Changes in Me

Essential Questions

What is the relationship between change and growth?

How do writers use different types of writing to express their ideas?

Unit Overview

Unit 1 emphasizes the idea of “change” as the conceptual focus for the year. By reading, exploring, analyzing, and interpreting texts, you will examine the changes that often happen at this time in your life. You will also focus on how individual changes affect your life. Through your responses to texts, and by creating and presenting narrative and expository texts that focus on change, you will better understand that change is a normal, predictable, and often a joyous aspect of life.
Unit 1

Changes in Me

Goals
- To define change and identify the types of change adolescents encounter
- To make thematic connections among texts and between texts and your own life
- To use descriptive language in writing both narrative and expository text
- To understand and explain the relationship between cause and effect

ACADEMIC VOCABULARY
- Fluency
- Characterization
- Narrative
- Point of View
- Expository Writing
- Cause/Effect

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Learning Focus:
What Is Storytelling?

One of the first and strongest impulses of human beings is to tell a story. Stories are told to entertain and to teach. Storytelling in the form of oral traditions of folklore, legend, and folk tales evolved into literary or written storytelling. You have already read, listened to, and written many stories. During this year you will study how a story is created and developed so that you have more insight into how and why people write stories. To narrate is the verb used to describe the act of telling a story, so a narrative is the story and a narrator is the person telling the story. All narratives or stories have things in common.

Characters: A story has a main character or protagonist as well as minor characters.

Plot: Every plot has a setting, a sequence of events or incidents, conflict and a resolution to the conflict.

Conflict(s): Conflicts may be internal (inside the main character) or external (outside the main character) and can be categorized:
- Man vs self
- Man vs man
- Man vs nature
- Man vs society

Point of View: Every story is told from a point of view. The most common points of view are:
- First person – the story is told from the main character’s point of view and uses the pronoun “I” and “we.”
- Third person – the story is told from an outside point of view and uses the pronouns “he” and “she” and “they.”

You will see how all these elements of a narrative work together as you read others’ fictional or autobiographical narratives and write your own. A personal narrative is a type of autobiographical writing in which a person tells about significant experiences in his or her life. In the second part of this unit, you will learn the difference between narration—telling a story—and exposition—explaining an idea.

Independent Reading: Reading a wide variety of texts, such as stories, poems, myths, and informational text, will help you develop more fluent reading skills and broader word knowledge. Suggestions for independent reading for this unit are:
- Autobiographical writing, including personal narratives, memoirs, or stories about true happenings
- Fiction and nonfiction narratives about stories that interest you
Essential Questions

1. What is the relationship between change and growth?

2. How do writers use different types of writing to express their ideas?

Unit Overview and Learning Focus

Predict what you think this unit is about. Use the words or phrases that stood out to you when you read the Unit Overview and the Learning Focus.

Embedded Assessment 1

What knowledge must you have (what do you need to know)? What skills must you have (what will you need to do to complete the Embedded Assessment successfully)? Write your responses below.
### Planning to Revisit, Revise, and Reflect

**SUGGESTED LEARNING STRATEGIES:** Graphic Organizer, Notetaking, Think-Pair-Share, Prewriting, Free Writing

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<tbody>
<tr>
<td><strong>1.</strong> In what ways has your life changed since last year?</td>
<td><strong>2.</strong> In what ways has your life changed since first grade?</td>
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<tr>
<td><strong>3.</strong> How might your life change during the current school year?</td>
<td><strong>4.</strong> What types of changes might occur when you become a teenager?</td>
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**5.** What words, phrases, and/or images show the kinds of changes you are facing in your life? Make a list below. Consider activities, friends, beliefs, physical appearance, school, life at home, hobbies, and so on.

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</table>
The Idea of Change

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Word Map

Word Map

What the Word Means

A Picture

Word

Example

Example

Example

Word in Context

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1. **Brainstorming:** Think about oral fluency. What does good reading sound like? What are the characteristics of fluent oral readers?

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2. **Notetaking: Qualities of an Effective Reader**

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<tr>
<th>Accuracy</th>
<th>Rate</th>
<th>Inflection or Expressiveness</th>
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<tbody>
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</table>

3. Following your teacher’s instructions, read aloud and listen to yourself reading. Try to do the kinds of things you have identified that good readers do.
4. **Self-Assessment:** Rate your reading using the chart below:

**Effective Oral Reading Criteria**  
Scale: 1–Excellent; 2–Good; 3–Average; 4–Needs Improvement

<table>
<thead>
<tr>
<th>Activity</th>
<th>Score</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Accuracy</strong></td>
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<td>Rate</td>
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<tr>
<td>Inflection or Expressiveness</td>
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</tbody>
</table>

5. **Reflection:** Based on your class discussion about good oral reading, consider how well you read the passage. What will you try to do next time to make your reading better?

6. Now, practice the passage several times, incorporating the goals you have set for yourself. Then read it aloud again. When you have finished, write your observations regarding the differences in the two readings. Were you able to achieve your goals in the second reading? Explain.
ABOUT THE AUTHOR
Judith Viorst is a journalist and a writer who writes fiction and nonfiction for both adults and children. Her well-known and loved children’s classic *Alexander and the Terrible, Horrible, No Good, Very Bad Day* and its sequels are based on her own three sons.

**Poetry**

by Judith Viorst

Paula is the prettiest — the whole sixth grade agrees.
Jean’s the genius — that is undeniable,
Most popular is Amy. Most admired is Louise.
But as for me, they say I’m most . . . reliable.

Lisa’s the best listener — she always lends an ear.
And all the boys say Mel’s the most desirable.
Gwen’s the giggliest — but everybody thinks that’s dear.
Who thinks it’s dear to be the most reliable?

Jody and Rebecca tie for cleverest. Marie
Is best at sports (and also most perspirable).
Cathy is the richest — she’s been saving since she’s three.
But who’ll save me from being most reliable?

I’d rather be most mischievous. I’d rather be most deep.
I’d rather — and I’ll swear this on a Bible —
Be known as most peculiar. Nothing puts the world to sleep
Like someone who is known as most reliable.

**Literary Terms**

**Alliteration** is the repetition of consonant sounds at the beginnings of words that are close together; for example, Paula . . . prettiest, Jean . . . genius, Lisa . . . listener.
Readers or listeners work out the rhyme scheme by using letters of the alphabet for the words that rhyme. For example, look at the rhyme scheme in “Who’s Who.” The “a” words rhyme, and the “b” words rhyme.

- a agrees
- b undeniable
- a Louise
- b reliable

Now use the My Notes space on page 10 to write the rhyme scheme for the rest of the poem. Use a different letter of the alphabet for each set of rhyming words. For example, use c-d-c-d for the second stanza.

Transform Judith Viorst’s poem by replacing girls’ names with boys’ names and by changing the adjectives and nouns used to describe the characters or personalities of the named girls. Use Judith Viorst’s poem as your model. Do not change everything, just the names and descriptions. Keep the rhyming pattern the same and match the number of syllables so that the rhythm remains the same. Look at this example:

**Original:** “Paula is the prettiest — the whole sixth grade agrees.”

**Transformed:** “Felix is the friendliest — the whole sixth grade agrees.”

**Quickwrite:** How do you think others would describe you now? Think ahead. How would you like to be described by the end of this school year? Use notebook paper to write your thoughts. Save this Quickwrite in your Working Folder.

**LITERARY TERMS**

A rhyme scheme is the pattern of rhyming lines in a poem or song.

**GRAMMAR & USAGE**

A noun is a word that names a person, place, thing, or idea.

An adjective is a word that describes, or modifies, a noun. Adjectives tell which, what kind, how many, or how much. An adjective that appears in the predicate, after the verb, is a predicate adjective. A predicate adjective modifies the subject of the sentence.

In the first line of the poem, prettiest is a predicate adjective that modifies the subject, Paula.

Adjectives have different forms for comparing. Prettier is the comparative form, and prettiest is the superlative form of pretty.

Sometimes more and most are used for comparative and superlative forms: more reliable, most reliable.
### Narrative Writing

**Narrative writing** tells a story or describes an incident. An effective narrative includes the following:

- A clear **sequence of events**—with a beginning, middle, and end
- Detailed descriptions of the **setting**—the time and the place in which the events of a narrative occur
- The characters’ feelings during the incident
- **Dialogue**—the conversation between characters during the incident

1. To help you recognize the elements of a good narrative, your teacher will show you a scene from *The Lion King* or another film. As you watch, take notes in the spaces provided.

<table>
<thead>
<tr>
<th>Descriptions of Setting (give specific details)</th>
<th>Feelings of Characters (use adjectives or nouns)</th>
<th>Important Dialogue (try to copy)</th>
</tr>
</thead>
</table>
2. Take notes or quickly sketch the sequence of events in this incident, in chronological order.

First event:

Second event:

Third event:

Fourth event:

Fifth event:

3. **Writing Prompt:** Imagine that you are Nala or Simba, and you want to tell a friend the story of going to the graveyard. Draft a narrative of what happened there. Tell how and where the story started, the sequence of events, and how it ended. Include the setting, details of the characters’ feelings, and dialogue. You are telling the events in first-person **point of view**, so use “I” when you write your narrative.

I am writing from the point of Nala OR Simba (circle one).

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Adding Details and Transitions to Narrative Writing

- **Transitions** are words or phrases that help the reader follow your story by smoothly connecting ideas, details, or events.

- **Sensory details** are details that appeal to the reader’s five senses. Adding sensory details to your writing helps a reader to better imagine the scene.

Writers use transitions to move the reader from one place, time, or idea to another. The following words and phrases are examples of transitions:

<table>
<thead>
<tr>
<th>again</th>
<th>also</th>
<th>in addition</th>
<th>too</th>
<th>but</th>
</tr>
</thead>
<tbody>
<tr>
<td>still</td>
<td>however</td>
<td>because</td>
<td>then</td>
<td>so</td>
</tr>
<tr>
<td>first</td>
<td>second</td>
<td>next</td>
<td>before</td>
<td>afterward</td>
</tr>
<tr>
<td>yet</td>
<td>finally</td>
<td>at last</td>
<td>to begin</td>
<td>later</td>
</tr>
<tr>
<td>as soon as</td>
<td>not long after</td>
<td>instead</td>
<td>at the last moment</td>
<td>in the end</td>
</tr>
</tbody>
</table>

1. Writers appeal to the five senses to help the reader imagine a scene. Take a moment to think of some sensory details or images that appeal to each of the senses below.

<table>
<thead>
<tr>
<th>Touch</th>
<th>Taste</th>
<th>Sight</th>
<th>Hearing</th>
<th>Smell</th>
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</table>
2. The following third-person narrative does not include any transitional words. It also lacks details to help the reader imagine the scene. Put an asterisk (*) where a transition might fit, and highlight or underline the sentences that need sensory details to help the reader see the scene. Add a check mark (✓) in places where dialogue might make the scene more vivid.

*Nala and Simba turned around. They discovered they were in a scary place. Nala and Simba were excited. They didn’t know how dangerous it could be. Simba ran to explore the huge elephant skull in front of them.*

*Three hyenas came out of the skull. The hyenas attacked Nala and Simba, but they ran away, so the hyenas attacked Zazu. Simba ran back to save him, but the hyenas turned on Simba and Nala again. Nala fell and Simba turned around to save her. They fell into the ribcage of a dead elephant. The hyenas trapped them. They were saved by Mufasa.*

3. Go back through the draft of your narrative and do the following:

- Underline all the words and phrases that act as transitions from one time or place to another, or mark places where you need a transition.
- Highlight at least one sentence that would benefit from adding sensory details.

4. Rewrite your narrative to include additional transitions and sensory details.
Planning Your Memory Map

1. Look through the work you have done so far and list some of the incidents that resulted in some kind of change to your life. Feel free to include additional incidents on the list, if they occur to you.

My incident:

Events at the Beginning | Events in the Middle | Events at the End

2. Choose one memorable incident that you would be willing to share as a visual memory map.

3. Think back to that incident and determine what happened at the beginning, in the middle, and at the end. Try to come up with eight to ten events for the entire incident, at least three for each part (beginning, middle, end) of the incident. Use the graphic organizer to list the events of that incident.
4. Next, brainstorm about the details of the events. Record sensory details and dialogue that was happening at the time on the lines. Use the questions in the boxes to guide your thoughts.

<table>
<thead>
<tr>
<th>Beginning Details</th>
<th>Middle Details</th>
<th>End Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting—Time and Place</td>
<td>Describe events in chronological order. Include dialogue.</td>
<td>How did this end? What did you learn, discover, realize?</td>
</tr>
<tr>
<td>Who was there?</td>
<td>What happened?</td>
<td></td>
</tr>
<tr>
<td>What were you doing, thinking, feeling?</td>
<td>What were you and others doing?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>What were you thinking and feeling?</td>
<td></td>
</tr>
</tbody>
</table>

Creating Your Memory Map

1. For each event you have listed, you will create a panel or page.
2. In each panel or page, write a sentence that details the event. Then, write commentary using a different-colored pen. Your commentary should explain the importance of the event or explain your feelings and emotions at the time. Be sure to include transitions.
3. Using a third color, provide one sentence of dialogue for the scene.
4. Create a drawing or graphic representation for each event.
5. Give your Memory Map a title that will intrigue the reader and represent the narrative.
6. Be prepared to present your Memory Map, telling your story to either a small group or the whole class.

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Read the narrative *Kira-Kira*, by Cynthia Kadohata, and mark the text as directed below.

1. In paragraph 4, highlight or mark the sentence that explains the **significance** of the incident—that is, why it was important.

2. In the same paragraph, find the beginning of the sequence of events in the incident and write a number “1” in front of it. Determine the rest of the sequence of events that make up the incident that Katie is telling, and number each event in sequence. You should be able to visualize a scene or picture for each part that you number. Record these on the graphic organizer following the text.

3. After you have read the narrative, go back to the beginning. In the My Notes area next to each scene you have numbered, write a noun or an adjective describing Katie’s feelings during the scene. On your graphic organizer use the word in a complete sentence.

4. Beginning with paragraph 14, highlight all the vivid verbs in the next two paragraphs. List the verbs used and write a sentence explaining the image they create for you as a reader. Next, find three examples of irregular verbs. Consult the Grammar Handbook to check the forms of the irregular verbs. Choose two more irregular verbs from the Handbook and record the forms. Finally, create several sentences for Step 6 using regular and irregular verbs that vividly convey your incident from your Memory Map.

5. Highlight one sentence of dialogue you think is most significant to this narrative.

6. After you have finished reading this narrative about Katie and her sister, go back to the incident you recorded on your Memory Map, or the incident with a brother, sister, relative, or friend. Write one of the following:
   - A short, dramatic dialogue from that incident (no more than four or five lines).
   - A short narrative of your incident using vivid verbs and sensory details.

Save your work in your Working Folder.

7. **Writing Prompt:** What is the significance of this incident for Katie? In other words, how has Katie changed as a result of this incident? Write a sentence in which you make a statement about the significance of this event for Katie.
My sister, Lynn, taught me my first word: kira-kira. I pronounced it ka-a-ahhh, but she knew what I meant. Kira-kira means “glittering” in Japanese. Lynn told me that when I was a baby, she used to take me onto our empty road at night, where we would lie on our backs and look at the stars while she said over and over, “Katie, say ‘kira-kira, kira-kira.’” I loved that word! When I grew older, I used kira-kira to describe everything I liked: the beautiful blue sky, puppies, kittens, butterflies, colored Kleenex. My mother said we were misusing the word; you could not call a Kleenex kira-kira. She was dismayed over how un-Japanese we were and vowed to send us to Japan one day. I didn’t care where she sent me, so long as Lynn came along.

I was born in Iowa in 1951. I know a lot about when I was a little girl, because my sister used to keep a diary. Today I keep her diary in a drawer next to my bed.

I like to see how her memories were the same as mine, but also different. For instance, one of my earliest memories is of the day Lynn saved my life. I was almost five, and she was almost nine. We were playing on the empty road near our house. Fields of tall corn stretched into the distance wherever you looked. A dirty gray dog ran out of the field near us, and then he ran back in. Lynn loved animals. Her long black hair disappeared into the corn as she chased the dog. The summer sky was clear and blue. I felt a brief fear as Lynn disappeared into the cornstalks. When she wasn’t in school, she stayed with me constantly. Both our parents worked. Officially, I stayed all day with a lady from down the road, but unofficially, Lynn was the one who took care of me.
After Lynn ran into the field, I couldn’t see anything but corn.

“Lynnie!” I shouted. We weren’t that far from our house, but I felt scared. I burst into tears.

Somehow or other, Lynn got behind me and said, “Boo!” and I cried some more. She just laughed and hugged me and said, “You’re the best little sister in the world!” I liked it when she said that, so I stopped crying.

The dog ran off. We lay on our backs in the middle of the road and stared at the blue sky. Some days nobody at all drove down our little road. We could have lain on our backs all day and never got hit.

Lynn said, “The blue of the sky is one of the most special colors in the world, because the color is deep but see-through both at the same time. What did I just say?”

“The sky is special.”

“The ocean is like that too, and people’s eyes.”

She turned her head toward me and waited. I said, “The ocean and people’s eyes are special too.”

That’s how I learned about eyes, sky, and ocean: the three special, deep, colored, see-through things. I turned to Lynnie. Her eyes were deep and black, like mine.

The dog burst from the field suddenly, growling and snarling. Its teeth were long and yellow. We screamed and jumped up. The dog grabbed at my pants. As I pulled away, the dog ripped my pants and his cold teeth touched my skin. “Aaahhhhh!” I screamed.

Lynn pulled at the dog’s tail and shouted at me, “Run, Katie, run!” I ran, hearing the dog growling and Lynnie grunting. When I got to the house, I turned around and saw the dog tearing at Lynn’s pants as she huddled over into a ball. I ran inside and looked for a weapon. I couldn’t think straight. I got a milk bottle out of the fridge and ran toward Lynn and threw the bottle at the dog. The bottle missed the dog and broke on the street. The dog rushed to lap up the milk.

Lynn and I ran toward the house, but she stopped on the porch. I pulled at her. “Come on!”

She looked worried. “He’s going to cut his tongue on the glass.”

“Who cares?”
But she got the water hose and chased the dog away with the water, so it wouldn't hurt its tongue. That's the way Lynn was. Even if you tried to kill her and bite off her leg, she still forgave you.

This is what Lynn said in her diary from that day:

_The corn was so pretty. When it was all around me, I felt like I wanted to stay there forever. Then I heard Katie crying, and I ran out as fast as I could. I was so scared. I thought something had happened to her!

Later, when the dog attacked me, Katie saved my life._

I didn't really see things that way. If she hadn't saved my life first, I wouldn't have been able to save her life. So, really, she's the one who saved a life.
In the graphic organizer below, identify the scenes in the order in which they happened in the incident. Write a sentence that explains what Katie may have been feeling. Sketch or describe a graphic to accompany the scene. Event 1 is completed for you.

<table>
<thead>
<tr>
<th>Event Number</th>
<th>Explanation of the Event</th>
<th>Katie’s Feelings About the Event</th>
<th>Graphic That Represents the Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Event 1</td>
<td>A gray dog runs out of the field. Katie watches Lynn chase the dog into the cornstalks.</td>
<td>Fear Katie is fearful that her sister has disappeared forever.</td>
<td>![Dog Graphic]</td>
</tr>
<tr>
<td>Event 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Event 3</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Event 4</td>
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<td>Event 5</td>
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<td>Event 6</td>
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<td>Event 7</td>
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<td>Event 8</td>
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<td></td>
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<tr>
<td>Event 9</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Event 10</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Before Reading
1. Brainstorm a list of superheroes and their superpowers.

2. Quickwrite: What superpower would you like to possess? Choose one from your list above, or invent one. Do a quickwrite describing your chosen superpower, telling why you want it, and explaining what you would do with it.

During Reading
3. Read the narrative “My Superpowers” by Dan Greenburg. Following your teacher’s instructions, mark the text to identify the narrative elements.

After Reading
4. Writing: Write one sentence that summarizes and explains what Greenburg learned the day the bullies tried for the last time to scare him.
Getting Superpowers

by Dan Greenburg

1. Do you ever wish you had superpowers?

2. When I was a kid, growing up on the North Side of Chicago and being picked on by bullies, I prayed for superpowers. Like Superman, I wanted to be able to fly faster than speeding bullets, to be more powerful than locomotives, to leap tall buildings at a single bound. Mainly, I wanted to punch bullies in the stomach so hard that my fist came out of their backs.

3. Winters in Chicago are so cold that frost forms leafy patterns on your bedroom window and stays there for months. The wind howls off Lake Michigan, and a thick shell of pitted black ice covers the streets and sidewalks from December to April. To keep warm in winter, I wore a heavy wool coat, a wool muffler, wool mittens, furry earmuffs and — one of my most treasured possessions — a Chicago Cubs baseball cap autographed by a player named Big Bill Nicholson.

4. On the coldest days of winter, three bullies waited for me after school, just for the fun of terrorizing me. The biggest one was a fat ugly kid named Vernon Manteuffel. Vernon and his two buddies would pull off my Cubs cap and tease me with it. They'd pretend to give it back, then toss it around in a game of keep-away.

My Notes

ABOUT THE AUTHOR

Dan Greenburg is a novelist, journalist, screenwriter, playwright, and humorist who has done stand-up comedy. He has written for both adults and children. His successful series, The Zack Files, was inspired by his own son Zack. Greenburg wanted to write books that his son would like to read.

GRAMMAR & USAGE

Nouns are classified in many ways, including as count nouns — those that name things that can be counted — and non-count nouns — those that cannot be counted. Greenburg uses the non-count nouns frost, ice, and fun on this page.

Non-count nouns are never used in a plural form. When you use them as the subject of a sentence, you should use the singular form of the verb: frost forms, ice covers.

Classify the following nouns as count or noncount.

rice flour flower pound milk coin freedom water deer goose

Work with a partner to add more noncount nouns to this list.
One day in February when the temperature was so low I felt my eyeballs cracking, Vernon and his friends caught up with me on my way home. As usual, they tore off my Cubs cap and started playing catch with it. What made it worse than usual was that on this particular day I happened to be walking home with a pretty girl named Ann Cohn, who lived across the street from me. Ann Cohn had green eyes and shiny black hair and I had a goofy crush on her. As if it wasn't bad enough that these guys humiliated me when I was alone, now they were doing it in front of Ann Cohn.

I was so embarrassed, I began to cry. Crying in front of Ann Cohn made me even more embarrassed. I was speechless with shame and anger. Driven by rage, I did what only an insane person would do: I attacked Vernon Manteuffel. I punched him in the chest and grabbed back my Cubs cap.

Vernon saw that I had become a madman. People don't know what to do with madmen. Vernon looked shocked and even a little afraid. He backed away from me. I attacked the second boy, who also backed away from me. Encouraged by their backing away, I ran after them, screaming, punching, flailing at them with both fists. I chased them for two blocks before they finally pulled ahead and disappeared. Breathing hard, tears streaming down my face, I felt I had regained my honor, at least temporarily.

That weekend, perhaps made braver by my triumph over the three bullies, I kissed Ann Cohn on her sofa. I can't tell you exactly why I did that. Maybe because it was a cold, cloudy Saturday and there was nothing else to do. Maybe because we both wondered what it would feel like. In any case, I could now brag that, at age eight, I had personally kissed an actual girl who wasn't related to me.

I never did get those superpowers. Not as a kid, at least.

When I grew up, I became a writer. I discovered a particular pleasure in going on risky adventures. I wrote about my real-life adventures for national magazines: I spent four months riding with New York firefighters and running into burning buildings with them. I spent six months riding with New York homicide cops as they chased and captured drug dealers and murderers. I flew upside-down over the Pacific Ocean with a stunt pilot in an open-cockpit airplane. I took part in dangerous voodoo ceremonies in Haiti. I spent time on a tiger ranch in Texas and learned to tame two-hundred-pound tigers.
by yelling “No!” and smacking them hard on the nose. I found that
tigers were not much different from the bullies of my childhood in
Chicago.

I also wrote fiction. I created entire worlds and filled them with
people I wanted to put in there. I made these people do and say
whatever it pleased me to have them do and say. In the worlds I
made up, I was all-powerful — I had superpowers.

I began writing a series of children’s books called *The Zack
Files*, about a boy named Zack who keeps stumbling into the
supernatural. In many of these books I gave Zack temporary
powers — to read minds, to travel outside his body, to travel back
into the past, to triumph over ghosts and monsters. I created
another series called Maximum Boy, about a boy named Max who
accidentally touches radioactive rocks that just came back from
outer space and who suddenly develops superpowers. Maximum
Boy is me as a kid in Chicago, but with superpowers.

Oh yeah, I almost forgot. In *The Zack Files*, I created a fat,
stupid kid who sweats a lot and thinks he’s cool, but who everyone
laughs at behind his back. You know what I named this fool?
Vernon Manteuffel. I do hope the real Vernon knows.
Reflecting on Narrative Openings

SUGGESTED LEARNING STRATEGIES: Marking the Text, Rereading

Narratives often begin in familiar ways: “Once upon a time...” or “Did you hear the one about...” or “There once was a...” Narratives must begin in a way that grabs the reader’s attention and interests him or her enough to continue reading. *Kira-Kira* and “My Superpowers” both begin in ways that effectively engage or hook their readers.

The openings of both narratives are reproduced here for you to examine more closely. Read them again, looking for the choices the writer made to hook readers. Then, answer the questions after reading the texts.

*From Kira-Kira*

*by* Cynthia Kadohata

My sister, Lynn, taught me my first word: *kira-kira*. I pronounced it *ka-a-ahhh*, but she knew what I meant. *Kira-kira* means “glittering” in Japanese. Lynn told me that when I was a baby, she used to take me onto our empty road at night, where we would lie on our backs and look at the stars while she said over and over, “Katie, say ‘kira-kira, kira-kira.’” I loved that word! When I grew older, I used *kira-kira* to describe everything I liked: the beautiful blue sky, puppies, kittens, butterflies, colored Kleenex.

My mother said we were misusing the word; you could not call a Kleenex *kira-kira*. She was dismayed over how un-Japanese we were and vowed to send us to Japan one day. I didn’t care where she sent me, so long as Lynn came along.

I was born in Iowa in 1951. I know a lot about when I was a little girl, because my sister used to keep a diary. Today I keep her diary in a drawer next to my bed.
by Dan Greenburg

Do you ever wish you had superpowers?

When I was a kid, growing up on the North Side of Chicago and being picked on by bullies, I prayed for superpowers. Like Superman, I wanted to be able to fly faster than speeding bullets, to be more powerful than locomotives, to leap tall buildings at a single bound. Mainly, I wanted to punch bullies in the stomach so hard that my fist came out of their backs.

Winters in Chicago are so cold that frost forms leafy patterns on your bedroom window and stays there for months. The wind howls off Lake Michigan, and a thick shell of pitted black ice covers the streets and sidewalks from December to April. To keep warm in winter, I wore a heavy wool coat, a wool muffler, wool mittens, furry earmuffs and—one of my most treasured possessions—a Chicago Cubs baseball cap autographed by a player named Big Bill Nicholson.

On the coldest days of winter, three bullies waited for me after school, just for the fun of terrorizing me. The biggest one was a fat ugly kid named Vernon Manteuffel. Vernon and his two buddies would pull off my Cubs cap and tease me with it. They’d pretend to give it back, then toss it around in a game of keep-away.
Notice that neither writer begins with the central incident of the narrative, but rather leads up to it with one of the techniques described in the acronym AQQS, designed to hook readers.

**Anecdote:** a short sketch or account of a biographical incident

**Question:** a question that focuses the reader’s attention on the subject of the writing

**Quote:** a line of dialogue or a famous quotation that points to the idea of the narrative

**Statement of intrigue:** a statement designed to capture the reader’s interest and compel him or her to read more.

Answer the following questions about the openings written by Greenburg and Kadohata.

1. Which technique does Dan Greenburg use to begin his narrative?

2. Which writer uses an anecdote to start the narrative? What is the anecdote?

3. Which writer uses a statement of intrigue in the first paragraph? What is that statement?

4. Which opening do you believe is more effective? Why?
What Makes a Good Narrative?

SUGGESTED LEARNING STRATEGIES: Graphic Organizer

1. Brainstorm the qualities of a good narrative.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2. Often, cause and effect play a part in a narrative. Give an example of cause and effect.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

3. Find examples of cause and effect in one of the narratives you have studied. Identify them in the graphic organizer below.

```
Cause

Effect

Cause

Effect
```
Writing a Narrative About an Incident That Changed Me

SUGGESTED LEARNING STRATEGIES: Prewriting, Drafting, Revising, Self-Editing, Peer Editing

Assignment

Your assignment is to write a personal narrative about an incident that brought about change in your life.

Steps

Prewriting

1. Revisit your prior work in this unit, looking especially at significant incidents that brought change to your life. List these incidents and indicate how each changed you.

2. Share your list with a classmate, and work together to choose an incident that changed you in a significant way. Be sure the incident meets the following criteria:
   - is interesting to a reader
   - has a clear beginning, middle, and end
   - had an effect on you in a significant way.

3. List the specific events that make up the incident. Organize the sequence of events for your narrative by creating a Memory Map.

4. As you create your new Memory Map, use the following pointers to help you organize your thoughts.
   - Include the setting – the time and place where the incident occurred—and the situation. Who was involved? What was your life like before the incident? What was the incident?
   - Describe the beginning of the incident. How did the incident start? What were you doing, thinking, and feeling? Who else was there? What were they doing and saying?
   - Continue describing the sequence of events in the middle of the incident. Include important details so that the reader can experience this incident with you.
   - Explain how the incident ended. Describe how the incident changed you. What is your life like now compared to what it was like before the incident?
   - Reflect on the incident. What did you learn or discover or realize from this incident? How did it change you? What are the future implications of this incident? What do you now know that you did not know before?
Writing a Narrative About an Incident That Changed Me

Drafting
5. Use your Memory Map to guide you as you draft your narrative. Remember that the point of the narrative is to tell the story of an incident that changed you. Narrate the story in a powerful and vivid way so others can “see” the incident and also reflect on its significance.

6. Look back at the narratives you have read to get ideas about how to create an opening or introduction to your narrative that hooks readers and interests them enough to continue reading. Experiment with using AQQS (Activity 1-10) so that you can see which kind of opening works best with your own narrative.

7. Refer to the checklist you created in Activity 1-11, “What Makes a Good Narrative,” to make sure you have included all of the narrative elements.

8. Brainstorm titles that will give a clue about your essay and that will catch your reader’s attention. Read your ideas to a partner to see which one is most interesting.

Revising Through Self-Assessment
9. Check to see whether the beginning, middle, and end of the incident are clear and easy to understand.

10. Check to see whether your essay includes all of the elements of a good narrative identified in your checklist.

11. Read your personal narrative softly to yourself, correcting any mistakes that you notice along the way. Make sure your essay sounds right.

12. Mark your text as follows to evaluate your draft and see where you may still need revision.
   a. Highlight (you may want to use different colors) the following elements in your narrative:
      ▶ Transitions (words or phrases)
      ▶ Dialogue
      ▶ Vivid verbs
      ▶ Descriptive details (adjectives and sensory language) that make the incident come alive
      If your draft is lacking these elements, you will probably want to add them in your final draft.

   b. Underline the sentence you think tells about the change in you as a result of this incident. Label this sentence “Change.”

   c. Revisit the Scoring Guide and ask yourself how successful you have been in meeting the criteria of the assignment. Make notes, either in the margin or by using sticky notes, of any additional changes you want to make.
Revising Through Reader Response

Exchange papers with another student. Read your classmate’s narrative very carefully; then respond to these questions/directions.

13. Underline especially visual and vivid descriptions in the narrative.

14. Put a big star by one area that could benefit from more detail. What might your partner do in this section?

15. What is the hook the writer uses to get readers interested? If there is no hook, suggest an idea that would grab the reader’s attention. (Use the AQQS model.)

16. Do you have a clear sense of the progress and sequence of events? If yes, why? If not, why not?

17. Explain in your own words what happened (the incident) and how it changed the writer.

Editing for Publication

18. Rewrite your draft, incorporating the changes that you and your classmate identified.

19. To create a publishable draft, you must edit your work to make it as error-free as possible. Double-check the use and spelling of all of the words you used from the Word Wall. Use all the other tools available to you (such as dictionaries, software spell-check, and grammar references) to create a draft that is as error-free as possible. Edit dialogue for correct punctuation.

20. Following your teacher’s directions for formatting, produce a publishable draft of your personal narrative.
## SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>The content shows a sophisticated response to prompt by effectively telling a story of an incident that changed the writer. The story utilizes narrative elements that include: • a vivid setting • a vivid portrayal of the event and people involved • effective dialogue that is important to plot and character and that points to the significance of the event. The author’s reflection carefully analyzes the event and makes a clear connection between the event and its importance in his or her life.</td>
<td>The content shows an adequate response to prompt by telling a story of an incident that changed the writer. The story includes the narrative elements of: • a clear setting • a description of the event with some detail and vividness • use of dialogue to show the feelings and thoughts of the people involved. The author’s reflection shows some connection between the event and its importance in his or her life.</td>
<td>The content does not adequately respond to the prompt; it incompletely tells a story of an incident that changed the writer. The story is missing some or all narrative elements of: • a clear setting • use of details • dialogue that shows the feelings and thoughts of the characters. The author’s reflection lacks a connection between the event and its importance in his or her life.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>The narrative is well-organized and includes: • an engaging beginning that highlights an event • a detailed middle that describes the event • a clear ending that brings closure • smooth transitions that guide the reader through the text.</td>
<td>The narrative is organized with the following: • a beginning that identifies an event • a middle that describes the event • an ending that brings closure • transitions to guide the reader through the text.</td>
<td>The narrative lacks organization and coherence. Some of the following parts are missing: • a beginning that clearly identifies the event • an organized middle • an ending that brings closure • transitions to guide the reader.</td>
</tr>
</tbody>
</table>
## SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Use of Language</strong></td>
<td>The narrative is grammatically correct and effectively uses descriptive details (vivid verbs, adjectives, and sensory language) to make the incident come alive.</td>
<td>The narrative is grammatically correct and uses descriptive details (vivid verbs, adjectives, and sensory language) to make the incident clear.</td>
<td>The narrative contains grammatical errors and does not use descriptive language (vivid verbs, adjectives, and sensory language) to make the incident clear.</td>
</tr>
<tr>
<td><strong>Conventions</strong></td>
<td>Writing contains few or no errors in spelling, punctuation, or capitalization.</td>
<td>Spelling, punctuation, and capitalization mistakes do not detract from the narrative.</td>
<td>Spelling, punctuation, or capitalization mistakes detract from meaning and/or readability.</td>
</tr>
<tr>
<td><strong>Evidence of Writing Process</strong></td>
<td>Extensive evidence reflects the various stages of the writing process.</td>
<td>Evidence reflects the various stages of the writing process.</td>
<td>Little or no evidence reflects the stages of the writing process.</td>
</tr>
<tr>
<td><strong>Additional Criteria</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments: 

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
Learning Focus: How to Explain

In the first half of this unit, you read narratives and wrote a story about a change you have experienced. In addition to telling stories, human beings also like to explain. We explain our thoughts, feelings, and actions every day in some way. For example, you explain to your friends how to play a game, or you describe a place, or tell your friends about an experience without telling a story about the experience. Expository writing is writing that explains, informs, or describes. Specifically, expository texts include specific reasons, facts, or examples that support the main idea of an essay.

In order to engage a reader, expository writing can include the following elements:

- **Introduction**: Introduces the main idea of the essay and the reasons to be further explained
- **A Hook**: Catches the reader’s attention and makes the reader want to read on
- **Thesis Statement**: Presents the central idea of an essay
- **Topic Sentences**: Explain the main idea of a paragraph and state or explain points related to the thesis
- **Body Paragraphs**: Support the thesis by giving specific reasons, facts, and examples in individual paragraphs
- **Conclusion**: Stresses the importance of the thesis statement and gives a sense of completeness and insight to the reader
- **Transitions**: Help readers follow shifts in ideas, sentences, and paragraphs

Reading expository texts in the second half of this unit will help you understand these elements while also helping you become a better reader and writer.
The following activity is a Frame Poem. Finish the stems with ideas and thoughts that you brainstormed in the previous activities. Notice the repetition in the poem: the structure of each set of lines is the same. You do not need to make the lines rhyme, but make every word count.

1. That was me then; this is me now.

2. In ______ grade I was ____________________;
   now I ____________________.

3. I used to be confused by ____________________;
   now I ____________________.

4. I used to understand ____________________;
   now I ____________________.

5. I used to enjoy ____________________;
   now I ____________________.

6. Last year I hoped ____________________;
   this year I ____________________.

7. Last year I felt ____________________;
   this year I ____________________.

8. Last year I wanted to be ____________________;
   this year I ____________________.

9. Next year I will ____________________;
   now I ____________________.

10. That was me then; this is me now.
Identify areas in your life that have changed, such as responsibilities, family relationships, friends, hobbies/interests, school, fears, physical appearance, etc. Write each area as a topic on the top line inside a box. Brainstorm important details on each topic, and write those below the line. Then, on the line below each box, write one complete sentence about the topic that could be used as a topic sentence (T.S.) to state the main idea in the paragraph. Remember that a topic sentence controls the content of a paragraph, contains a subject, and reveals an opinion.

Changes in Me

T.S.: ________________________________________________

____________________________________________________

____________________________________________________

____________________________________________________

T.S.: ________________________________________________

____________________________________________________

____________________________________________________

____________________________________________________

T.S.: ________________________________________________

____________________________________________________

____________________________________________________

____________________________________________________
Expository Writing

The purpose of expository writing is to explain or to inform. Read the following expository paragraph, and mark the text as follows:

1. Underline the topic sentence.
2. Scan the paragraph and put a star next to the writer’s two new responsibilities.
3. Circle the transitional words and phrases.
4. Put a check mark in front of the sentences that develop each of the writer’s new responsibilities.
5. Identify the parts of the paragraph that explain and give the causes of the changes in the writer’s life.

Sample Expository Paragraph

I always have had chores to do around the house, but this year I have more to do than ever before. The first thing that happened was that I got my first pet! Jeff, the gerbil, was a gift from my aunt, whose pet gerbil, Fluffy, had babies. I got Jeff in April and since then I have had total responsibility for his feeding and care. I have to be sure he has water and food everyday. I also have to clean his cage every week and shred newspapers for the bottom of his cage. But the best part of this job is that I have to play with him everyday so that he gets plenty of exercise. My mom also expects me to take care of my little brother for a little while every day. Mainly, this means going into his room and playing with him for 30 minutes just before dinner. My mom asked me to do this so she can fix dinner without having to worry about Patrick. Patrick is only three, so I play kids’ games with him like Memory, or I read a book to him, or sometimes we watch a video. During this time, I’m the only one who takes care of him. Sometimes, I have to feed him or take him to the bathroom. I like taking care of my brother, and my mom really appreciates it. Taking care of Jeff and Patrick is making me more responsible.

Writing Prompt: On separate paper, draft a paragraph about an area of change in your life. Choose one of the areas of change from your graphic organizer. Begin your paragraph with a topic sentence. Provide at least two additional sentences to explain the topic sentence. Develop and elaborate upon each of those two sentences with additional commentary that includes vivid details, clarification, and concrete examples.
Anticipation Guide: Going to the Zoo

In the spaces, write “A” if you agree or “D” if you disagree with each statement.

1. ______ Animals are often safer in zoos than they are in the wild.
2. ______ Zoos can be safe places for wild animals.
3. ______ Small cages make animals feel safer.
4. ______ Wild animals, such as gorillas and tigers, should be tamed through continuous interaction with humans.
5. ______ Wild animals in zoos should be isolated, without others of their kind.
6. ______ Wild animals in zoos should all be returned to their natural habitats.
7. ______ The life of animals in zoos is boring and frightening.
8. ______ Animals are able to adapt to their surroundings in zoos.
9. ______ I have gone to a zoo in the last year.
10. ______ Zoos treat animals as objects for the amusement of human beings.
11. ______ Trained doctors and staff protect animals in zoos so they live longer than in the wild.
12. ______ Zoos help alert the public to educational and conservation information about animals.
13. ______ I enjoy visiting the zoo.
14. ______ Zoos are merely prisons for animals.
15. ______ Zoos help protect animals that are part of an endangered species.
Previewing Vocabulary

1. Read the sentence that follows, and mark each underlined word with one of these labels:
   
   Q = I don’t really know this word.
   
   H = I have heard this word and can probably figure out what it means.
   
   T = I could teach a classmate what this word means.

   “Tomorrow, you will see me again, perched at
   
   the top of my hill, methodically plucking grass snacks
   
   and pondering mysteries that I will not share.”

2. Tell a partner what you think each underlined word means. Then explain how you figured out the meaning of the underlined words.

3. With your partner and other resources such as dictionaries, replace each underlined word with another word that you already know.

4. Once you are certain that you understand the underlined words, locate the sentences in which they appear in the text and write your synonym above the underlined word. This is a strategy called diffusing.

5. While you are reading “The Oldest Living Atlanta Gorilla Tells All,” substitute words that you know for the underlined words. If needed, discuss these words with classmates or use dictionaries to discover meanings. Continue to underline unfamiliar words that seem important and work to substitute words you know.

WORD CONNECTIONS

An analogy is a comparison of the similarity of two things. For example, an analogy might compare a part to a whole as when a leaf is compared to a tree. An analogy may also do the reverse and compare a whole to a part by comparing a flower to a petal. When comparing the relationship between pairs of words, analogies are written with colons separating the words. For example:

leaf : tree :: petal : flower

You would read the above as “leaf is to tree as petal is to flower.” Now try your own analogy.

sleeve : jacket :: sole : ___
During Reading

1. In the first section of his narrative, Willie B. describes what his world was like before he was captured. (a) Summarize what his life was like before he was captured. (b) What are his feelings about his life before the zoo? (c) Explain why he feels the way he does.

2. In the second section of his narrative, Willie B. describes being brought to the zoo in 1961. (a) Summarize what his life is like in the zoo. (b) How does he feel about his life in the zoo? (c) Explain why he feels the way he does.

3. In the third section of his narrative, Willie B. describes a change that he experienced in 1988 when he was moved to the gorilla habitat. (a) Summarize what his life is like in the gorilla habitat. (b) How does he feel about this new life? (c) Explain why he feels the way he does.

4. In the fourth section of his narrative, Willie B. describes the relationship he has with humans. (a) How do you think he feels about people? (b) Do you agree or disagree with how he will interact with them “tomorrow”? Explain why or why not.
No one was more surprised than us when we were secretly summoned to Zoo Atlanta several weeks ago and given this message: Willie B. is approaching his 40th birthday and wants to talk about his life. How could this possibly be? No one could really explain it, or knew how long it would last, but Willie B. had been miraculously conversing for several hours. Perhaps it was one of those moments that author W. P. Kinsella has described as a crack in time, an instant where all the cosmic tumblers have clicked into place and the universe opens up for a few seconds and shows you what is possible. Contributing editor Scott Freeman conducted this extraordinary interview with translation help from Charles Horton, Willie B.’s keeper and friend for 20 years, and Zoo Atlanta Director Terry Maples.

Willie B. hasn’t spoken since.

I have invited you to my favorite spot, here high atop this little hill. You’ll see me here often. I like to sit in the shade of the tree, pondering and snacking on grass. I have learned there is something powerfully relaxing about spending an afternoon scouting the ground for just the right blades to pluck. They should be full and ripely supple. Granted, grass is not the ideal afternoon snack, but they tell me I’m getting older now and have to watch my weight.

Yes, I know you have many questions. You’ve heard about me all your life and yet you hardly know anything about me. You come and stare, but too often you don’t see. This I will tell you first. And you must understand it in order to understand me. I come from lands you’ve never seen; lands with such dark and rich hues of green that you could never imagine them. I remember my Motherland with an empty longing, with a blurred sadness that never dies. I remember climbing atop my ma-ma’s back. Crawling into the fur of her belly to find her sweet, milk-rich nipples. Chasing my brothers through the jungle. Playfully slapping and grappling to the ground. Watching my ba-ba [father] from afar; a gentle father, a fierce warrior. The Silverback!
Now, I see him rising quickly. Rushing to challenge the source of a strange noise coming from the bush. Standing up. Pounding his chest. BAM! BamBamBamBam! Roaring his warning: Away! Stay away from here! My world erupts into confusion. I am surrounded by strange and loud noises I’ve never heard before, sounds I now recognize as human sounds. Ma-ma is screaming and yet I can hardly hear her over the roars of my ba-ba. They are protecting me. They are fighting to the death, just as you would for your children. I desperately cling to my ma-ma. When she falls, I am quickly lifted up, taken away from her. Crammed into a tight, wooden box. My hands are bound with wire. Then my feet. I feared the darkness would last forever. I feared it would never end.

BAM! BamBamBamBam!

You human persons are really too easy. It takes nothing to scare you.

Please, I do apologize for chasing you. But you ran from me, which obligated me to run after you. That's the rule, the way of nature. I cannot change what I am. Allow me to explain: We rise to our hind legs and beat on our chests for several reasons. Maybe we want to frighten an intruder. Maybe we want to assert ourselves in front of our females. Or, as you just saw, sometimes we need to let off steam.

BAM! BamBamBamBam!

See, you don't run now. That is good. Lower your head and show respect for my power. I do not like eye contact. I take it as a threat. Relax. I am only playing with you. Now, tell the truth. You didn't realize a gorilla could move that quickly, did you? Not bad for an old geezer with arthritis in his hips and his left knee, huh? Do you know why I'm still able to do that?

Because I'm Willie B., that's why. Is that not reason enough?

They tell me I'm the most famous person in Atlanta, human or gorilla. I was never pleased that they named me after a mzungu [Swahili for white person] with no hair. That's okay. Few remember his name anymore [former Mayor William B. Hartsfield]; everybody knows Willie B. I knew you as a child and now I know your children. That is how long I've been here. That is how long you've been coming to see me.
You come because I am a Silverback, as majestic and regal as the gray hair on my back. The Silverback is the leader, proud and noble, the master of his extended family. And yet, I remember a time when I was not a true Silverback. In truth, I was not sure exactly what I was. See, I came here very long ago [Willie B., was brought to the then-Atlanta Zoo in 1961]. I still was a very young child. And for most of the time I can remember, I have lived alone. Isolated. Once I had giant trees and thick vines and impish playmates to entertain me; here, I was given an old rubber tire swinging on a rope, and a black and white television set.

I suppose you live and you adapt. Rafiki [“friend” in Swahili; he is obviously referring to Charles Horton, his keeper for the last 20 years] took care of me. He was willing to play. He learned to pour water on the floor; I would take off running—imagine the sight of a 500-pound gorilla sliding all the way down the room like a human person on water-skis! I remember the time they stuck a rope through the bars of my cage. Out of the corner of my eye, I saw about a dozen human persons picking up the other end. I tugged. They tugged back. I tugged harder. They tugged harder. I could have beaten them. Easy. But where’s the sport in that? Instead, I simply let go of the rope. Some of the human persons were tugging so hard on the other end that they toppled over. I tucked my end of the rope under my foot. Looked away. Feigning disinterest.

I knew exactly what would happen. The human persons grew impatient. I felt slackness in the rope. They let go. And in the flash of an eye, I had jumped up and pulled the rope into my room. Coiled it up and then dared them to come get it. And they used to think gorillas aren’t smart.

Truth be told, I enjoyed the crowds who walked by my homespace peering through the big glass. They seemed to think I was watching that stupid television perched up in my space. No, I was watching them. I wondered who they were, where they came from and where they went. I learned to play with them and amuse them, milk them for reactions. I learned to make them “Ooo” and “Ahh.”
Why did they do that? Because I’m Willie B., that’s why.

I look back and it saddens me because I was more human than gorilla. Of course, I knew no other life. But so much time was wasted! I remember when my life changed, when I was allowed to embrace the submerged part of myself that is the Silverback gorilla. (In 1988, ten years ago, Willie B. was introduced to a new habitat; a spacious area outdoors in a section of the zoo called the Ford African Rain Forest.) One night, Rafiki brought me here, to my new sleeping quarters. A while later, I noticed an open window leading through the wall. I did not understand, I had never seen this before. Was I being invited to escape? Was some evil lurking around the corner? I pondered the unknown on the other side. I waited for signs of danger. In the end, it was the freshness of the air that drew me out.

How do I explain this? Can you even imagine? Can you imagine what it is to breathe open, fresh air for the first time since you were an infant? Can you imagine the feeling of wind blowing through your fur for the very first time? Or running on the cool, soft grass? Imagine reaching up and taking into your hand a live and breathing tree limb, ripe with leaves ready for snacking?

Finally, I had tasted it. Uhuru! Freedom!

Not many humans are allowed in here. This is my private area, where I’m fed my meals and where I sleep with my group at night. Kind of reminds you of your Alcatraz, doesn’t it? That’s okay. I’m comfortable here. There is shelter from the rain and from the cold. There is fresh straw each night to make my bed.

Rafiki, he still takes care of me. He gives me sweet apples and oranges to savor and bamboo branches to munch. He feeds me fresh milk, three glasses a day. Pours it in a big glass and holds it up to my mouth while I sip. I love milk. Remember that television commercial I did for Samsonite luggage? Where I tossed one of those suitcases around my old cage? Well, of course, I could have destroyed it any time I wanted; but I do understand the art of the sell.
Now, let me ask you this: Can you think of a better spokes-
gorilla for milk than me? Can't you see me in magazines, a white 
line across my upper lip? It would be the biggest ad campaign in 
history. Do you know why? Because I'm Willie B., that's why.

Over there, behind you. That's Kinyani. She is with Ivan now 
(Ivan is another Silverback at Zoo Atlanta; there are three separate 
groups in the gorilla habitat). Kinyani is still a flirt. See how she's 
pulled up her plastic chair next to the bars? She wants you to come 
over. She enjoys the attention. Gorillas are quite ticklish, you know. 
Do you dare try to tickle a gorilla? I think not.

Yes, it's okay to touch her hand, that's why she's holding her 
fingers out to you. Human persons always say gorilla fingers feel 
like stroking someone wearing tightly-fit leather gloves. And look 
at her fingernails. See how identical they are to yours? How can 
anyone ever doubt that we are cousins, you and I? Born to the 
same breed? Yes, I saw that. The way she suddenly reached over 
and grabbed your fingers and tried to pull them towards her and 
slam them against the bars. It's okay, she's playing. But tell me, have 
you ever seen such speed? Have you ever felt such strength? Such 
power?

Tomorrow, you will see me again, perched at the top of my 
hill, methodically plucking grass snacks and pondering mysteries 
that I will not share. Sometimes, I’ll walk down to the area where 
the human persons gather every day. I’ll get up close, inches away 
from the glass that separates us. I like to look at the human persons, 
study them.

Sometimes I worry about them, I worry about their kizuka, 
their vision. Sometimes it doesn't seem to stretch very far in front 
of them. That is a very sad thing. I cry for the living creatures, like 
my ma-ma and ba-ba, destroyed in their wake. It isn't war that will 
destroy my habitat, our habitat, it is ignorance.

I thank you for your courage today. And I hope you understand 
that tomorrow, you will not be able to join me. I will be the 
Silverback again. Come to me tomorrow and you will risk danger. 
That's the way of nature; I cannot change what I am.

BAM!
All I have to do is hit this metal bar and you jump out of your skin. You human persons are so easy. Those sounds I was just making? That’s the sound of a gorilla laughing.

BAM!

See, you jump even when you suspect it’s coming. I frighten you, don’t I? That’s okay. You should fear me. I am not your cat or your dog. I am not your pet. I am proud and mighty! I am wild and untamed! My arms are bigger than your legs! My strength is beyond your imagination! My glory is undisputed from the thick forest of Cameroon to the volcanoes of Virunga!

BAM! BamBamBamBam!

Yes! I am the true lord of the jungle! I am Willie B.! I am the Silverback!

BAM! BamBamBamBam!
**After Reading**

Throughout his narrative, Willie B. seems to both like and dislike being in the zoo. After you have read the entire interview of Willie B., look back at your starred phrases and sentences from the narrative. Then collect your notes on the things Willie B. says he likes or dislikes. Use adjectives describing his attitude about those things.

<table>
<thead>
<tr>
<th>Section</th>
<th>Willie's Likes</th>
<th>Willie's Dislikes</th>
<th>Willie's Attitude</th>
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**Writing Prompt:** Write in the voice of Willie B. and explain your attitude toward living in captivity. Begin with a *topic sentence* about living in the zoo. Then use details to explain your attitude (use your new vocabulary and notes on Willie B.’s likes and dislikes).

- Use pronouns correctly as you write using first-person point of view, “I.”
- You might first explain what Willie B. likes about the zoo; then transition to what he does not like.
- Conclude by restating the opinion stated in the topic sentence.
- Using what you know about Willie and about adjectives, be sure Willie speaks about himself using the comparative and superlative forms of adjectives.

**Reflection:** Write a short reflection on the differences between narrative and expository writing.
Previewing Vocabulary

Sometimes you can use context clues, the words around an unfamiliar word, to figure out what the unfamiliar word means. You can also check your understanding by consulting with classmates or dictionaries.

1. In the following pairs of sentences, highlight or circle the word or words that help you understand the meaning of the underlined words.

   a. “He was not permitted to eat anything during the days and nights of his dream fast.” (paragraph 2)
   b. I was extremely hungry at the end of my fast.

   Fast here means:

   a. “That night Three Arrows, weak from hunger and weary from ceaseless watch, cried out to the Great Mystery.” (paragraph 5)
   b. The babysitter was anxious for the parents to come home, because the baby’s ceaseless crying was annoying.

   Ceaseless here means:

   a. “As he prayed, the wind suddenly veered from east to north.” (paragraph 5)
   b. Our car slid on a patch of ice and veered off the road.

   Veered here means:

   a. “...he saw that the force of the wind was causing two young balsam trees to rub violently against each other. The strange noise was caused by friction....” (paragraph 6)
   b. The clown rubbed a balloon on my sister’s head, and the friction caused her hair to stand up.

   Friction here means:

Predicting

2. The sentences in quotation marks above are from “How Fire Came to the Six Nations.” Reread these sentences. What do you think the story will be about?
An Iroquois Tale

Three Arrows was a boy of the Mohawk tribe. Although he had not yet seen fourteen winters he was already known among the Iroquois for his skill and daring. His arrows sped true to their mark. His name was given him when with three bone-tipped arrows he brought down three flying wild geese from the same flock. He could travel in the forest as softly as the south wind and he was a skillful hunter, but he never killed a bird or animal unless his clan needed food. He was well-versed in woodcraft, fleet of foot, and a clever wrestler. His people said, “Soon he will be a chief like his father.”

The sun shone strong in the heart of Three Arrows, because soon he would have to meet the test of strength and endurance through which the boys of his clan attained manhood. He had no fear of the outcome of the dream fast which he was so soon to take. His father was a great chief and a good man, and the boy’s life had been patterned after that of his father.

When the grass was knee-high, Three Arrows left his village with his father. They climbed to a sacred place in the mountains. They found a narrow cave at the back of a little plateau. Here Three Arrows decided to live for his few days of prayer and vigil. He was not permitted to eat anything during the days and nights of his dream fast. He had no weapons, and his only clothing was a breechclout and moccasins. His father left the boy with the promise that he would visit him each day that the ceremony lasted, at dawn.

Three Arrows prayed to the Great Spirit. He begged that soon his clan spirit would appear in a dream and tell him what his guardian animal or bird was to be. When he knew this, he would adopt that bird or animal as his special guardian for the rest of his life. When the dream came he would be free to return to his people, his dream fast successfully achieved.

For five suns Three Arrows spent his days and nights on the rocky plateau, only climbing down to the little spring for water after each sunset. His heart was filled with a dark cloud because that morning his father had sadly warned him that the next day, the sixth sun, he must return to his village even if no dream had come to him in the night. This meant returning to his people in disgrace without the chance of taking another dream fast.

That night Three Arrows, weak from hunger and weary from ceaseless watch, cried out to the Great Mystery. “O Great Spirit, have pity on him who stands humbly before thee. Let his clan spirit or a sign from beyond the thunderbird come to him before tomorrow’s
sunrise, if it be ‘Thy will.’ As he prayed, the wind suddenly veered from east to north. This cheered Three Arrows because the wind was now the wind of the great bear, and the bear was the totem of his clan. When he entered the cavern he smelled for the first time the unmistakable odor of a bear: this was strong medicine. He crouched at the opening of the cave, too excited to lie down although his tired body craved rest. As he gazed out into the night he heard the rumble of thunder, saw the lightning flash, and felt the fierce breath of the wind from the north. Suddenly a vision came to him, and a gigantic bear stood beside him in the cave. Then Three Arrows heard it say, “Listen well, Mohawk. Your clan spirit has heard your prayer. Tonight you will learn a great mystery which will bring help and gladness to all your people.” A terrible clash of thunder brought the dazed boy to his feet as the bear disappeared. He looked from the cave just as a streak of lightning flashed across the sky in the form of a blazing arrow. Was this the sign from the thunderbird?

Suddenly the air was filled with a fearful sound. A shrill shrieking came from the ledge just above the cave. It sounded as though mountain lions fought in the storm; yet Three Arrows felt no fear as he climbed toward the ledge. As his keen eyes grew accustomed to the dim light he saw that the force of the wind was causing two young balsam trees to rub violently against each other. The strange noise was caused by friction, and as he listened and watched fear filled his heart, for, from where the two trees rubbed together a flash of lightning showed smoke. Fascinated, he watched until flickers of flames followed the smoke. He had never seen fire of any kind at close range nor had any of his people. He scrambled down to the cave and covered his eyes in dread of this strange magic. Then he smelt bear again and he thought of his vision, his clan spirit, the bear, and its message. This was the mystery which he was to reveal to his people. The blazing arrow in the sky was to be his totem, and his new name—Blazing Arrow.

At daybreak, Blazing Arrow climbed onto the ledge and broke two dried sticks from what remained of one of the balsams. He rubbed them violently together, but nothing happened. “The magic is too powerful for me,” he thought. Then a picture of his clan and village formed in his mind, and he patiently rubbed the hot sticks together again. His willpower took the place of his tired muscles. Soon a little wisp of smoke greeted his renewed efforts, then came a bright spark on one of the sticks. Blazing Arrow waved it as he had seen the fiery arrow wave in the night sky. A resinous blister on the stick glowed, then flamed—fire had come to the Six Nations!
## Character Changes

On the graphic organizer below, record the personality traits of Three Arrows. Find and use verbatim (word for word) textual evidence in the story to show proof of these traits. Remember that to prove something in a text, you must support it with examples and direct quotations. You must copy this evidence from the story, word for word, and use quotation marks to show that you are quoting from the story.

<table>
<thead>
<tr>
<th>Character Name</th>
<th>Trait</th>
<th>Trait</th>
<th>Trait</th>
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<tr>
<td></td>
<td>Textual Evidence</td>
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</table>

Result/Effect: The significance of Three Arrows’ traits is

## Writing Prompt
After you have determined Three Arrows’ greatest strengths, imagine that you are his father, the chief, telling how his son had the mystery of fire revealed to him. On notebook paper, write a paragraph from the point of view of the father. Use the personal pronoun “I.” Explain to others in the clan how your son’s strengths made the Great Spirit reveal to him the mystery of fire. Remember that you are explaining, not narrating. You must have a topic sentence and reasons to support what you say about Three Arrows.
Reading “The Jacket”

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Marking the Text, Oral Reading, Summarizing/Paraphrasing, Quickwrite, Visualizing

Use the chart below to take cause-effect notes on your reading of “The Jacket.”

<table>
<thead>
<tr>
<th>Description of the Jacket (Paragraphs 2–5)</th>
<th>Effect of the Jacket (Paragraphs 6–9)</th>
<th>Author’s Feelings about the Jacket (Paragraphs 10-12)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement Summarizing Author’s Opinion:</td>
<td>Statement Summarizing Author’s Opinion:</td>
<td>Statement Summarizing Author’s Feelings:</td>
</tr>
<tr>
<td>Details from Text to Support Summary Statement</td>
<td>Details from Text to Support Summary Statement</td>
<td>Details from Text to Support Summary Statement</td>
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</table>
by Gary Soto

My clothes have failed me. I remember the green coat that I wore in fifth and sixth grades when you either danced like a champ or pressed yourself against a greasy wall, bitter as a penny toward the happy couples.

When I needed a new jacket and my mother asked what kind I wanted, I described something like bikers wear: black leather and silver studs, with enough belts to hold down a small town. We were in the kitchen, steam on the windows from her cooking. She listened so long while stirring dinner that I thought she understood for sure the kind I wanted. The next day when I got home from school, I discovered draped on my bedpost a jacket the color of day-old guacamole. I threw my books on the bed and approached the jacket slowly, as if it were a stranger whose hand I had to shake. I touched the vinyl sleeve, the collar, and peeked at the mustard-colored lining.

From the kitchen mother yelled that my jacket was in the closet. I closed the door to her voice and pulled at the rack of clothes in the closet, hoping the jacket on the bedpost wasn’t for me but my mean brother. No luck. I gave up. From my bed, I stared at the jacket. I wanted to cry because it was so ugly and so big that I knew I’d have to wear it a long time. I was a small kid, thin as a young tree, and it would be years before I’d have a new one. I stared at the jacket, like an enemy, thinking bad things before I took off my old jacket, whose sleeves climbed halfway to my elbow.
4. I put the big jacket on. I zipped it up and down several times, and rolled the cuffs up so they didn’t cover my hands. I put my hands in the pockets and flapped the jacket like a bird’s wings. I stood in front of the mirror, full face, then profile, and then looked over my shoulder as if someone had called me. I sat on the bed, stood against the bed, and combed my hair to see what I would look like doing something natural. I looked ugly. I threw it on my brother’s bed and looked at it for a long time before I slipped it on and went out to the backyard, smiling a “thank you” to my mom as I passed her in the kitchen. With my hands in my pockets I kicked a ball against the fence, and then climbed it to sit looking into the alley. I hurled orange peels at the mouth of an open garbage can, and when the peels were gone I watched the white puffs of my breath thin to nothing.

5. I jumped down, hands in my pockets, and in the backyard, on my knees, I teased my dog, Brownie, by swooping my arms while making birdcalls. He jumped at me and missed. He jumped again and again, until a tooth sunk deep, ripping an L-shaped tear on my left sleeve. I pushed Brownie away to study the tear as I would a cut on my arm. There was no blood, only a few loose pieces of fuzz. Damn dog, I thought, and pushed him away hard when he tried to bite again. I got up from my knees and went to my bedroom to sit with my jacket on my lap, with the lights out.

6. That was the first afternoon with my new jacket. The next day I wore it to sixth grade and got a D on a math quiz. During the morning recess Frankie T., the playground terrorist, pushed me to the ground and told me to stay there until recess was over. My best friend, Steve Negrete, ate an apple while looking at me, and the girls turned away to whisper on the monkey bars. The teachers were no help: they looked my way and talked about how foolish I looked in my new jacket. I saw their heads bob with laughter, their hands half covering their mouths.

7. Even though it was cold, I took off the jacket during lunch and played kickball in a thin shirt, my arms feeling like braille from goose bumps. But when I returned to class I slipped the jacket on and shivered until I was warm. I sat on my hands, heating them up, while my teeth chattered like a cup of crooked dice. Finally warm, I slid out of the jacket but put it back on a few minutes later when the fire bell rang. We paraded out into the yard where we, the sixth graders, walked past all the other grades to stand against the back fence. Everybody saw me. Although they didn’t say out loud,
“Man, that’s ugly,” I heard the buzz-buzz of gossip and even laughter that I knew was meant for me.

And so I went, in my guacamole-colored jacket. So embarrassed, so hurt, I couldn’t even do my homework. I received C’s on quizzes and forgot the state capitals and the rivers of South America, our friendly neighbor. Even the girls who had been friendly blew away like loose flowers to follow the boys in neat jackets.

I wore that thing for three years until the sleeves grew short and my forearms stuck out like the necks of turtles. All during that time no love came to me — no little dark girl in a Sunday dress she wore on Monday. At lunchtime I stayed with the ugly boys who leaned against the chainlink fence and looked around with propellers of grass spinning in our mouths. We saw girls walk by alone, saw couples, hand in hand, their heads like bookends pressing air together. We saw them and spun our propellers so fast our faces were blurs.

I blame that jacket for those bad years. I blame my mother for her bad taste and her cheap ways. It was a sad time for the heart. With a friend I spent my sixth-grade year in a tree in the alley, waiting for something good to happen to me in that jacket, which had become the ugly brother who tagged along wherever I went. And it was about that time that I began to grow. My chest puffed up with muscle and, strangely, a few more ribs. Even my hands, those fleshy hammers, showed bravely through the cuffs, the fingers already hardening for the coming fights. But that L-shaped rip on the left sleeve got bigger; bits of stuffing coughed out from its wound after a hard day of play. I finally Scotch-taped it closed, but in rain or cold weather the tape peeled off like a scab and more stuffing fell out until that sleeve shriveled into a palsied arm.

That winter the elbows began to crack and whole chunks of green began to fall off. I showed the cracks to my mother, who always seemed to be at the stove with steamed-up glasses, and she said that there were children in Mexico who would love that jacket. I told her that this was America and yelled that Debbie, my sister, didn't have a jacket like mine. I ran outside, ready to cry, and climbed the tree by the alley to think bad thoughts and watch my breath puff white and disappear.
But whole pieces still casually flew off my jacket when I played hard, read quietly, or took vicious spelling tests at school. When it became so spotted that my brother began to call me “camouflage,” I flung it over the fence into the alley. Later, however, I swiped the jacket off the ground and went inside to drape it across my lap and mope.

I was called to dinner: steam silvered my mother’s glasses as she said grace; my brother and sister with their heads bowed made ugly faces at their glasses of powdered milk. I gagged too, but eagerly ate big rips of buttered tortilla that held scooped-up beans. Finished, I went outside with my jacket across my arm. It was a cold sky. The faces of clouds were piled up, hurting. I climbed the fence, jumping down with a grunt. I started up the alley and soon slipped into my jacket, that green ugly brother who breathed over my shoulder that day and ever since.
ACTIVITY

The Mermaid Speaks

SUGGESTED LEARNING STRATEGIES: Marking the Text, Think Aloud, Word Map

Before Reading

1. What do you know about the fairy tale of Ariel, the mermaid? You might be most familiar with the Disney film, The Little Mermaid. Jot down what you know below.

During Reading

2. Mark your text or use the My Notes area to indicate anything that is different from what you know.

3. Mark your text to identify the following elements of organization in the essay “He Might Have Liked Me Better With My Tail”:
   • an introductory hook
   • the thesis statement
   • topic sentences in supporting paragraphs
   • supporting details
   • conclusion

4. Mark the text in both the poem and the essay for descriptive language, including adjectives, sensory language, and similes.

After Reading

5. In the space below, create a checklist of the elements of effective expository writing.
...And Although the Little Mermaid
Sacrificed Everything to Win
the Love of the Prince, the Prince
(Alas) Decided to Wed Another

by Judith Viorst

I left the castle of my mer-king father,
Where seaweed gardens sway in pearly sand.
I left behind sweet sisters and kind waters
To seek a prince’s love upon the land.

My tongue was payment for the witch’s potion
(And never would I sing sea songs again).
My tail became two human legs to dance on,
But I would always dance with blood and pain.

I risked more than my life to make him love me.
The prince preferred another for his bride.
I always hate the ending to this story:
They lived together happily; I died.

But I have some advice for modern mermaids
Who wish to save great sorrow and travail:
Don’t give up who you are for love of princes.
He might have liked me better with my tail.
Have you heard of the story about giving up everything for the one you love? You know, the way they say true lovers often do? My advice is, don't do it! I gave up my voice for a chance to win the love of a prince. It was a bad bargain and the change in my life was immediate. When I was a girl, I was safe and happy and powerful, but now that I am on land, I am sick and lonely and weak.

Before I relinquished my voice, I didn't realize how strong and happy I was. I had a loving family and friends and my voice was celebrated by all who heard it. I sang sea songs for all the other mer-people, who listened with pleasure and appreciation. My singing was like the gentle sound of wind chimes swaying in the sea breezes. I took my beautiful voice and my carefree life under the sea for granted. I thought a better life awaited me on the land. All I needed was two legs and the prince. My life changed forever when I decided to trade my voice for the chance to live happily ever after. I got my wish to live on land and became like other two-legged creatures. I believed the change would make all the difference.

But even though I was able to run, and walk, and dance, I still was unable to win the prince's love. I could not express to him who I was, what I believed, who I loved because I had no voice. I had legs and love, but with no voice I couldn't convince the prince of my love. Furthermore, my new legs and my ignorance about the ways of the land made my life difficult. The prince pined for the mermaid he lost, the one with the beautiful voice, and when he could not have her, he looked elsewhere for love. Unable to talk to anyone, and without anyone around me who knew me, I was unbearably lonely. I could not be who I was. I wasn't happy or strong; I was sad and weak. And finally the prince chose someone else, someone who was happy and who had a beautiful voice.

The day I changed from a mermaid of the sea to a prisoner of the land was the most important day of my life. Now I live in a little hut by the sea, silently singing the sea songs of my girlhood, pining for the voice I once had.
**Writing an Expository Essay About a Change in Me**

**SUGGESTED LEARNING STRATEGIES:** Prewriting, Drafting, Revising, Self-Editing, Peer Editing

**Assignment**

Your assignment is to write an expository essay explaining how a change in your life has affected your life today.

**Steps**

**Prewriting**

1. Think about the many ways in which you have changed in the past several years.

2. Examine the following chart. Before you complete it, revisit your prior work about how and why you have changed.

3. Think about changes for which you can explain the cause or changes that have had a major impact on your life.

4. Fill in the following chart with as many details as you can recall. You might want to ask questions of someone who has known you for a long time, preferably an adult.

<table>
<thead>
<tr>
<th>Then, When I Was ________ Years Old</th>
<th>Now That I Am ________ Years Old</th>
<th>Explanation (cause/effect)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Responsibilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Family Relationships and/or Structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friends</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hobbies/Interests</td>
<td></td>
<td></td>
</tr>
<tr>
<td>School</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
5. When you have completed the chart, share your responses with a partner. Help one another identify one area of significant change.

6. Jot down a full explanation of the significant change you have identified. Be able to explain why the change occurred and the impact the change has had on your life.

Planning

7. Think about the organization of your essay. Look back to the essay “He Might Have Liked Me Better With My Tail” as an example of the organizational structure of an expository essay.

Drafting

8. As you draft your expository essay, include the following elements:

Introductory Paragraph

A hook that catches the reader’s attention. See Activity 1.10 for ideas.

Descriptions of the various ways in which you have changed, physically, intellectually, emotionally, and changes within your family, school, friends, hobbies/interests that are related to your change.

A thesis statement that organizes the essay. It will include the topic, which is “a change in me,” and your opinion, which will state the effect or impact of the change on you. Following are sample thesis statements:

- When I was eleven, I discovered I was really good at math, and since that moment, I decided I would work toward a career as an engineer.
- After my little brother was born, I took on more responsibilities at home.
- I pay more attention to clothes now than when I was younger because I want to express my personality through my clothes and appearance.

Body Paragraph(s)

A topic sentence in each paragraph that states or explains a point related to the thesis statement.

Examples and explanations of how and why you changed.

Descriptive words.

Adjectives and adverbs that convey a clear sense of what you were like then and how you are now.

Transitions to help the reader follow your ideas.
Concluding Paragraph

- A topic sentence that reminds the audience of your original thesis idea about a change in you.
- The significance (importance) of the change and the impact of the change both now and in the future.
- What you have learned about yourself and/or others. What did you realize that you didn’t before? What do you now know? What are you looking forward to?

9. Use transitions to show cause and effect (as a result, because, consequently, due to, therefore) and to show before and after (before, then, now). Also, use semicolons to link closely related ideas. You can refer to Activities 1.12 and 1.18 for examples.

10. Experiment with different titles, looking for one that introduces the topic of a change in you in a way that gets the reader’s attention. You might try out some of your ideas on a partner.

Revision Through Self-Assessment

11. Once you have drafted your expository essay, consider where you might make your description or explanation even clearer by using a comparison, such as a simile.

12. Refer to the revision work you did for Activity 1.12 to find places where you might combine short, related sentences into compound sentences using a semicolon.

13. Review the class checklist of the elements of an effective expository essay to be sure that your essay includes those elements. Mark your text as follows:
   - Highlight (you may want to use different colors) the following elements in your essay:
     - Transitions (words or phrases).
     - Vivid verbs.
     - Closely-related ideas that are combined with a semicolon.
     - Descriptive details (adjectives and sensory language) that present you before and after the change.
   - If you have a small amount of highlighting, you will probably want to revise the elements in your final draft.

14. Read your expository essay softly to yourself, correcting any mistakes that you notice along the way.

15. Revisit the Assignment and the Scoring Guide and ask yourself how successful you have been in meeting the criteria of the assignment. Make notes, either in the margin or by using sticky notes, of any changes you want to make.
Revision Through Reader Response

16. Exchange papers with another student. Read a copy of the entire expository essay very carefully; then respond to questions 17–20.

17. Underline especially visual and vivid descriptions in the essay.

18. Put a big star by one area that could benefit from more detail. What might your partner do in this section?

19. What is the hook the writer uses to get his reader interested? Suggest an idea that would grab the reader’s attention if there is no hook.

20. Explain in your own words how the writer has changed.

Editing and Publishing

21. Read your partner’s comments and your self-evaluation. Which parts of your expository essay will you improve? What specific improvements will you make?

22. Try using some of the synonyms for change that you have learned. Use the Word Wall to identify words that might replace change in a powerful way.

23. Use the Word Wall as you check your spelling. Carefully check your use of semicolons. Use all the other tools available to you (dictionary, thesaurus, spell check on a computer if available) to create a draft that is as error-free as possible.

24. Produce a publishable draft of your expository essay, following your teacher’s directions for formatting.

TECHNOLOGY TIP: You may want to use word processing software to create your publishable essay. Many such programs have built-in spelling and grammar checks to help you create an error-free document. If you are using software, ask your teacher what margins to use and whether to use single or double spacing.
## Writing an Expository Essay About a Change in Me

### SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>The content shows a sophisticated response to the prompt. The expository essay:</td>
<td>The content shows an adequate response to the prompt. The expository essay:</td>
<td>The content does not appropriately respond to the prompt. The expository essay:</td>
</tr>
<tr>
<td></td>
<td>• skillfully compares the past to the present and establishes the significance of the change</td>
<td>• makes a comparison and describes a change</td>
<td>• inadequately explains the change, comparison, or the factors leading to it</td>
</tr>
<tr>
<td></td>
<td>• details the factors leading to the change</td>
<td>• explains the factors leading to the change</td>
<td>• may not provide the reader with a sense of the author’s change.</td>
</tr>
<tr>
<td></td>
<td>• communicates its impact to provide the reader with a clear sense of the author’s change.</td>
<td>• communicates its impact to provide the reader with a clear sense of the author’s change.</td>
<td></td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>The expository essay is well organized and includes the following:</td>
<td>The expository essay is organized and includes the following:</td>
<td>The expository essay lacks the following:</td>
</tr>
<tr>
<td></td>
<td>• an introduction with a hook and a thesis that describes a change in the author from the past to the present and makes a value judgment</td>
<td>• an introduction with a thesis that describes a change from the past to the present</td>
<td>• an effective introduction that describes a change or hooks the reader</td>
</tr>
<tr>
<td></td>
<td>• detailed body paragraphs that include specific reasons that support the ideas presented</td>
<td>• body paragraphs that include reasons that support the ideas</td>
<td>• organized and/or focused body paragraphs</td>
</tr>
<tr>
<td></td>
<td>• a concluding paragraph that connects to the thesis and explains the impact on the future</td>
<td>• a conclusion that connects to the introduction</td>
<td>• a focused conclusion</td>
</tr>
<tr>
<td></td>
<td>• transitions to guide the reader through the text.</td>
<td>• appropriate use of transitions.</td>
<td>• clear transitions.</td>
</tr>
</tbody>
</table>
### SCORING GUIDE

<table>
<thead>
<tr>
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<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of Language</td>
<td>Vivid details (adjectives, verbs, adverbs, sensory language) are used to enhance the description.</td>
<td>Details (adjectives, verbs, adverbs, sensory language) are attempted to enhance the description.</td>
<td>Inappropriate details (adjectives, verbs, adverbs, sensory language) are used and/or the description is inadequate.</td>
</tr>
<tr>
<td>Conventions</td>
<td>Writing has few or no errors in spelling, punctuation, or capitalization.</td>
<td>Spelling, punctuation, and capitalization mistakes do not detract from the text.</td>
<td>Spelling, punctuation, and capitalization mistakes detract from meaning and/or readability.</td>
</tr>
<tr>
<td>Evidence of Writing Process</td>
<td>Extensive evidence reflects the various stages of the writing process.</td>
<td>Evidence reflects the various stages of the writing process.</td>
<td>Little or no evidence reflects the stages of the writing process.</td>
</tr>
</tbody>
</table>

Comments:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Reflection

An important aspect of growing as a learner is to reflect on where you have been, what you have accomplished, what helped you to learn, and how you will apply your new knowledge in the future. Use the following questions to guide your thinking and to identify evidence of your learning. Use separate notebook paper.

Thinking about Concepts
1. Using specific examples from this unit, respond to the Essential Questions:
   • What is the relationship between change and growth?
   • How do writers use different types of writing to express their ideas?
2. Consider the new academic vocabulary from this unit (Fluency, Characterization, Narrative, Point of View, Expository Writing, Cause/Effect) and select 3–4 terms of which your understanding has grown. For each term, answer the following questions:
   • What was your understanding of the word before you completed this unit?
   • How has your understanding of the word evolved throughout the unit?
   • How will you apply your understanding in the future?

Thinking about Connections
3. Review the activities and products (artifacts) you created. Choose those that most reflect your growth or increase in understanding.
4. For each artifact that you choose, record, respond to, and reflect on your thinking and understanding, using the following questions as a guide:
   a. What skill/knowledge does this artifact reflect, and how did you learn this skill/knowledge?
   b. How did your understanding of the power of language expand through your engagement with this artifact?
   c. How will you apply this skill or knowledge in the future?
5. Create this reflection as Portfolio pages—one for each artifact you choose. Use the model in the box for your headings and commentary on questions.

Thinking About Thinking
Portfolio Entry

Concept:

Description of Artifact:

Commentary on Questions: