a lesson is hard to follow and does not include sufficient narrative elements to aid the reader includes few if any visuals to demonstrate the ideas in the myth. 	<p>The myth</p> <ul style="list-style-type: none"> does not tell about a natural phenomenon or teach a lesson does not use narrative elements has no visuals to support the myth or demonstrate ideas.
Structure	<p>The myth</p> <ul style="list-style-type: none"> is well organized and clearly follows the plot structure of a story uses transitions to skillfully guide the reader. 	<p>The myth</p> <ul style="list-style-type: none"> uses essential story elements and follows a plot structure uses some transitions to move between ideas. 	<p>The myth</p> <ul style="list-style-type: none"> is not well organized and includes only some elements of plot structure includes few, if any, transitions. 	<p>The myth</p> <ul style="list-style-type: none"> is disorganized and difficult to follow does not follow plot structure includes no transitions.
Use of Language	<p>The myth</p> <ul style="list-style-type: none"> effectively uses figurative language and sensory details to vividly "show" the incident has few or no errors in grammar, spelling, punctuation, or capitalization. 	<p>The myth</p> <ul style="list-style-type: none"> includes details to enhance the descriptions of characters and setting contains few errors in grammar, spelling, punctuation, or capitalization, and they do not detract from meaning. 	<p>The myth</p> <ul style="list-style-type: none"> includes details that do not fit the story or descriptions that are not complete contains mistakes in grammar, spelling, punctuation, and capitalization that detract from meaning. 	<p>The myth</p> <ul style="list-style-type: none"> describes details in confusing language contains errors in grammar, spelling, punctuation, and capitalization that interfere with meaning.