

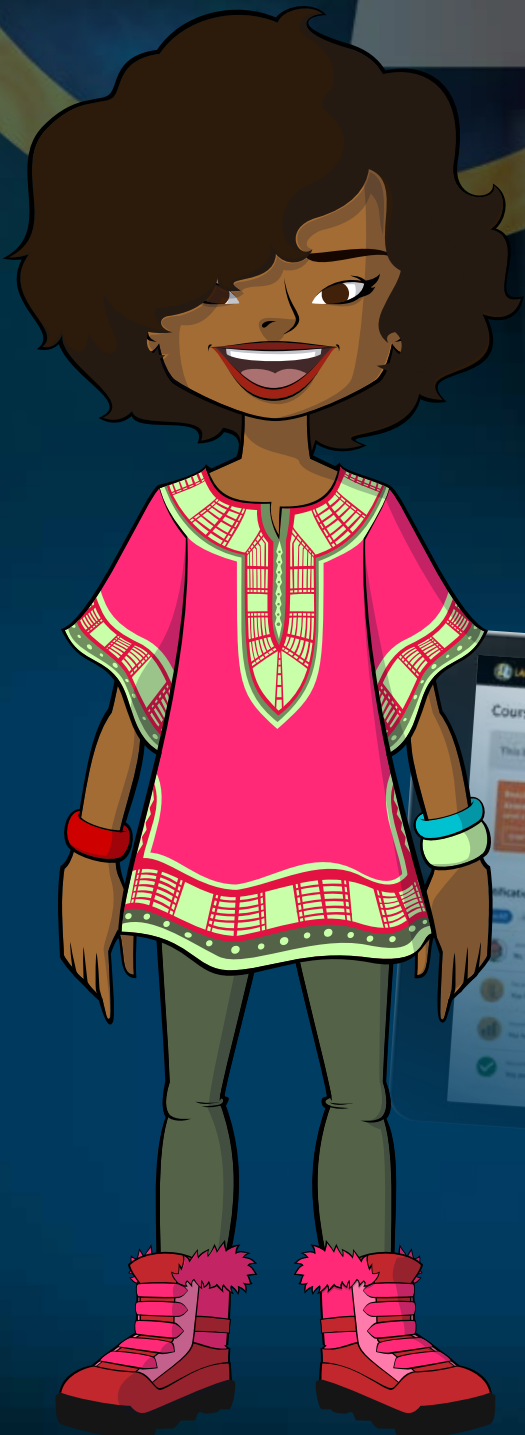
Level 1
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Florida LANGUAGE! Live[®]

STUDENT BOOK

Louisa Moats, Ed.D., Author

REVIEWER'S
DRAFT



Dolphin Talk

Through the glass bottom of my tourist boat
I see the dolphin pod afloat.
I hear whistles as high as the Empire State
trying to communicate.
The sound
of the tag, while swimming around.
The sound of a quickly spinning wheel.
If not a dolphin trying to find its next meal.
In the water the dolphin's as blind as a bat.
It uses clicks to "see" where it is at.
Near the surface, the sounds bounce off what's near.
The waves, depth, and size are what the dolphin can hear.
Moans and squeaks echo in the abyss.
Dolphins alert each other of danger in their midst.
Atop their heads, the blowholes emit sound
As if beautifully played instruments abound.
In the boat I can hear many sounds from the sea.
The music of the dolphin is like a song written for me.

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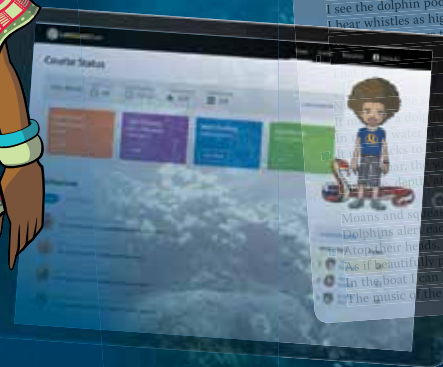
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Let's Focus: "Whale Song" and "Dolphin Talk"**Content Focus**

whales; dolphins

Types of Text

informational; poetry

**Authors' Purposes:** _____**Big Ideas**

Consider the following Big Idea questions. Write your answer for each question.

Do animals communicate with one another? Why?

What is the purpose of song? Explain.

Preview Checklist: "Whale Song" on pages 3–6 and "Dolphin Talk" on page 7.

- Title: What clue does it provide about the passage?
- Pictures and Captions: What additional information is added here?
- Headings: What topics will this text include?
- Margin Information: What vocabulary is important to understand this text?
- Maps, Charts, Graphs: Are additional visuals present that will help me understand?

Reading for a Purpose

1. What are the parts of a whale song?
2. Why do male whales sing?
3. How are whale songs related to migration?
4. Compare the purpose of whale songs and bird songs.
5. What are scientists using as evidence of a whale's good memory?
6. Why do whales fascinate scientists?
7. What is the meaning of the poem's figurative language?

Key Passage Vocabulary: "Whale Song"

Rate your knowledge of the words. Define the words. Draw a picture to help you remember the definition.

| Vocabulary | Knowledge Rating | Definition | Picture |
|------------|------------------|------------|---------|
| basic | 0 1 2 3 | | |
| element | 0 1 2 3 | | |
| pause | 0 1 2 3 | | |
| contain | 0 1 2 3 | | |
| surface | 0 1 2 3 | | |
| migrate | 0 1 2 3 | | |
| guideline | 0 1 2 3 | | |
| coordinate | 0 1 2 3 | | |



WHALE Song

An Old Song

Sailors have listened to whale songs for thousands of years. The songs fascinate us. Roger Payne is a scientist who studies whale songs. He wants to uncover the purpose of their songs. Until recently, scientists

5 did not know that whales used songs to communicate. Slowly, they are realizing whale songs are messages, but they still don't know what the different songs mean.

Parts of the Song

Some whale songs have many parts. First, the most

basic part of a whale song is an **element**. An element is

10 one sound. Elements can be long groans. They can be low moans, roars, trills, cries, or snores. They can also be growls, whistles, or chirps. Whales emit different elements in a repetitive sequence to compose a *phrase*. Two to four different elements are repeated to create

15 short sound strings called phrases. The last part of a whale's song is the *theme*. Whales repeat the same phrases several times to sing a theme. Whales do not **pause** between themes. Often they sing for a very long time. Whales sing themes in order, from the first to the

20 last. A song may **contain** seven or eight themes and last anywhere from 10 to 30 minutes. The songs prove that whales have amazing memories. When a song ends, whales **surface** to breathe. Then they begin to sing again, starting over with the same sequence

25 of themes.

basic

serving as the starting point; simple

element

one part of a whole

pause

to stop for a short time

contain

to hold or include something

surface

to rise to the top

migrate

to move between habitats or places

Time for Singing

Whales sing when they **migrate**. They leave the colder waters and swim to the warmer waters of the tropics. They sing as they migrate to warmer waters, and they sing again during their migration back to
 30 colder waters. During the early spring or late summer, some whales are silent, but others still sing.

Who Sings?

Not all whales sing. Only males sing the elaborate whale songs. A singing male often swims alone, staying underwater for a long time and remaining in a small
 35 area. He comes up to breathe every 8 to 15 minutes and then continues his underwater serenade.

Purposes of Whale Song

Scientists continue to study whale songs and try to understand the different reasons they sing. It appears that whales sing for a variety of reasons. Scientists
 40 believe the songs are not just for entertainment. The songs communicate **guidelines** for a specific group of whales. The role of whale song is similar to that of bird song. It may be a signal for other whales to work together and stop competing. Scientists believe
 45 the songs are also used to attract females. They have observed females slapping the water with their fins in response to a male's song. Without the songs, what would happen? Groups of whales could become separated during migration. Feeding and behavior
 50 would not be **coordinated**.

guideline

a rule or piece of advice about how to behave

coordinate

to organize or arrange

Some of my happiest hours have been spent at night lying back in the cockpit of a sailboat, alone on watch, steering with one foot and watching the mast sweeping across vast fields of stars, while the songs of the humpback whales poured up out of the sea, to fill my head, my heart, and finally my soul as well.

—Roger Payne, whale researcher



Humpback whales in the singing position

Singing a New Song

Another interesting fact is that whale songs change. Each year's song is a little different. The whales make changes during the singing season. They all change their song at the same time. The changes may be

55 minor, affecting only one or two elements while the basic song pattern remains the same. For example, moans may be altered from a long moan to a short moan, but they are still moans.

Scientists don't know why whales change their

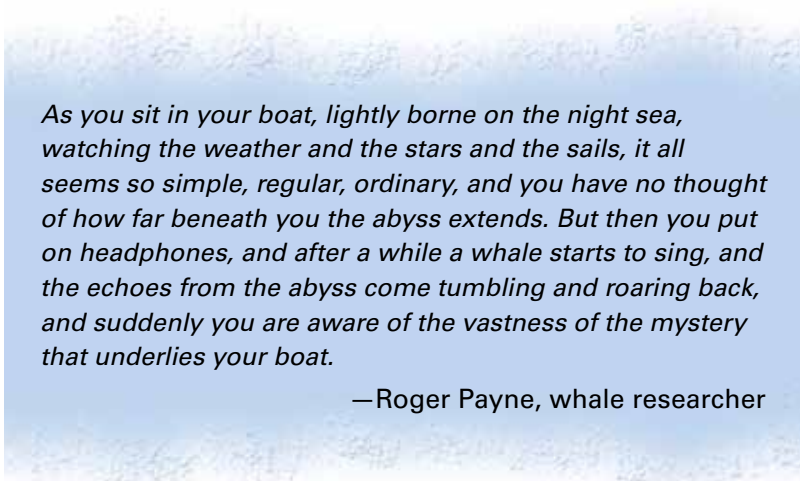
60 songs. They know whales living in different parts of the ocean sing different songs. They have even heard whales begin to sing the same songs as whales living on the other side of the ocean. The new song may be started by a dominant whale, or it may simply interest

65 other whales. Whatever the reason, all of the male whales in the area begin to sing this new song.

Whale songs fascinate many people. Through intensive study, scientists are learning how whales communicate. One day, people and whales may

70 communicate. When that happens, it will probably be with song.

Adapted in part from “Whale Song” from *Oceans Alive: Whale Dreams* by permission of the Australian Broadcasting Corporation. <http://www.abc.net.au/oceans/whale/song.htm>.



As you sit in your boat, lightly borne on the night sea, watching the weather and the stars and the sails, it all seems so simple, regular, ordinary, and you have no thought of how far beneath you the abyss extends. But then you put on headphones, and after a while a whale starts to sing, and the echoes from the abyss come tumbling and roaring back, and suddenly you are aware of the vastness of the mystery that underlies your boat.

—Roger Payne, whale researcher

An underwater photograph showing a pod of dolphins swimming in clear blue water above a vibrant coral reef. The dolphins are in various positions, some swimming towards the camera and others away. The lighting is bright, creating a serene and natural environment.

Dolphin Talk

Through the glass bottom of my tourist boat
I see the dolphin pod afloat.

I hear whistles as high as the Empire State
And know they are trying to communicate.

5 Each dolphin has a unique sound
That it wears like a name tag, while swimming around.

Now I hear the sound of a quickly spinning wheel.
It must be a dolphin trying to find its next meal.
In murky water the dolphin's as blind as a bat.

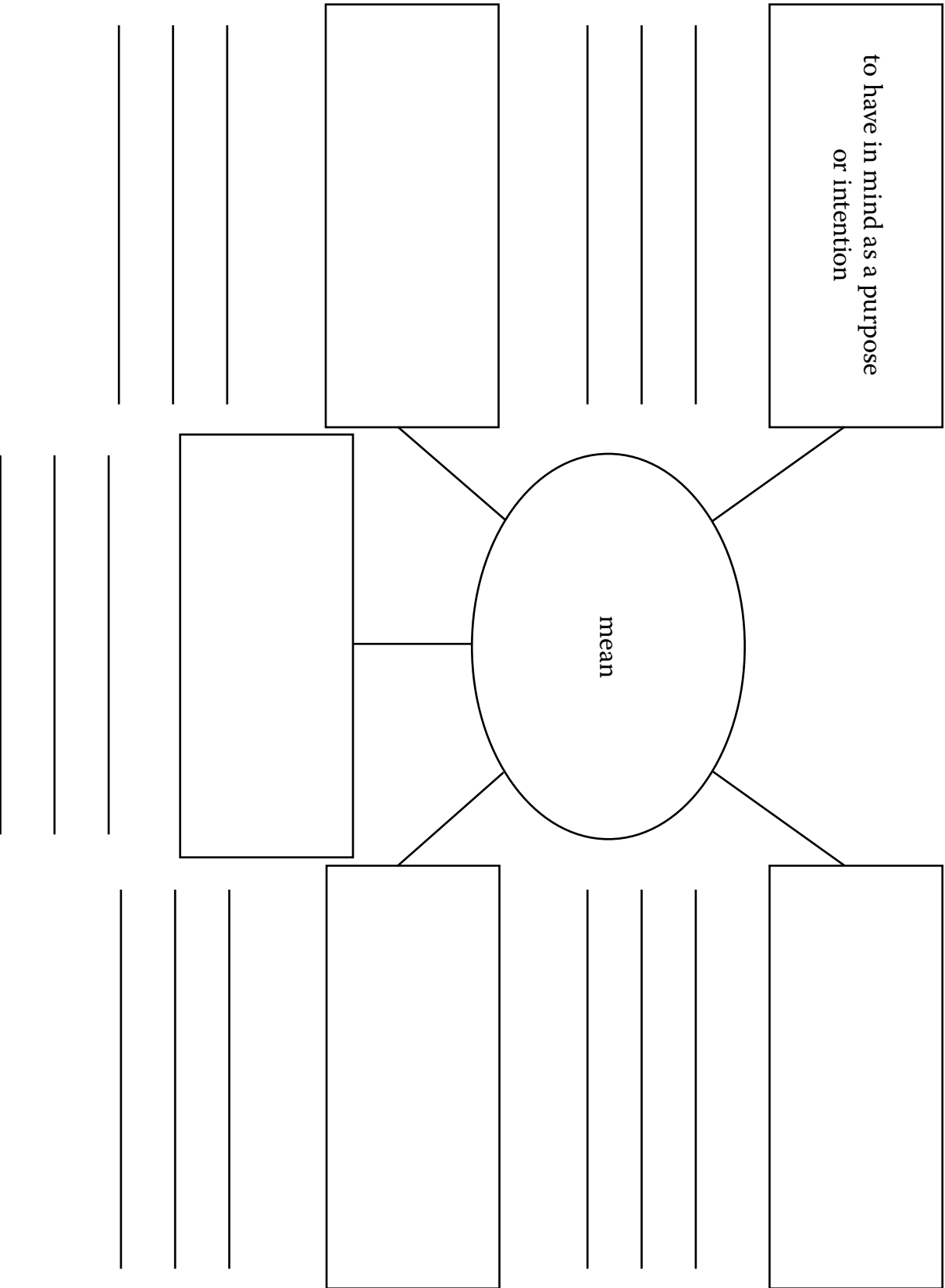
10 It uses clicks to "see" where it is at.
Using sonar, the sounds bounce off what's near.
Distance, depth, and size are what the dolphin can hear.

Moans and squeaks echo in the abyss.
Dolphins alert each other of danger in their midst.

15 Atop their heads, the blowholes emit sound
As if beautifully played instruments abound.
In the boat I can hear many sounds from the sea.
The music of the dolphin is like a song written for me.

Multiple-Meaning Map

Determine the meanings of the word *mean*. Write the definitions in the boxes. Use the word in a sentence on the lines below each box.



Object Pronouns

Part A

Some pronouns take the place of **objects**. They are called **object pronouns**. **Me, you, him, her, it, us, and them** are object pronouns.

| Object Pronouns | | |
|-----------------|--------------|--------|
| Person | Singular | Plural |
| first person | me | us |
| second person | you | you |
| third person | him, her, it | them |



Carla is handing the plant to **Sally**.

Carla is handing the plant to **her**.

(**Her** replaces **Sally** in the sentence.)

Part B

Rewrite each sentence, replacing the underlined word with an object pronoun. Circle the pronoun and fill in the bubble to show whether the pronoun is a **direct object** or an **object of the preposition**.

Example: Sal gives fish to dolphins.

Sal gives fish to **them**

direct object object of the preposition

1. The crab left tracks in the sand.

direct object object of the preposition

2. Whales are jumping out of the water.

direct object object of the preposition

3. The scientist tells the boy about the whale song.

direct object object of the preposition

Object Pronouns (*cont.*)

4. The whale splashes Kelly.

-
- direct object object of the preposition

5. The waves are splashing on the rock.

-
- direct object object of the preposition

Write two sentences—one using an object pronoun as a direct object and one using an object pronoun as the object of the preposition.

1. _____

2. _____

Punctuate It: Quotation Marks

Read the following dialogue. Review the punctuation required to write a conversation, or dialogue.

The teacher asked, "What is a group of whales called?"

"A group of whales is called a pod," replied one student.

Another student added, "A pod is also called a gam."

Their teacher smiled and said, "You are both correct."
"Which whales do the singing?" asked the teacher.

All of the students replied, "The male whales do the singing."



Punctuate It: Quotation Marks (*cont.*)

Read the following dialogue. Then, rewrite the dialogue on the lines below the picture. Remember to use proper punctuation and to identify each speaker.

Boat guide: Look, you can see whales surfacing in the distance!

Woman on boat: I see them. It looks like an entire pod!

Man on boat: Do you see the young whales in the group?

Teen on boat: I hear the singing. There must be a male whale somewhere nearby.



1. _____

2. _____

3. _____

4. _____

Similes

A simile is a figure of speech in which two unlike things are compared to show how they are similar. Similes often use exaggeration and the words *like* or *as*.

1. My friend was as cold as ice when I told her that my dog died.
 - Meaning: unsympathetic
2. It's been a hard day, and I've been working like a dog.
 - Meaning: very hard
3. My teacher's explanation of the math problem was as clear as mud.
 - Meaning: not understandable
4. While I cleaned the house, my brother sat on the couch like a bump on a log.
 - Meaning: unmoving
5. The twins may look alike, but their personalities are as different as night and day.
 - Meaning: complete opposites
6. Being at that party was like watching paint dry.
 - Meaning: boring
7. The Chihuahua was as light as a feather.
 - Meaning: weighing almost nothing
8. When he got home from football practice, he ate like a pig.
 - Meaning: a lot, quickly, and without manners

Creating Similes

A **simile** is a type of figurative language in which two unlike things are compared using *like* or *as*.

Part A

Read the examples, then write five similes using *like*. Use the verbs in the box to help you.

Examples:

runs like a deer _____ like _____
 swims like a fish (verb) (noun)

Verbs:

talks, plays, sleeps, looks, walks, jumps

1. swims like a fish
2. _____ like _____
3. _____ like _____
4. _____ like _____
5. _____ like _____
6. _____ like _____

Part B

Read the examples, then write five similes using *as*. Use the adjectives in the box to help you.

Examples:

as soft as a pillow as _____ as _____
 as graceful as a swan (adjective) (noun)

Adjectives:

fast, slow, quiet, cute, hard, old, skinny, red, small, light

1. as soft as a pillow
2. as _____ as _____
3. as _____ as _____
4. as _____ as _____
5. as _____ as _____
6. as _____ as _____

Subject and Object Pronouns

Read each sentence and underline the pronoun. Identify the pronoun as a **subject pronoun** or an **object pronoun**.

Example: Mel showed me a Web site. object pronoun

1. He is interested in marine animals. _____
2. Mel tells me facts about whales and dolphins.

3. Some marine biologists have sent sound clips and pictures to him.

4. We went to the Web site yesterday. _____
5. It contained hundreds of videos and audio clips of whales and dolphins.

6. The majority of them are fascinating. _____
7. The videos on the Web site might interest you.

8. Mel's sister borrows the computer from him.

9. She is interested in visiting the ocean. _____
10. Mel helps her find the perfect spot for whale watching and swimming
with dolphins. _____

Reflexive Pronouns

| Singular | Plural |
|---|-----------------------------------|
| myself, yourself, himself, herself, itself, oneself | ourselves, yourselves, themselves |

Part A

Complete the sentences with the correct reflexive pronouns.

Example: She gave herself 10 more minutes to sleep.

- Kevin poured _____ a glass of milk.
- Nicole burned _____ taking the pizza out of the oven.
- The marathon runners treated _____ to a big pasta dinner.
- My friend and I treated _____ to a day at the spa.
- Sometimes, you must make _____ do something when you don't want to do it.
- I gave _____ the choice of running a mile or doing 100 jumping jacks.
- The boy reminded _____ to be brave at the dentist's office.
- Our coach told us, "Boys, give _____ the weekend off, you deserve it!"
- Pets can't feed _____, so we give them food every day.
- My mom said, "This bathroom won't clean _____!"

Part B

Read the following sentences. Underline the incorrectly used reflexive pronouns, then write the correct form on the blanks.

1. Mom and myself are going shopping. _____
2. Kim and Lexi saved some cake for themself. _____
3. Jordan got hisself a hot dog for lunch. _____
4. The two salesmen saved all the money for theyselves.

5. This problem has to do with you and himself. _____
6. We allowed ourself two weeks to paint the kitchen.

7. My teacher asked Tim and myself to help her carry some boxes.

8. The two women told theirselves they could win the contest.

9. The new girl invited Carlita and myself to her party.

10. "Huey and Doug, tell youself that you are the best!" Mom said.

Critical Understandings: Direction Words

Read the information in the chart.

| | Prompt | How to Respond | Model |
|--------------------------|---------------------------------|---|---|
| | If the prompt asks you to . . . | The response requires you to . . . | For example . . . |
| Conceptual Understanding | Categorize | create groups and place information into those groups based on shared characteristics | Categorize different types of mammals. |
| | Compare | state the similarities between two or more things | Compare whales and dolphins. |
| | Infer | provide a logical conclusion using evidence and prior knowledge | Use the information in the text to infer the reason for the celebration. |
| | Interpret | make sense of or assign meaning to something | Interpret information from the text and the chart to explain the topic. |
| | Relate | explain the relationship between ideas or concepts | Relate whale songs to bird songs. |
| Strategic Thinking | Assess | decide on the value or significance; judge | Assess the level of danger in time travel. |
| | Cite Evidence | support your answer by paraphrasing or using a direct quote | Cite evidence that supports your opinion about the Time Traveler's impulsive behavior. |
| | Contrast | state the differences between two or more things | Contrast bedbugs with lice. |
| | Determine | find out; verify; decide | Determine the consequences of time travel. |
| | Differentiate | tell apart or tell the difference between | Differentiate between the life cycle of head lice and the life cycle of bedbugs. |
| | Draw Conclusions | make a judgment or inference based on text clues and background knowledge | Draw conclusions about the shape of a bedbug. |
| Extended Thinking | Analyze | break down and evaluate or draw conclusions about the information | Analyze the safety plan. |
| | Apply | make use of information | Apply death and destruction statistics to determine where most tornadoes occur. |
| | Connect | tie ideas together; relate | Connect each storm with its safety plan. |
| | Create | make or produce | Create a tornado safety plan. |
| | Evaluate | think carefully before making a judgment; form a critical opinion of; assess | Evaluate the storm evacuation plan. |
| | Prove | provide evidence; show that it is true | Prove that a small tornado can be deadly. |

Critical Understandings

Review the conceptual understanding prompts on the chart on page 18. Then, read the prompts at the bottom of this page to establish a purpose for reading. Read the passage and respond to the prompts.

Whale Watching

Imagine yourself on a whale-watching trip. Humpback whales surface to the delight of everyone. The guide drops a microphone into the water. What you will hear is just as amazing as what you will see! The whale is huge. It swims past the boat. Inspect it. Its skin is black, and it has a gloss to it. It has a fin on its back. Like an exotic Asian carp, a whale jumps out of the water and lands with a splash. A whale is not some exotic fish, however. In fact, it is not a fish at all. It is a mammal. Fish have gills, but whales have lungs. That is why whale watching is so exciting. They must come up to breathe. And when they do, they are a sight and sound to enjoy.

1. **Infer** why what you hear on a whale-watching trip is just as amazing as what you see.

2. **Interpret** the statement “A whale is not some exotic fish, however.”

3. **Compare** a whale and a fish.

4. **Relate** whale watching to attending a concert.

Critical Understandings (cont.)

5. Categorize the elements of a whale-watching trip based on the five senses.

| Sight | Sound | Smell | Touch | Taste |
|-------|-------|-------|-------|-------|
| | | | | |

Sentence Dictation: Subject and Object Pronouns

Part A

Listen to each sentence and repeat it. Write it on the line. Circle the pronoun(s) in each sentence. Determine if each one is a subject or object pronoun, and write it in the proper column.

| Sentence | Subject Pronouns | Object Pronouns |
|-------------------|------------------|-----------------|
| 1. _____ _____ | | |
| 2. _____ _____ | | |
| 3. _____ _____ | | |
| 4. _____ _____ | | |
| 5. _____ _____ | | |

Part B

Choose two sentences from Part A to rewrite. Replace each pronoun with a noun. Circle each noun that replaced a pronoun in the sentence.

1. _____

2. _____

Critical Understandings

Read the prompts at the bottom of the page to establish a purpose for reading. Then, read the passage and respond to the prompts.

Two Types of Whales

Whales live their entire lives in the ocean, but they are not fish. Like other mammals, all whales are warm-blooded, breathe air, give birth to live babies, and even have a little bit of hair. However, not all whales are the same. There are two main kinds of whales: toothed whales and baleen whales.

As you might guess by their name, toothed whales have teeth, which they use to catch squid, fish, and other sea animals. Some have only two teeth and others have as many as 250 teeth. Toothed whales find their food by sending out high-pitched clicking sounds that bounce off things underwater. When the sounds return, whales can tell the size and position of an object. They can tell if something is a rock, a fish, or a squid. There are more than 60 kinds of toothed whales. Killer whales are members of this group and swim up to 30 miles per hour, which makes them the fastest whales on Earth.

Only 10 kinds of whales belong to the baleen whales group. Baleen whales have no teeth at all. Instead, they have baleen plates, which they use to strain small fish and plankton from the water. Baleen whales take water into their mouths, close their mouths, and then push the water through their baleen plate. This traps the food in their mouths. The blue whale is a member of this group, and it is the largest living animal on Earth.

1. Use context to **interpret** the name given to the whales that can swim 30 miles per hour.

2. **Categorize** toothed and baleen whales into the personalities of passive and aggressive.

Critical Understandings (cont.)

3. **Infer** which type of whale is the better hunter.

4. **Compare** toothed whales and baleen whales.

5. **Relate** the hunting style of toothed whales and the hunting style of bats.

Ask and Answer Questions

Reread “Whale Song” and “Dolphin Talk.” After each section, write a question or prompt for your partner to answer using a question or direction word that you have learned. Try not to use the same word twice. Be prepared to answer your questions orally. Use the chart on page 18 to help you.

An Old Song  



1. _____

Parts of the Song  



2. _____

Time for Singing and Who Sings?  

3. _____

Purposes of Whale Song  

4. _____

Singing a New Song  

5. _____

“Dolphin Talk”  

6. _____

Passage Comprehension

Underline the direction word(s) in each prompt. Then, respond to each prompt using complete sentences. Provide line numbers for the text evidence.

1. Complete the chart to categorize and describe the parts of a whale song.

| | | | |
|-------------------|--|--|--|
| Categories | | | |
| Key detail | | | |
| Key detail | | | |
| Key detail | | | |

2. Infer why male whales sing.

Text Evidence: _____

3. Relate whale songs to migration.

Text Evidence: _____

4. Compare the purpose of whale song and bird song.

Text Evidence: _____

5. Infer what scientists are using as evidence of a whale's good memory.

Text Evidence: _____

Passage Comprehension (cont.)

- 6. Use “Whale Song” along with Payne’s quotes on pages 4 and 6 to interpret why whales fascinate scientists.

Text Evidence: _____

- 7. Use context to interpret the meaning of one example of figurative language found in “Dolphin Talk.”

Text Evidence: _____

Define It

Determine the category and attributes of each word. Then, write the definition.

| Word | | Category | | Attributes |
|--------------|---|----------|---|------------|
| theme | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|-----------------|---|----------|---|------------|
| serenade | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|----------------|---|----------|---|------------|
| message | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|------|--|----------|--|------------|
| | | | | |

Definition: _____

Compound Words

A **compound word** is a word made of two or more smaller words. Often, the word can be understood from the two smaller words. Write compound words containing each of the smaller words.

bird

bluebird

birdcage

side

berry

Creating Compound Words

Match small words to create compound words. Write the compound words on the lines below. Use each word one time.

| | | | | | |
|-------|-------|------|------|-------|------|
| air | plane | life | take | side | bag |
| star | ball | top | gum | ring | sand |
| ear | ball | up | time | fish | hill |
| pack | car | base | race | sun | in |
| shine | sick | back | sea | board | pick |
| skate | tea | up | cup | set | out |
| sun | some | lap | one | back | spin |

| | | |
|-------|-------|-------|
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |

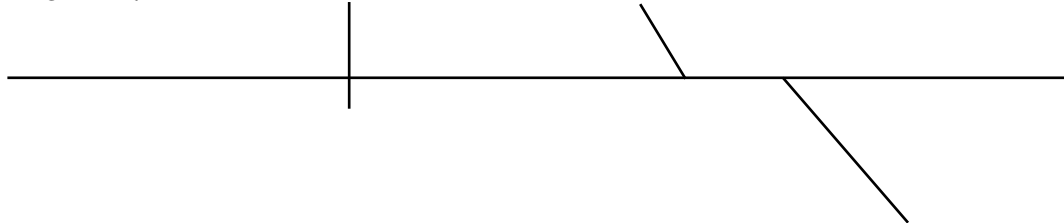
Sentence Diagramming: Action Verbs and Linking Verbs

Diagram the following sentences. Write the verb from each sentence in the proper column at the bottom of the next page.

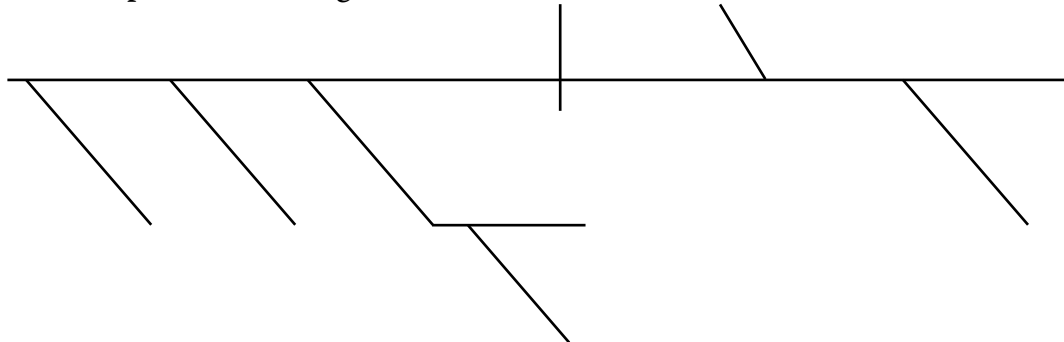
1. Whale songs fascinate us.



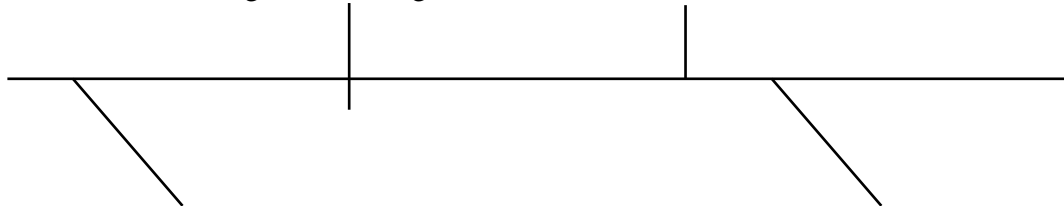
2. Roger Payne is a scientist.



3. The last part of the song is the theme.

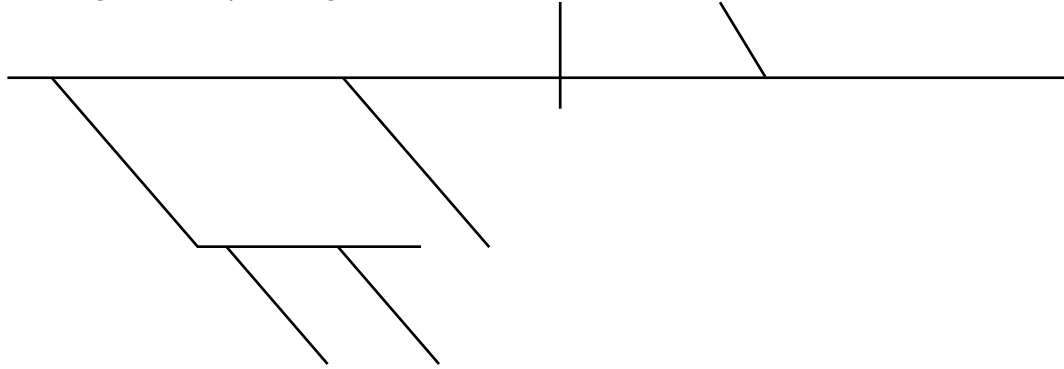


4. The whales change their songs.



Sentence Diagramming: Action Verbs and Linking Verbs (cont.)

5. During the early spring, some whales are silent.



| Action Verbs | Linking Verbs |
|--------------|---------------|
| | |
| | |
| | |

Simple Subjects and Complete Subjects

Simple Subject

The noun that the sentence is about is the **simple subject** of the sentence.

The blue egg fell from the nest.
simple subject

Complete Subject

The simple subject and all of its modifiers are called the **complete subject**.

The blue egg fell from the nest.
complete subject

Circle the simple subject and underline the complete subject in the following sentences.

1. The small puppy barked loudly.
2. After sunset, many different birds began to sing.
3. The girls in the class are wearing their navy blue uniform skirts.
4. A small black and white kitten meowed hungrily outside our back door.
5. During science class, a guest speaker told us about whale songs.

Simple Predicates and Complete Predicates

Simple Predicate

The verb that tells what the subject did or that links the subject to the rest of the sentence is the **simple predicate**.

The blue egg fell from the nest.
simple predicate

Complete Predicate

The simple predicate and all of its objects and modifiers are called the **complete predicate**.

The blue egg fell from the nest.
complete predicate

Circle the simple predicate and underline the complete predicate in the following sentences.

1. The class clapped during the song.
2. All of the singing whales are with the pod.
3. After lunch, the young children rest quietly for a short time.
4. The young birds wait eagerly for food from their mother.
5. Bright red apples are falling from the trees in the orchard.

Masterpiece Sentences: Stage 6

Use the provided sentence elements to write a polished sentence in the Stage 6 Sentence box.

| Stage | Process | Questions to Answer | Sentence |
|---|--|--|--|
| Stage 1: Prepare Your Canvas | Choose (identify) a noun for the subject. Choose (identify) a past tense verb for the predicate. | Subject: Who or what did it? Predicate: What did he/she/it/they do? Direct Object: What did he/she/it/they do it to? | Whales sang songs. |
| Stage 2: Paint Your Predicate | Tell more about what happened. | When? when they migrated Where? beneath the ocean's surface How? constantly | Whales sang songs when they migrated beneath the ocean's surface constantly. |
| Stage 3: Move the Predicate Painters | Move the Predicate Painters to create a different sentence structure. | When they migrated, whales constantly sang songs beneath the ocean's surface. | |
| Stage 4: Paint Your Subject | Tell more about the subject. | Which one? with a message What kind? male How many? all | When they migrated, all of the male whales with a message constantly sang songs beneath the ocean's surface. |
| Stage 5: Paint Your Words | Select words or phrases in the sentence and replace them with more descriptive words or phrases. | When they migrated—During migration; constantly—repeatedly; songs—the same song; beneath the ocean's surface—in the vast, icy darkness of the ocean; with a message—with the uncanny instinct to communicate | |
| Stage 6: Finishing Touches | Move sentence parts, check spelling, and check punctuation. | | |

Close Reading

Read the text and complete the tasks.

Whale Song

An Old Song



Sailors have listened to whale songs for thousands of years. The songs fascinate us. Roger Payne is a scientist who studies whale songs. He wants to uncover the purpose of their songs. Until recently, scientists did not know that whales used songs to communicate. Slowly, they are realizing whale songs are messages, but they still don't know what the different songs mean.

- Write an IVF topic sentence for this section.

Parts of the Song



Some whale songs have many parts. First, the most **basic** part of a whale song is an **element**. An element is one sound. Elements can be long groans. They can be low moans, roars, trills, cries, or snores. They can also be growls, whistles, or chirps. Whales emit different elements in a repetitive sequence to compose a *phrase*. Two to four different elements are repeated to create short sound strings called phrases. The last part of a whale's song is the *theme*. Whales repeat the same phrases several times to sing a theme. Whales do not **pause** between themes. Often they sing for a very long time. Whales sing themes in order, from the first to the last. A song may **contain** seven or eight themes and last anywhere from 10 to 30 minutes. The songs prove that whales have amazing memories. When a song ends, whales **surface** to breathe. Then they begin to sing again, starting over with the same sequence of themes.

- Write a number topic sentence for this section. Avoid starting the sentence with *There are*.

Close Reading (*cont.*)

Time for Singing



Whales sing when they **migrate**. They leave the colder waters and swim to the warmer waters of the tropics. They sing as they migrate to warmer waters, and they sing again during their migration back to colder waters. During the early spring or late summer, some whales are
25 silent, but others still sing.

Who Sings?



Not all whales sing. Only males sing the elaborate whale songs. A singing male often swims alone, staying underwater for a long time and remaining in a small area. He comes up to breathe every 8 to 15 minutes and then continues his underwater serenade.

Purposes of Whale Song



30 Scientists continue to study whale songs and try to understand the different reasons they sing. It appears that whales sing for a variety of reasons. Scientists believe the songs are not just for entertainment. The songs communicate **guidelines** for a specific group of whales. The role of whale song is similar to that of bird song. It may be a
35 signal for other whales to work together and stop competing. Scientists believe the songs are also used to attract females. They have observed females slapping the water with their fins in response to a male's song. Without the songs, what would happen? Groups of whales could become separated during migration. Feeding and behavior would not be
40 coordinated.

- Write a number topic sentence for this section.

Close Reading (*cont.*)

Singing a New Song



Another interesting fact is that whale songs change. Each year's song is a little different. The whales make changes during the singing season.



They all change their song at the same time. The changes may be minor, affecting only one or two elements while the basic song pattern
45 remains the same. For example, moans may be altered from a long moan to a short moan, but they are still moans.



Scientists don't know why whales change their songs. They know whales living in different parts of the ocean sing different songs. They have even heard whales begin to sing the same songs as whales living on the



50 other side of the ocean. The new song may be started by a dominant whale, or it may simply interest other whales. Whatever the reason, all of the male whales in the area begin to sing this new song.



Whale songs fascinate many people. Through intensive study, scientists are learning how whales communicate. One day, people and whales may



55 communicate. When that happens, it will probably be with song.

- Write a number topic sentence for this section.

Close Reading (cont.)

Read the text and complete the tasks.

Dolphin Talk

Through the glass bottom of my tourist boat

I see the dolphin pod afloat.

I hear whistles as high as the Empire State

And know they are trying to communicate.

5 Each dolphin has a unique sound

That it wears like a name tag, while swimming around.

Now I hear the sound of a quickly spinning wheel.

It must be a dolphin trying to find its next meal.

In murky water the dolphin's as blind as a bat.

10 It uses clicks to "see" where it is at.

Using sonar, the sounds bounce off what's near.

Distance, depth, and size are what the dolphin can hear.

Moans and squeaks echo in the abyss.

Dolphins alert each other of danger in their midst.

15 Atop their heads, the blowholes emit sound

As if beautifully played instruments abound.

In the boat I can hear many sounds from the sea.

The music of the dolphin is like a song written for me.

Six Elements of Poetry

Review the elements of poetry in the chart below. Then, listen to “Dolphin Talk.” List examples of similes and rhyming words on the lines.

| | |
|----------------|---|
| Thought | Thought is the element that contains the poem’s message. One component of thought is the theme, which is often stated as a universal truth—unlimited by time and space. |
| Imagery | Imagery refers to the poem’s creation of mental pictures, or images, for the reader. Metaphor, simile, and personification are examples of techniques that poets use to create imagery. |
| Mood | Poems evoke emotions and set an atmosphere or a tone for the reader. This element is called mood. |
| Melody | Melody is the element created by a poet’s use of sound. Alliteration, rhyme, assonance, consonance, and onomatopoeia are examples of devices used to create melody in poetry. |
| Meter | Patterns of stressed and unstressed syllables in a poem create meter, or poetic rhythm. |
| Form | Form is the element that defines the poem’s actual structure. Examples of poetic forms include quatrain, sonnet, blank verse, limerick, ballad, and free (open) verse. |

Examples of Imagery—Similes:

1. _____

2. _____

3. _____

4. _____

5. _____

Six Elements of Poetry (*cont.*)

Examples of Melody—Rhyme:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____

Killer Whales Don't Belong at OceanPlace

By Shawn Mendez



The new movie *Killer Beast* has a detailed description of the death of OceanPlace animal trainer Katie Johnson in 2010. Her body was battered. Her hair was pulled out. Her arm was torn off. How did this terrible thing happen? Johnson was killed by an orca whale she had been working with, Kalani.

Over the years, there have been other stories of captive whales hurting humans. These are always followed by a media frenzy. Then, OceanPlace explains that the whale did not *mean* to hurt the person. The huge animal was just playing too roughly.

Killer Beast argues this viewpoint. Its message is that OceanPlace will do anything to protect the money it makes from the orcas it keeps. This popular marine park owes much of its success to these animals. At OceanPlace, killer whales like Kalani perform in shows. They do tricks on command. OceanPlace wants to keep audiences coming to its killer-whale performances. As you can see, OceanPlace wants to protect the reputation of the orca whale itself.

How the Image of Killer Whales Has Changed

The sleek orca whale was not always known as the cuddly animal it has come to be seen as in America. Just a century ago, orcas were one of the sea's most feared and respected animals.

References to orcas in art, mythology, and written records go back thousands of years. They span many cultures because orcas live in seas all over the world. Earlier cultures usually saw orcas as godlike creatures. They were respected and feared.

Not surprisingly, orcas were best known to sailors. They thought of them as a nuisance to fishing. In some regions,

killing orca whales was encouraged by fishermen.

This all began to change in the 1960s. This was when orcas were first captured by humans for research and display. Over the next few years, dozens of the whales were caught and sold. Scientists did detailed research on the animals. They learned that orcas had one of the most sophisticated social structures of all mammals.

Soon, the same animals that had been feared were loved by Americans. News reports about the awful methods of trapping the whales soon followed. By 1976, catching orcas from North American waters was outlawed. Later, Iceland banned orca captures off its waters. Soon, most orcas in marine parks were born in captivity.

In the years since then, orca whales have become symbols of marine life. These huge animals seem gentle and wise. There have been deaths related to orcas at marine parks. People have tried to release the whales back into the wild. But, the whales are still being bred and kept for human entertainment. We've learned a lot about orca whales in the last 50 years. But our love for them has more to do with myth and imagination than science.

Orcas Will Always Be Wild Animals

The social lives of wild orcas are sophisticated. Family structures are headed by the mothers instead of the fathers. The whales communicate through a complex system of calls. Orcas are predators, but their diets vary widely. Orca pods in some places feed on salmon. Others hunt sharks and other marine mammals. Pods of up to 40 whales stalk prey with vicious methods. They may bump into chunks of ice to force seals off into the water.

Orcas also hunt dolphins and

other whales, even other injured orcas. They have been seen off the coast of California harassing pods of gray whales. They do this to separate mothers from their calves. Then, they attack the babies. Orcas have different hunting methods around the world. One thing is consistent. They are not threatened by any other sea animal.



An orca in its native habitat

Why aren't we as afraid of killer whales as we are of sharks, or even bears or lions? It may be because orcas don't eat people. No fatal attacks in the wild have been reported. But it's another story when whales in captivity are included.

Katie Johnson's death shows that orcas can cause much destruction with little effort. There have been other reports of trainer deaths and injuries from orcas over the years. They are just as gruesome. However, people still seem to think of orcas as gentle and intelligent. They don't think about how they are wild animals with hunting instincts. Even *Killer Beast* shines little light on this side of orcas. The movie focuses more on the effects of captivity on the whales.

Orcas have traveled a path from feared predator to cuddly, trainable performer. This has led to negative consequences for the whales. OceanPlace is not the only guilty party in this. People seem to make orcas into heroes instead of seeing them for what they are. And this refusal is one of the reasons OceanPlace is successful at convincing us that its trainers are not in danger while working with the wild creatures.

Orca Whales Text 1

| | | |
|---|-------------------|-----------------------------|
| Title: “Killer Whales Don’t Belong at OceanPlace” Text Type: | | |
| Text Features | | |
| Type | Yes or No? | If Yes, Description: |
| Graphics | | |
| Headers | | |
| Photos/Captions | | |
| Section 1: Introduction <ul style="list-style-type: none"> • When there are accidents at OceanPlace, _____ • The movie <i>Killer Beast</i> claims that OceanPlace will _____ • The author claims that OceanPlace also wants to _____ _____ | | |
| Section 2: How the Image of Killer Whales Has Changed <ul style="list-style-type: none"> • In the past, orca whales were _____ • In the 1960s, they _____ • Soon, they were _____ | | |
| Section 3: Orcas Will Always Be Wild Animals <ul style="list-style-type: none"> • • • • | | |
| Author’s Point of View <ul style="list-style-type: none"> • About orca whales: • About OceanPlace: | | |
| Author’s Purpose To convince readers that orca whales are dangerous | | |

Letters

Shutting Down OceanPlace Is Not the Answer!

By [Karen Mackenzie](#)

Years ago, I worked with two orca whales in a marine park called Aqualand in California. They lived in a tank built for smaller whales and dolphins. It was the largest tank in the park. It was still not big enough for Anoki and Nita. Once Anoki grew to his full adult size, he was longer than the tank. He could not stretch out. His tail flukes were curved at the ends.

I had always thought that the animals at Aqualand were happy and healthy. Then, I began to notice the sadness in the huge creatures' eyes. These whales were so intelligent and so sensitive. It felt to me like they were in prison.

One of my saddest memories from Aqualand is when Nita had a baby. This should have been a joyful time, but something was wrong. Nita didn't know how to nurse. Her baby starved to death. No one knew why. Maybe it was because Nita had no female family members to teach her how. Or maybe it was because the tank was so cramped that she and her baby could not get into a comfortable nursing position.

The Trouble with *Killer Beast*

Today, most of these issues no longer exist. OceanPlace is the most well-known marine park in America. It has a successful captive breeding program. Animals are no longer taken from the wild. OceanPlace staff members help the orca whales already in captivity to have babies.

Orca whales and OceanPlace have been in the media often since the release of *Killer Beast*. This documentary is about the death of orca trainer Katie Johnson. I am glad that the movie shows orca whales as the powerful, wild animals they are. I am pleased the movie shows that keeping them in captivity is shameful. However, many animal rights supporters have the wrong idea. Shutting down OceanPlace will not help the orcas at all.

Orca whales who have lived in captivity cannot be released into the wild and expected to survive. This idea is both foolish and uninformed. The story of an orca named Keiko shows what can happen when humans try to rehabilitate and release a whale raised by humans.

In the early 1990s, a movie was made about a boy who becomes friends with a captive orca. He then tries to get him released into the wild. Most whales used in the movie were animated. Some scenes needed a real whale. They found Keiko in a rundown park in Mexico.



HOME | OPINION | LETTERS

He was severely underweight and he had a skin infection from the warm water in his tank. He was in very bad shape.

The movie became a hit. But Keiko could not be returned to the terrible conditions in Mexico. However, other marine parks would not take him because of his illnesses. Just like in the movie, a campaign arose to free Keiko. However, it did not have a Hollywood ending.

Keiko began two years of rehabilitation in Oregon. When he was healthy enough, he was moved to waters off Iceland. He had to be taught to eat live food because he had been fed dead fish from a bucket most of his life. He was taken on long swims in the open ocean. Finally, he was fitted with a tracking device and released into the wild.

However, Keiko was not able to reintegrate with his pod. Just three weeks after his release, he was seen in Norway letting small children ride on his back. A few years later, he was found dead. His cause of death was thought to be pneumonia. This is a common cause of death for starving marine mammals.

Sadly, Keiko was not able to adapt to the open ocean. The sea is a harsh place for even the toughest species. Whale survival requires skills learned from other whales over time. Whales need strong social ties and communication abilities. Keiko knew how to perform for trainers in tanks in front of people. He did not know how to be a wild orca. His captivity had robbed him of what makes a whale a whale.

Closing OceanPlace Will Not Help the Whales

OceanPlace has over two dozen orca whales. They have lived their whole lives in captivity. What would happen to them if OceanPlace went out of business? These animals need humans to provide them with their basic needs, not to mention the more sophisticated tools for survival.

It goes without saying that no more orcas should be taken from the wild. But what about the whales that are bred to live in captivity? Why shouldn't our goal be to stop OceanPlace's captive breeding program instead of driving the company into bankruptcy? OceanPlace could sell their orcas to marine parks in other countries where laws are not as strict as the United States. More whales could end up living out their days in a place much worse than where they are now.

We have a responsibility to the orcas that have been kept in captivity their whole lives. We have a responsibility to not abandon them. We need to do our part to keep them alive and healthy. This responsibility will not be met by shutting down OceanPlace.

Orca Whales Text 2

| | | |
|---|-------------------|-----------------------------|
| Title: “Shutting Down OceanPlace Is Not the Answer!” | | |
| Text Type: | | |
| Text Features | | |
| Type | Yes or No? | If Yes, Description: |
| Graphics | | |
| Headers | | |
| Photos/Captions | | |
| Paragraph 1: | | |
| Paragraphs 2–4: | | |
| Paragraphs 5–10: | | |
| The story of Keiko shows us that _____ | | |
| _____ | | |
| Paragraphs 11–13: | | |
| Author’s Point of View | | |
| <ul style="list-style-type: none"> • About orca whales: • About OceanPlace: | | |
| Author’s Purpose | | |



Ville News

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Former OceanPlace Worker Disagrees with *Killer Beast* Movie

By Mariah Smithers

An OceanPlace animal trainer shown in the documentary *Killer Beast* claims that the film is misleading. He says it does not take into account the viewpoints of experienced trainers.

The blockbuster movie sheds light on the treatment of orca whales in marine parks like OceanPlace. It portrays the whales as a danger to their trainers. *Killer Beast* focuses on the events before and after the death of trainer Katie Johnson. She was mauled by an orca whale named Kalani. The film includes interviews with trainers who worked with both Kalani and Johnson. They talk about their experiences at OceanPlace. They offer their perspectives on the accident that killed Johnson.

James Castellon is a former senior trainer who joined in the film. He claims *Killer Beast* shows a limited viewpoint from a small group of people. Castellon says the film leaves out the perspectives of experienced trainers. He thinks it manipulates the audience's feelings by exaggerating events. According to Castellon, "The animals are happy, the trainers are happy, and the audience is happy. What else needs to be said?"

"I worked at OceanPlace during many of the events shown in the movie," Castellon said. "The filmmakers distorted what happened. They twisted the facts. In some cases, they just plain lied about what happened," Castellon continued.

Castellon pointed out that OceanPlace provides visitors with education and awareness of marine animals. This leads to positive activism. OceanPlace is one of the world's largest research and conservation organizations for whales and other marine mammals. Castellon claims *Killer Beast*'s director left out details about OceanPlace's educational benefits and conservation work in order to slant the movie.

Castellon hopes *Killer Beast* will motivate audiences to research marine animals like orca whales. He would like to see more people work toward the prevention of poaching and the collection of animals for entertainment. "OceanPlace has a place in our world. Without it, we would know far less than we do about marine life. Shutting down OceanPlace would be terrible."



James Castellon, former senior trainer at OceanPlace

Comments

Our family watched Killer Beast over the weekend. We were moved by the emotional separation of mother whales and their children. This must be stopped. [VilleNewsReader3](#)

OceanPlace has been known to commit millions of dollars to rescue, rehabilitation, and reintroduction of sea creatures to the wild. I hope viewers can see past the Hollywood slant of this movie. [OrcaGirl](#)

Aren't all zoos a prison for animals? Or do they serve an important informational purpose? [Anonymous](#)

Most Popular Today:

[Cat in the Bag Video](#)

[Asteroid Headed Toward Us](#)

[Viral Politics](#)

[Rapping Velociraptor](#)


[Mayor's Mother Caught Stealing Candy From a Baby](#)

Orca Whales Text 3

| | | |
|---|-------------------|-----------------------------|
| Title: “Former OceanPlace Worker Disagrees with <i>Killer Beast</i> Movie” Text Type: | | |
| Text Features | | |
| Type | Yes or No? | If Yes, Description: |
| Graphics | | |
| Headers | | |
| Photos/Captions | | |
| Paragraph 1: | | |
| | | |
| Paragraphs 2–3: | | |
| | | |
| Paragraphs 4–6: | | |
| | | |
| Author’s Point of View <ul style="list-style-type: none"> • About orca whales: • About OceanPlace: | | |
| Author’s Purpose To share facts about one trainer’s view of <i>Killer Beast</i> | | |

OCEAN PLACE

PARK INFO | ATTRACTIONS | ANIMALS | DINE AND SHOP



GET TICKETS!
BUY NOW

GET ANNUAL PASSES!
BUY NOW



SEE MARINE LIFE AT ITS BEST!



Meet our crew of 8 friendly dolphins! They will warm your heart with their funny antics and exciting performances.



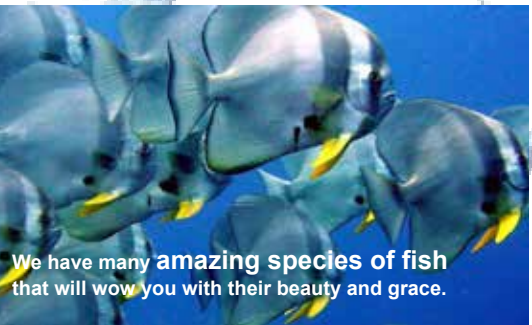
Get a fascinating glimpse into the lives of sea turtles with our award-winning exhibit of these graceful marine creatures.

MEET OUR SUPERSTARS, THE AMAZING ORCAS!



JOJO AND LOLO

JoJo and Lolo are two young brothers who were born at OceanPlace from our captive breeding program. They love each other and life at OceanPlace!



We have many amazing species of fish that will wow you with their beauty and grace.

LEARN ABOUT MARINE LIFE AT AQUACAMP!



AquaCamp is held each week in June and July for kids ages 6–12. This amazing experience allows kids to learn about marine life from experts and go behind the scenes at OceanPlace to see how the animals really live.



Meet our gang of sea lions. They love attention and we guarantee they will make you laugh out loud!

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- Corporate Information
- Jobs

Orca Whales Text 4

| | | |
|---|-------------------|-----------------------------|
| Title: OceanPlace park information | | |
| Text Type: | | |
| Text Features | | |
| Type | Yes or No? | If Yes, Description: |
| Graphics | | |
| Headers | | |
| Photos/Captions | | |
| Section 1: Get Tickets! | | |
| Section 2: Meet Our Superstars, The Amazing Orcas! | | |
| Section 3: Learn About Marine Life at AquaCamp! | | |
| Section 4: See Marine Life at Its Best! | | |
| Section 5: Stay Connected | | |
| Author's Point of View | | |
| <ul style="list-style-type: none"> • About orca whales: • About OceanPlace: | | |
| Author's Purpose | | |

Analyze Orca Texts

List the texts that belong in each box. Give extra information when asked.

Use these labels for the texts:

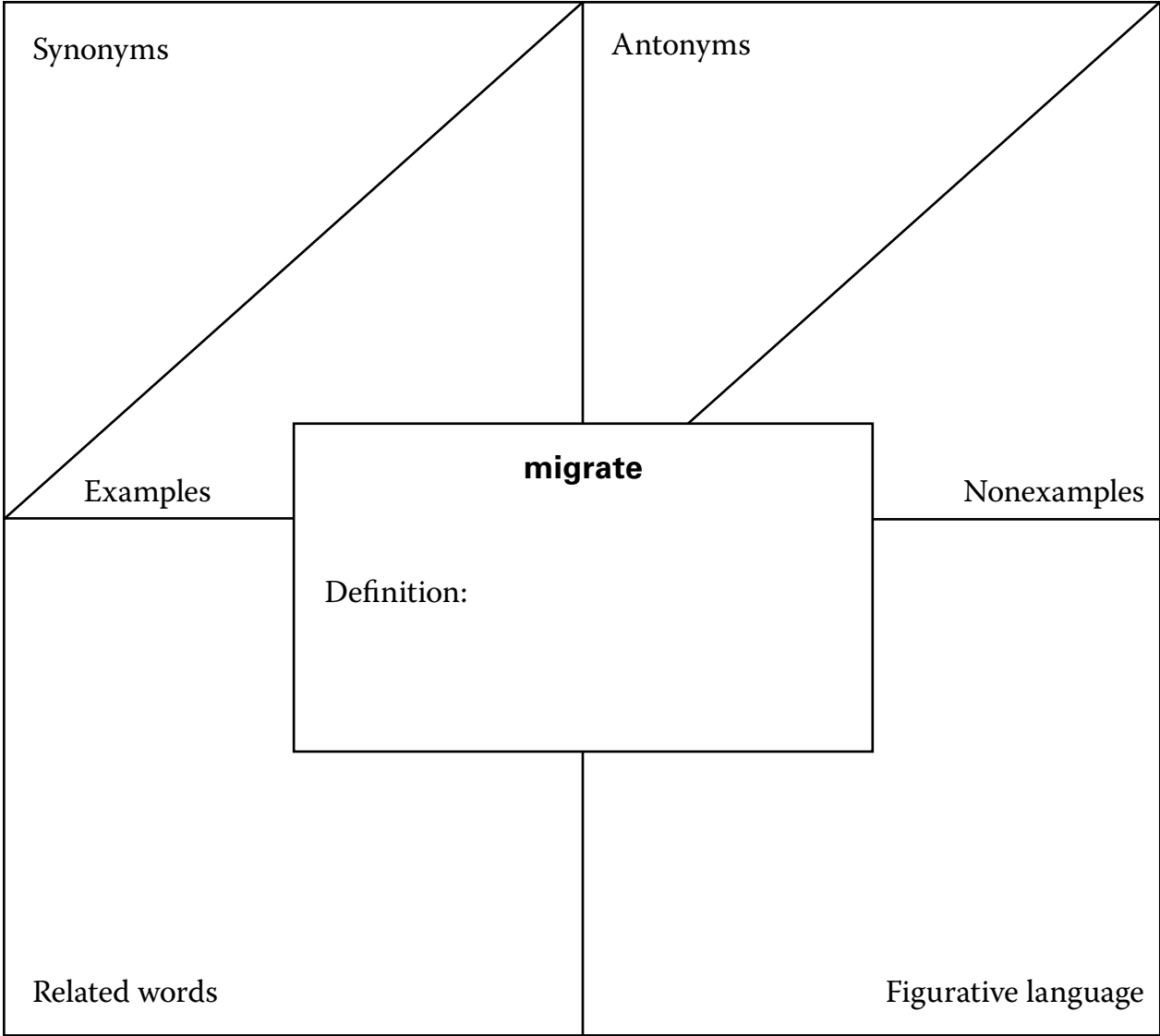
- **T1:** “Killer Whales Don’t Belong at OceanPlace”
- **T2:** “Shutting Down OceanPlace Is Not the Answer!”
- **T3:** “Former OceanPlace Worker Disagrees with *Killer Beast* Movie”
- **T4:** “OceanPlace”

Refer to pages 41–49 for help.

| | |
|---|--|
| <p>Texts that are about orca whales</p> | <p>Texts that mention the <i>Killer Beast</i> movie</p> |
| <p>Texts that view orcas positively or negatively (Say which.)</p> | <p>Texts that claim OceanPlace orcas are happy or sad (Say which.)</p> |
| <p>Texts that claim OceanPlace trainers are in danger or are safe and happy (Say which.)</p> | <p>Texts that are mainly concerned about the well-being of orcas or humans (Say which.)</p> |
| <p>Texts that are most and least objective (Say which and why.)</p> | <p>Texts that use visual features effectively</p> |

Four-Square

Write the definition of *migrate*. Then, complete the graphic organizer with synonyms, examples, antonyms, nonexamples, related words, and figurative language.



Prepare to Write

Part A. Study the Prompt

Read the prompt, and identify the topic and direction words.

Compare how whales and dolphins communicate. Write a paragraph describing how they are similar.

Direction words: _____

Topic: _____

Part B. Write the Topic Sentence

Use a word or phrase from the box to write a Compare topic sentence.

| Compare Words | | |
|---------------|----------|--------------|
| in common | the same | similar |
| alike | and | also |
| both | resemble | similarities |

Prepare to Write (cont.)**Part C. Organize the Information**

Use the Two-Column Notes to identify similarities that you will describe in your paragraph.

| | |
|--|---|
| Topic: Similarities in how whales and dolphins communicate | |
| ★ | — |
| | — |
| ★ | — |
| | — |
| ★ | — |
| | — |
| | — |

Part D. Write the Concluding Sentence

Rearrange your topic sentence and change the wording to write your concluding sentence.

Two-Column Notes

Take notes on how dolphins communicate.

| | |
|---------------------------------|---|
| Topic: How dolphins communicate | |
| ★ How they communicate | — |
| | — |
| ★ Why they communicate | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| ★ Human reaction | — |
| | — |

Two-Column Notes

Take notes on how whales communicate.

| | |
|-------------------------------|---|
| Topic: How whales communicate | |
| ★ How they communicate | — |
| | — |
| ★ Why they communicate | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| | — |
| ★ Human reaction | — |
| | — |

The Writer’s Checklist

| | Trait | Yes | No | Did the writer . . . ? |
|----------|-------------------------------------|-----|----|--|
| R | Ideas and Content | | | focus all sentences on the topic |
| | | | | provide supporting details for the topic sentence |
| E | Organization | | | write a topic sentence |
| | | | | tell things in an order that makes sense |
| V | | | | use words that signal similarities to facilitate the flow of ideas |
| | | | | write a concluding sentence |
| I | Voice and Audience Awareness | | | think about the audience and purpose for writing |
| S | Word Choice | | | try to find a unique way to say things |
| | | | | use descriptive words that create images for the reader |
| | | | | use words that appeal to the senses |
| E | Sentence Fluency | | | write complete sentences |
| E | Conventions | | | capitalize words correctly: |
| | | | | capitalize the first word of each sentence |
| D | | | | capitalize proper nouns |
| | | | | punctuate correctly: |
| I | | | | put a period or question mark at the end of each sentence |
| | | | | use grammar correctly: |
| T | | | | use the correct verb tense |
| | | | | make sure the verb agrees with the subject in number |
| | | | | use correct spelling |

Let's Focus: "How Bugs Bug Us"**Content Focus**
bugs**Type of Text**
informational**Author's Purpose:** _____**Big Ideas**

Consider the following Big Idea questions. Write your answer for each question.

Are bugs harmful to us?

Can we prevent bugs from living on our bodies?

Informational Preview Checklist: "How Bugs Bug Us" on pages 59–61.

- Title: What clue does it provide about the passage?
- Pictures and Captions: What additional information is added here?
- Headings: What topics will this text include?
- Margin Information: What vocabulary is important to understand this text?
- Maps, Charts, Graphs: Are additional visuals present that will help me understand?

Reading for a Purpose

1. What does "Your body is a zoo for bugs" mean?
2. What is the difference between good bacteria and bad bacteria?
3. How can dust mites affect us?
4. How are bedbugs and dust mites different?
5. How do people get lice?
6. How are dust mites and eyelash mites similar? How are they different?

Key Passage Vocabulary: "How Bugs Bug Us"

Rate your knowledge of the words. Define the words. Draw a picture to help you remember the definition.

| Vocabulary | Knowledge Rating | Definition | Picture |
|------------|------------------|------------|---------|
| digest | 0 1 2 3 | | |
| infection | 0 1 2 3 | | |
| multiply | 0 1 2 3 | | |
| creature | 0 1 2 3 | | |
| victim | 0 1 2 3 | | |
| scalp | 0 1 2 3 | | |
| eliminate | 0 1 2 3 | | |
| horror | 0 1 2 3 | | |



You have heard the phrase, “I’ve got a bug.” You might have thought that the person got a new pet, but it actually means the person is sick. In reality, we all have bugs because real bugs live all over our bodies. In fact, your body is a zoo for bugs!



Stomach Alert!

One type of bug that can bug you is bacteria. Bacteria are microscopic organisms that can cause illness. Bacteria are a blanket covering your body, inside and out. You can’t see bacteria because they’re too small. This group of tiny invaders needs nutrients from our bodies in order to live. Most bacteria are not harmful. Some are even good for you. We use good bacteria in our intestines to help us **digest** food. When you eat a nutritious meal, these important helpers provide nutrients to your body. Bad bacteria are called germs. If you don’t keep germs in check, they can spread, cause **infection**, and make you sick. Bacteria can cause infections such as tonsillitis, strep throat, ear infections, and pneumonia. They can even cause cavities in your teeth! However, our bodies are made to fight off bacteria. Because of this, scientists use bacteria to make medicines. These medicines trigger our bodies to fight infections. Scientists also use bacteria to produce vaccines that prevent us from getting sick.

digest

to break down food into substances that the body can use

infection

a disease caused by germs

multiply

to increase in amount or number

creature

a living person or animal

victim

a person or thing harmed or threatened by another

Bugs in Your Bed?

Dust mites are real bugs that live with you in your bedroom. They are often harmless but may cause an allergic reaction or trigger asthma. Dust mites **multiply** in things like pillows. If you used the same **30** unwashed pillow every night for 10 years, half its weight would be from dust mites. Seven thousand microscopic dust mites fit on one dime. You can't see these tiny **creatures**, but they are there, feeding on dead skin. Dust mites don't bite and cannot spread **35** diseases. They usually do not live on people. They are harmful only to people who become allergic to them. Their droppings cause allergies that make a lot of people sick. Do your eyes sometimes get red and itchy? Does this happen when you shake out the bedspread? **40** Does it happen when you sweep the floor? Then you're a **victim** of dust mites!

Like dust mites, bedbugs are wingless bugs that would like to live in your bed. Bedbugs used to live in caves and suck the blood of bats. Today, bedbugs **45** may try to sneak into your house through tiny cracks, electrical outlets, and even your luggage. Thousands can infest a single bedroom looking for a blood bank! Bedbugs can hardly wait to drink blood in order to stay alive and breathe. They find their meal by sensing **50** the carbon dioxide that you exhale. Before a bedbug bites, it injects an anticoagulant and an anesthetic. The anticoagulant is a substance that prevents your blood from clotting, which allows the pest to suck your blood for up to five minutes. An anesthetic numbs the area **55** so that you don't wake up. These blood suckers leave you with a red raised bump similar to a mosquito bite. They can drink three times their weight in a single meal. You can get bitten 500 times in one night! So when your parents say, "Sleep tight, and don't let the **60** bedbugs bite," they mean it!

In Your Hair?

The next type of bug that can live on your body is lice. Head lice just love the skin under the hair on your head, called the **scalp**. There, they can hunker down and guzzle blood from the scalp for up to 30 days.

- 65 These bugs lay eggs that can live in your hair for more than two weeks. Lice can spread quickly! They are track stars that run from one person's head to another. They spread when people work closely together such as in school classrooms and at work. If you get lice, special
- 70 shampoo can help **eliminate** them.

scalp

the skin on the top, sides, and back of the head

eliminate

to remove or destroy something

Eyelash Horrors!

The eyelash mite is the final type of bug that lives on our bodies. But don't worry; they're harmless. These tiny bugs cling to eyelashes with eight tiny legs. They live on sebum, a natural oil in skin and hair. The truth

75 is, a lot of bugs love our skin and hair and spend their lives there. They are hitchhikers catching a free ride to the next victim. Seeing them through a microscope may cause **horror**, but the bugs are so tiny that we don't even know they are there. The bugs are a part of

80 us whether they "bug" us or not.

horror

a feeling of great fear or disgust

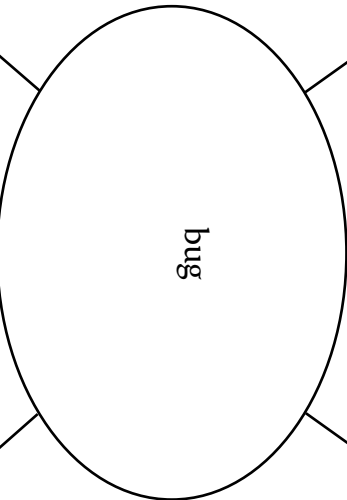
Adapted from *Amazing Body Science*
with permission of Cooper Square Publishing



Multiple-Meaning Map

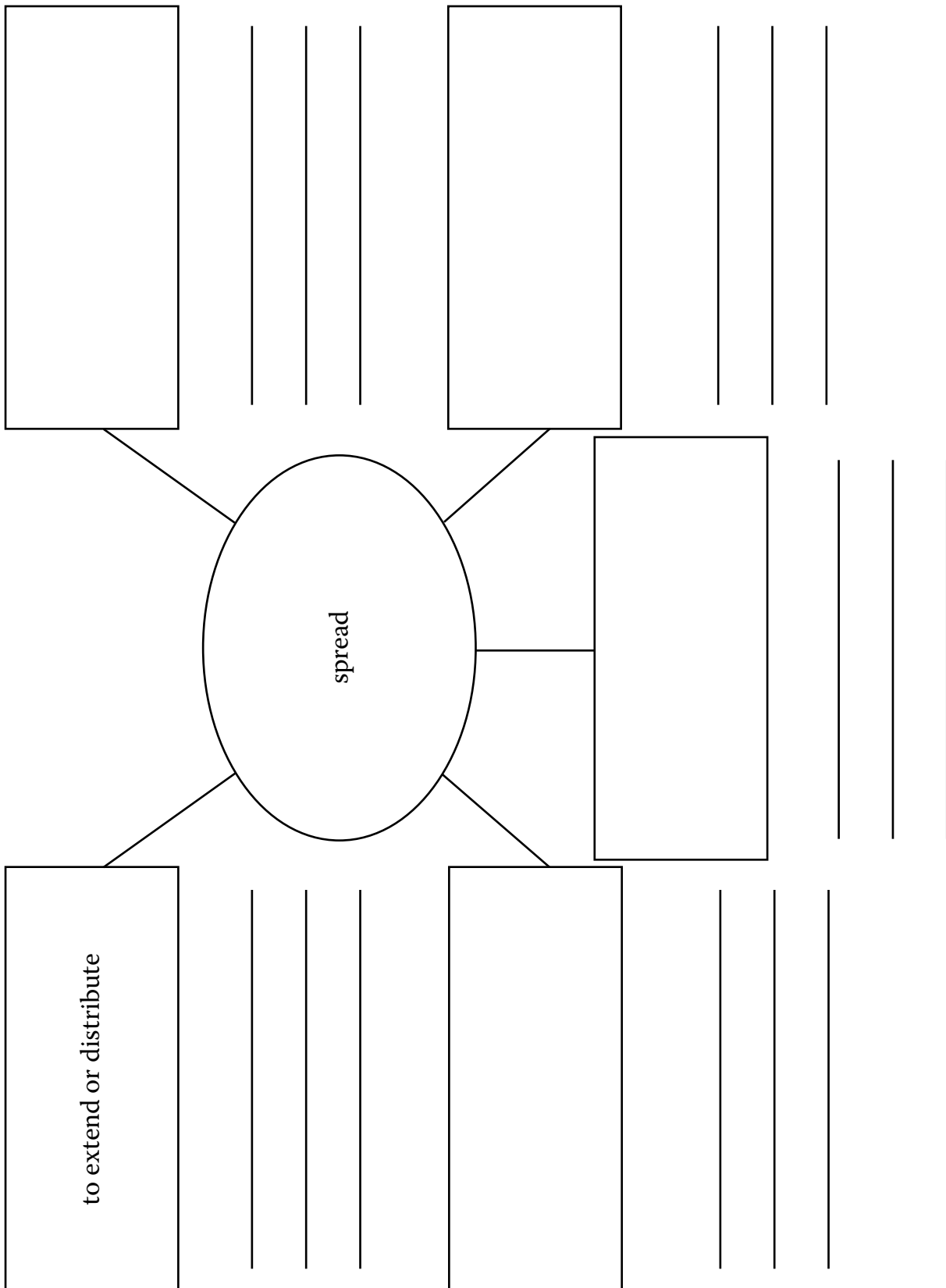
Determine the meanings of the word *bug*. Write the definitions in the boxes. Use the word in a sentence on the lines below each box.

an illness



Multiple-Meaning Map

Determine the meanings of the word *spread*. Write the definitions in the boxes. Use the word in a sentence on the lines below each box.



Conjunctions

Conjunctions join words, phrases, or clauses in a sentence. They also join sentences.

Coordinating Conjunctions

Coordinating conjunctions are the most common type of conjunction. They connect words that have the same function. The most common coordinating conjunctions are **and**, **or**, and **but**. Use the acronym FANBOYS to help you remember all seven coordinating conjunctions: for, and, nor, but, or, yet, so.

- The conjunction **and** relates two similar ideas.

Ellen rested. Her friends rested.
Ellen and her friends rested.
compound subject

- The conjunctions **or** and **nor** signal an alternative choice.

An artist can **sculpt** stone. An artist can **carve** stone.
 An artist can sculpt or carve stone.
compound predicate

That dog is **not cute**. That dog is **not smart**.
 That dog is not cute, nor is it smart.
compound sentence

- The conjunctions **but** and **yet** signal contrasting ideas.

The hurricane hit land. The people escaped.
The hurricane hit land, but the people escaped.
compound sentence

Harold is great at basketball. He prefers to watch from the stands.
Harold is great at basketball, yet he prefers to watch from the stands.
compound sentence

- The conjunction **so** signals a cause-effect relationship.

Jenny forgot her homework. She turned it in late.
Jenny forgot her homework, so she turned it in late.
compound sentence

- The conjunction **for** introduces the reason for the preceding clause.

Kate ate the whole pizza. She loves pepperoni more than anything.
Kate ate the whole pizza, for she loves pepperoni more than anything.
compound sentence

Coordinating Conjunctions

Part A

Read each sentence and circle the conjunction. Then, identify what kind of ideas the conjunction connects.

| | Similar Ideas | Contrasting Ideas | Alternative Choices |
|--|---------------|-------------------|---------------------|
| The bugs attack crops <u>and</u> kill them. | ✓ | | |
| 1. I will drink water or milk with dinner. | | | |
| 2. Bill picked up the trash, but he forgot to grab the newspaper. | | | |
| 3. After school, Jill and Betty walked to the gym for practice. | | | |
| 4. Martin did not get a part in the play, yet he hopes to become a movie star one day. | | | |
| 5. She does not ride the bus to school, nor does she ride her bike. | | | |

Part B

Read each sentence and complete it with the correct conjunction.

- When we use antibacterial soap, we kill bad bugs _____ good bugs.
(similar)
- My friend is afraid of getting germs on his hands, _____ he wears gloves in public.
(cause and effect)
- To keep from getting lice, you should avoid wearing other people's hats and using their brushes _____ shave your head completely.
(alternative)
- I looked for the bedbugs, _____ I did not find them.
(contrast)
- We looked at the bedbug under the microscope, _____ we were interested to see how much blood it contained.
(reason)
- My entire family caught a cold, _____ I did not catch it.
(contrast)
- I do not like dirty places, _____ do I like dirty animals.
(alternative)

Sentence Combining with Conjunctions

Use a coordinating conjunction to combine each pair of sentences. Write the new sentence on the line and circle the conjunction.

| Coordinating Conjunctions | | | | | | |
|---------------------------|-----|----|-----|-----|-----|----|
| and | but | or | for | nor | yet | so |

Example: Beth wants to see a movie Friday night. She wants to go bowling Friday night.

Beth wants to see a movie **or** go bowling Friday night.

1. The class pushed. The class shoved.

2. The little dog did not want to go outside in the rain. She hid under the bed.

3. The chipmunk ran into the bushes. The skunk ran up the tree.

4. This salad is not fresh. This salad is not tasty.

5. I want a hamburger for lunch. I want fried chicken for lunch.

6. People do not see dust mites. The tiny creatures are everywhere.

7. I try to avoid getting sick. I do not like feeling miserable.

Metaphors

A metaphor is a type of figurative language, or figure of speech, that describes something by comparing it to something else but does not use *like* or *as*. A metaphor compares two things that are unrelated by saying that one thing *is* or *was* something else. Underline the metaphor in each sentence. Write the meaning of each metaphor on the line.

1. My mom's closet is a time capsule.

■ Meaning: _____

2. On my drive home from work, the freeway was a parking lot.

■ Meaning: _____

3. My little sister is a leech when we go to the mall.

■ Meaning: _____

4. My grandma was the glue that held the family together, and when she organized a family reunion, everyone came.

■ Meaning: _____

5. My brother is a sloth during the summer.

■ Meaning: _____

6. The car was a Monet.

■ Meaning: _____

7. My brother is a tornado destroying everything in his path.

■ Meaning: _____

8. Our computer is a dinosaur.

■ Meaning: _____

Creating Simple Metaphors

A metaphor is a type of figurative language in which two unrelated things are compared using *is* or *was*. Read the examples and write eight metaphors.

_____ *is/was* _____
noun *noun*

1. Grandfather is a mule.
 (He does not change his mind.)

2. The test was a breeze.
 (It was easy.)

3. The test is/was a _____.
 (noun)

4. _____ is/was _____.
 (noun) (noun)

5. _____ is/was _____.
 (noun) (noun)

6. _____ is/was _____.
 (noun) (noun)

7. _____ is/was _____.
 (noun) (noun)

8. _____ is/was _____.
 (noun) (noun)

9. _____ is/was _____.
 (noun) (noun)

10. _____ is/was _____.
 (noun) (noun)

Verb Phrases

Find the verb in each sentence. If the sentence contains a verb phrase, circle the verb phrase. If it does not contain a verb phrase, underline the verb. Write the verbs in the proper columns at the bottom of the page: Verb or Verb Phrase.

Example: Bugs are living all over the house.

The house is full of them!

1. Bacteria covered your body.
2. Bacteria are causing the infection.
3. He is using an old pillow.
4. He washed his old pillow.
5. Thousands of bedbugs are infesting this room.
6. Bedbugs leave a red raised bump on your skin.
7. Head lice run from one head to another.
8. I am using a special shampoo to eliminate them.
9. Mites are living on your eyelashes!
10. Lots of bugs live on our skin.

| Verb | Verb Phrase |
|------|-------------|
| is | are living |
| | |
| | |
| | |
| | |
| | |

Inflectional Endings: Noun and Verb

Read the paragraph below and circle all the nouns and verbs that have inflectional endings. Then, sort the words in the chart. Nouns will be either plural or possessive, and verbs will be either present tense or past tense.

In a dark corner, you can find one of nature's strongest materials. It's nearly invisible, so you might miss it. But when you brush into it, you'll know. It's a spider web! This web holds secrets to a better world. How did it get there? A spider spins fine silk thread. It is stronger than a steel wire of the same diameter. This is because a spider creates silk with protein molecules. It makes long chains from the protein. Crystals in the silk threads make them strong and flexible. If we had enough of this web's fiber, we could produce better parachutes. Spider silk cannot be obtained in large amounts like silkworm silk can. But scientists are working on ways to manufacture it.

| Nouns | | Verbs | |
|--------|------------|---------------|------------|
| Plural | Possessive | Present tense | Past tense |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

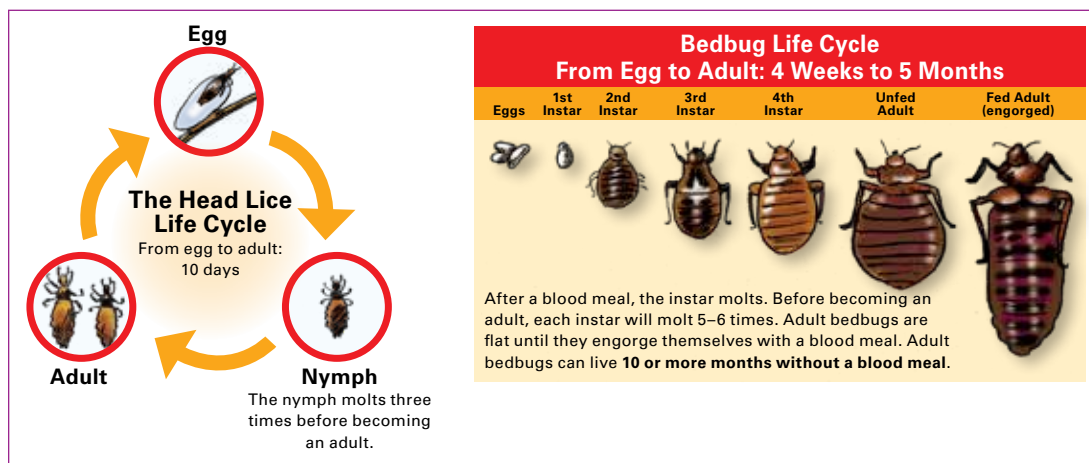
Critical Understandings

Read the prompts that follow the passage to establish a purpose for reading. Then, read the passage and respond to the prompts.

Bugs Live

Bugs live in and on human beings! Your body has a lot of bugs on it. Some are good, some are bad. Even though the bad bugs are right there, you can't spot them because they are too small. They're microscopic.

Lice are wingless bugs that can live on your body. The lice egg, or nit, is attached to the hair shaft, where it stays for 8 to 10 days. The hatched egg becomes a nymph. The nymph takes 10 days to grow into an adult. The adult louse will lay between 50 and 150 eggs during its lifetime, which will be attached to your hair. Lice live by sucking blood from your scalp.



Another wingless bug that sucks blood is a bedbug. Bedbugs aren't big. A bedbug is about the size of an apple seed. Bedbugs molt after each blood meal. When they molt, they lose their shell, which indicates that they are entering a different part of their maturation cycle. Bedbugs are brown, but they change colors after a meal. In fact, bedbugs are sometimes called "red coats." Bedbugs are pests that can hatch up to 200 eggs in a flash. That's a lot of bugs! These bugs live in blankets and mattresses.

1. **Infer** why bedbugs are called "red coats."

Critical Understandings (cont.)

- 2. **Differentiate** between the life cycle of head lice and the life cycle of bedbugs.

- 3. **Draw conclusions** about the shape of a bedbug.

- 4. **Compare** bedbugs with lice.

- 5. **Contrast** bedbugs with lice.

Sentence Dictation: Conjunctions in Compound Sentences

Part A

Listen to the sentence and repeat it. Write the sentence. Circle the conjunction in each sentence.

| |
|----|
| 1. |
| 2. |
| 3. |
| 4. |
| 5. |

Part B

Write one compound sentence using each conjunction: *and*, *or*, *but*. Circle each conjunction. Put a box around each simple subject and underline each simple predicate. (Hint: Every sentence should have two subjects and two predicates.)

1. _____

2. _____

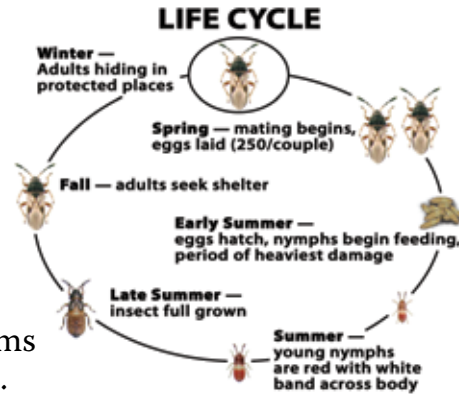
3. _____

Critical Understandings

First, read the prompts at the bottom of the page to establish a purpose for reading. Next, read the passage. Finally, respond to the prompts.

Chinch Bugs

Some bugs have an appetite for grass. One such bug is the chinch bug. It is a pest that lives in sod, the layer of ground where grass grows. This pest is bad for grass. Why? When hot months come, chinch bugs drop eggs in the sod. The eggs hatch, and many of the small bugs live. These bugs kill grass. How? They attack grass stems and suck on them. The grass wilts and dies.



1. Use the text and diagram to **draw conclusions** about the ideal climate for chinch bugs to grow.

2. **Differentiate** between the life of a chinch bug in summer and the life of a chinch bug in winter.

3. **Draw conclusions** about how you would notice chinch bugs in the grass near your home.


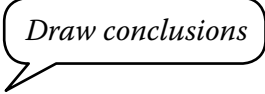
Critical Understandings (cont.)

4. **Contrast** conditions necessary for bedbugs and chinch bugs to progress from egg to adult.


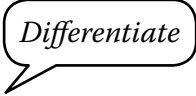
5. **Compare** these bugs: lice, bedbugs, and chinch bugs.

Ask and Answer Questions

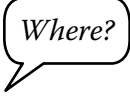

Reread “How Bugs Bug Us.” After each section, write a question or prompt for your partner to answer using a question or direction word that you have learned. Try not to use the same word twice. Be prepared to answer your questions orally. Use the chart on page 18 to help you.

Introduction and Stomach Alert!  


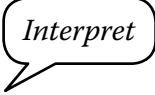
1. _____

Bugs in Your Bed?  

2. _____

In Your Hair?  

3. _____

Eyelash Horrors!  

4. _____

Passage Comprehension

Underline the direction word in each prompt. Then, respond to each prompt using a complete sentence. Provide line numbers for text evidence.

1. Use context to interpret this quote from the text: "Your body is a zoo for bugs."

Text Evidence: _____

2. Differentiate between good bacteria and bad bacteria.

Text Evidence: _____

3. Draw conclusions about how dust mites can affect us.

Text Evidence: _____

4. Contrast bedbugs with dust mites.

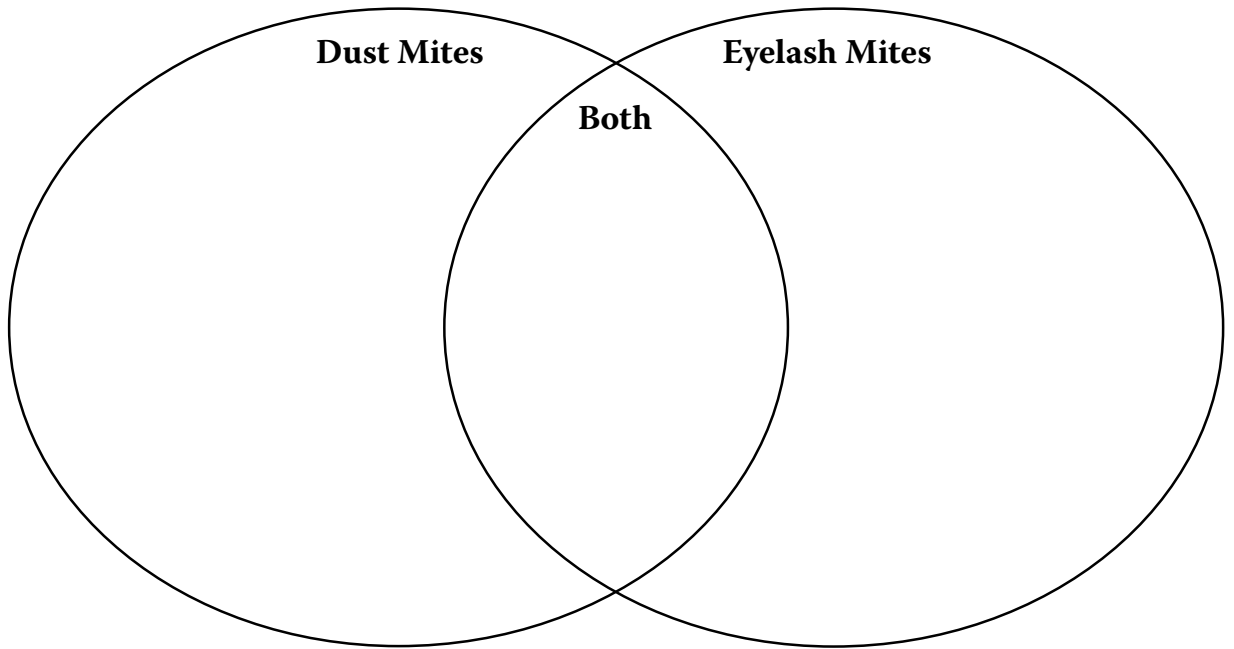
Text Evidence: _____

Passage Comprehension (cont.)

- 5. Use information from the text to draw conclusions about how you could get lice.

Text Evidence: _____

- 6. Compare and contrast dust mites and eyelash mites. Complete the Venn diagram, then use the diagram to compare and contrast the two types of bugs. Write your answer in complete sentences.



Text Evidence: _____

Define It

Determine the category and attributes of each word. Then, write the definition.

| Word | | Category | | Attributes |
|-----------------|---|----------|---|------------|
| bacteria | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|-------------------|---|----------|---|------------|
| intestines | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|-------------|---|----------|---|------------|
| lice | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|------|--|----------|--|------------|
| | | | | |

Definition: _____

Homophones

Homophones are words that sound the same but have different meanings and different spellings. Choose the correct homophones to complete the sentences.

1.

| | |
|---------------|----------------------|
| pain: hurting | pane: piece of glass |
|---------------|----------------------|

The saliva of a leech can be used to numb _____.

2.

| | |
|--------------------------|-------------------------------|
| no: not any; don't agree | know: to understand something |
|--------------------------|-------------------------------|

It is difficult to _____ if the treatments were effective.

3.

| | |
|------------------------------|--------------|
| hair: thin strand that grows | hare: rabbit |
|------------------------------|--------------|

I love nice clean _____.

4.

| | |
|--------------|---------------------------------------|
| real: actual | reel: a tool for winding fishing line |
|--------------|---------------------------------------|

There are _____ bugs that live all over your body.

5.

| | |
|---------------------------|-----------------------------|
| sea: a body of salt water | see: to view with your eyes |
|---------------------------|-----------------------------|

You can't _____ bacteria.

6.

| | |
|-------------------|--------------------------|
| heal: to get well | heel: a part of the foot |
|-------------------|--------------------------|

Bugs have been used to _____ the sick.

7.

| | |
|-----------------------------------|---------------------|
| aunts: sisters of your mom or dad | ants: small insects |
|-----------------------------------|---------------------|

_____ bit my foot when I stepped on the mound.

8.

| | |
|---------------------|--|
| eight: the number 8 | ate: past tense of the verb <i>eat</i> |
|---------------------|--|

Mites cling to your eyelashes with _____ tiny legs.

Using Conjunctions

Work with your partner to write a sentence for each picture. Use a conjunction to combine the two sentences. Write your final sentence on the line at the bottom of the page. **Conjunction:** _____



Sentence #1



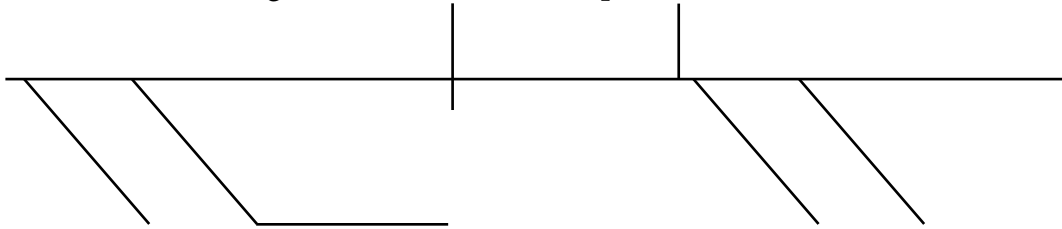
Sentence #2

Combined Masterpiece Sentence

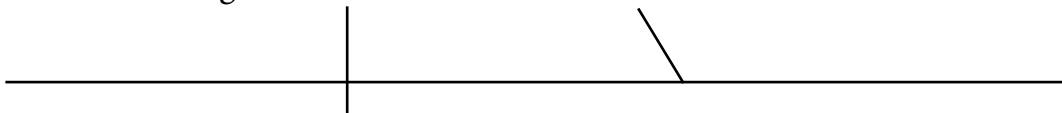
Sentence Diagramming

Diagram the sentences. Then, write the direct object, predicate nominative, or predicate adjective from each sentence in the proper column in the chart.

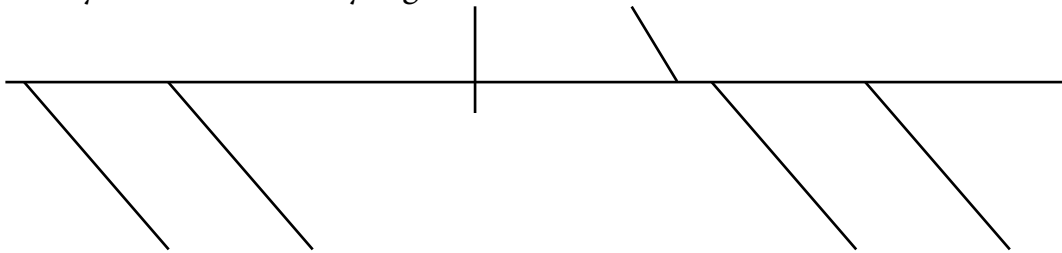
1. The bites of bedbugs leave red raised bumps.



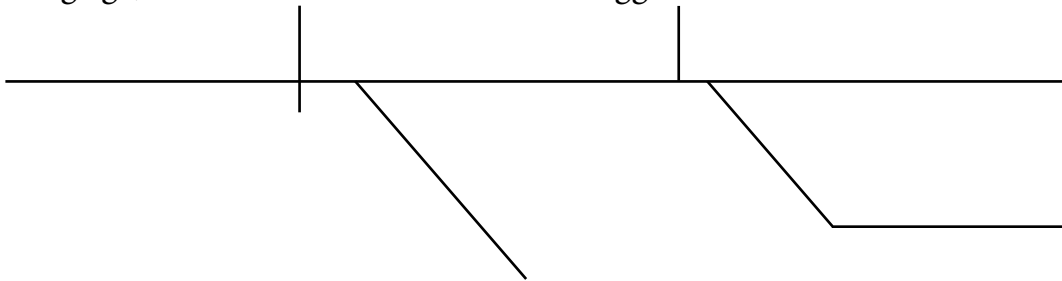
2. Bacteria are bugs.



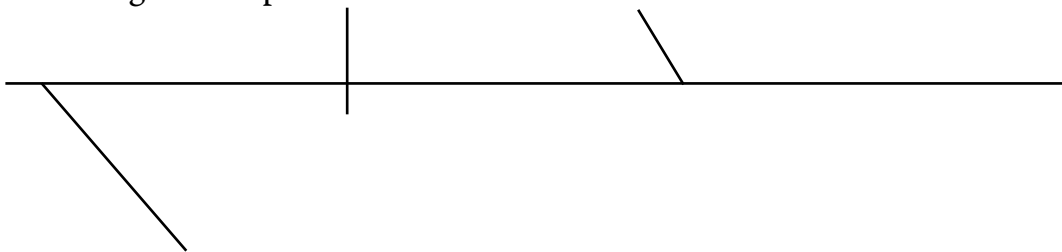
3. The eyelash mite is a tiny organism.



4. Long ago, doctors treated wounds with maggots.



5. Some bugs are helpful.



| Direct Objects | Predicate Nominatives | Predicate Adjectives |
|----------------|-----------------------|----------------------|
| | | |
| | | |

Masterpiece Sentences: Stage 6

Use the provided sentence elements to write a polished sentence in the Stage 6 Sentence box.

| Stage | Process | Questions to Answer | Sentence |
|---|---|---|---|
| Stage 1: Prepare Your Canvas | Choose (identify) a noun for the subject. Choose (identify) a past tense verb for the predicate. | Subject: Who or what did it? Predicate: What did he/she/it/they do? Direct Object: What did he/she/it/they do it to? | Bugs ate the leaves. |
| Stage 2: Paint Your Predicate | Tell more about what happened. | When? this summer Where? on the blueberry bush How? completely | Bugs ate the leaves this summer on the blueberry bush completely. |
| Stage 3: Move the Predicate Painters | Move the Predicate Painters to create a different sentence structure. | This summer, bugs completely ate the leaves on the blueberry bush. | |
| Stage 4: Paint Your Subject | Tell more about the subject. | Which one? with an appetite What kind? hungry How many? many | This summer, many hungry bugs with an appetite completely ate the leaves on the blueberry bush. |
| Stage 5: Paint Your Words | Select words or phrases in the sentence and replace them with more descriptive words or phrases. | this summer —by the end of summer; ate —devoured; many —a horde; hungry —ravenous; with an insatiable appetite | |
| Stage 6: Finishing Touches | Move sentence parts, check spelling, and check punctuation. | | |

Close Reading

Read the text and complete the tasks.

How Bugs Bug Us



You have heard the phrase, “I’ve got a bug.” You might have thought that the person got a new pet, but it actually means the person is sick. In reality, we all have bugs because real bugs live all over our bodies. In fact, your body is a zoo for bugs!

Stomach Alert!



5 One type of bug that can bug you is bacteria. Bacteria are microscopic organisms that can cause illness. Bacteria are a blanket covering your body, inside and out. You can’t see bacteria because they’re too small. This group of tiny invaders needs nutrients from our bodies in order to live. Most bacteria are not harmful. Some are even good for you. We use

10 good bacteria in our intestines to help us **digest** food. When you eat a nutritious meal, these important helpers provide nutrients to your body. Bad bacteria are called germs. If you don’t keep germs in check, they can spread, cause **infection**, and make you sick. Bacteria can cause infections such as tonsillitis, strep throat, ear infections, and pneumonia. They can

15 even cause cavities in your teeth! However, our bodies are made to fight off bacteria. Because of this, scientists use bacteria to make medicines. These medicines trigger our bodies to fight infections. Scientists also use bacteria to produce vaccines that prevent us from getting sick.

- Rewrite the metaphor in line 6 as a simile with the words *like* or *as*. Circle the two nouns being compared.

Close Reading (*cont.*)

Bugs in Your Bed?



20 Dust mites are real bugs that live with you in your bedroom. They are often harmless but may cause an allergic reaction or trigger asthma. Dust mites **multiply** in things like pillows. If you used the same unwashed pillow every night for 10 years, half its weight would be from dust mites. Seven thousand microscopic dust mites fit on one dime. You can't see these tiny **creatures**, but they are there, feeding on dead skin. Dust mites don't bite and cannot
25 spread diseases. They usually do not live on people. They are harmful only to people who become allergic to them. Their droppings cause allergies that make a lot of people sick. Do your eyes sometimes get red and itchy? Does this happen when you shake out the bedspread? Does it happen when you sweep the floor? Then you're a **victim** of dust mites!



30 Like dust mites, bedbugs are wingless bugs that would like to live in your bed. Bedbugs used to live in caves and suck the blood of bats. Today, bedbugs may try to sneak into your house through tiny cracks, electrical outlets, and even your luggage. Thousands can infest a single bedroom looking for a blood bank! Bedbugs can hardly wait to drink blood in order
35 to stay alive and breathe. They find their meal by sensing the carbon dioxide that you exhale. Before a bedbug bites, it injects an anticoagulant and an anesthetic. The anticoagulant is a substance that prevents your blood from clotting, which allows the pest to suck your blood for up to five minutes. An anesthetic numbs the area so that you don't wake
40 up. These blood suckers leave you with a red raised bump similar to a mosquito bite. They can drink three times their weight in a single meal. You can get bitten 500 times in one night! So when your parents say, "Sleep tight, don't let the bedbugs bite," they mean it!

Close Reading (*cont.*)

In Your Hair?



The next type of bug that can live on your body is lice. Head lice just love the skin under the hair on your head, called the **scalp**. There, they can hunker down and guzzle blood from the scalp for up to 30 days. These bugs lay eggs that can live in your hair for more than two weeks. Lice can spread quickly! They are track stars that run from one person's head to another. They spread when people work closely together such as in school classrooms and at work. If you get lice, special shampoo can help eliminate them.

- Rewrite the metaphor in line 48 as a simile with the words *like* or *as*. Circle the two nouns being compared.



Eyelash Horrors!

The eyelash mite is the final type of bug that lives on our bodies. But don't worry; they're harmless. These tiny bugs cling to eyelashes with eight tiny legs. They live on sebum, a natural oil in skin and hair. The truth is, a lot of bugs love our skin and hair and spend their lives there. They are hitchhikers catching a free ride to the next victim. Seeing them through a microscope may cause **horror**, but the bugs are so tiny that we don't even know they are there. The bugs are a part of us whether they "bug" us or not.

- Rewrite the metaphor in the paragraph as a simile with the words *like* or *as*. Circle the two things being compared.

Bugs in Medicine

For many centuries, bugs were used to try to heal the sick. Due to advances in medicine, it was a practice long forgotten in many places. Recently, it has made a comeback.

5 In various places and at different times, bugs have been used to treat medical problems. It is difficult to know if any of the treatments were effective, but they were used nonetheless. Ants have been used to close wounds. Beetles have been used to treat kidney
10 infections. Fly paste has been used to treat baldness. Earwigs have been used to treat deafness. Bedbugs and spiders have been used to treat malaria. Cockroaches have been used to treat measles and other childhood illnesses. Among all the bugs used in medicine, the
15 most common have been leeches and maggots.

Leeches are bloodsucking worms usually found in lakes, ponds, and streams. They were used in ancient times to treat many ailments, including headaches and ear infections. In the 1800s, leeches were back in use
20 for bloodletting, or getting rid of the “bad blood” in the body. But doctors realized that this use of the vampires of the bug world rarely helped patients, so the use of leeches stopped.

Maggots are the wormlike larvae of flies. The use of
25 these bugs for wound care can be traced back hundreds of years. In America, maggots were first used during the Civil War. A doctor noticed the high survival rate in patients whose wounds were invaded by maggots. The flesh-eating bugs helped to cleanse the wounds and keep
30 them free from infection, which aided in the healing process. When antibiotics were introduced in the 1900s, the use of these creepy, crawly infection fighters stopped.




Today, leeches and maggots, like many other bugs, are making a medical comeback. These tiny creatures
35 are used in a practice called biotherapy—the use of living animals to treat illness. Earthworms, for example, are now used to fight infection. Snails and spiders are used to relieve pain. Ticks are used to prevent blood clots and other blood problems. Leeches are used to
40 treat arthritis, or pain in the bones. The saliva of the leech can be used to numb pain, reduce swelling, and thin blood. Maggots are used to remove dead tissue and reduce infections. Some doctors now prescribe maggots to treat burns, skin cancer, and diabetes-related
45 infections, often with miraculous results!



Take Note: Contrast

“Good Bugs” vs. “Bad Bugs”

Contrast bugs that help us and bugs that harm us by writing the supporting details (names of bugs) in the left columns and the elaborations (how they help or harm) in the middle columns. Describe good bugs on this page and bad bugs on page 89. Write the title of the source in the right column.

| Beneficial Uses vs. Harmful Effects | | |
|---|-----------------|---------|
| Good Bug | Beneficial Uses | Sources |
|  | — | |
| | — | |
| | — | |
|  | — | |
| | — | |
| | — | |
| | — | |
|  | — | |

Take Note: Contrast (cont.)

| Beneficial Uses vs. Harmful Effects | | |
|-------------------------------------|-----------------|--|
| Bad Bug | Harmful Effects | |
| ★ | — | |
| | — | |
| ★ | — | |
| | — | |
| ★ | — | |
| | — | |
| ★ | — | |
| | — | |
| | — | |

Point of View

The position of the author or narrator in relation to other people and events in a story or text is called **point of view**. Point of view can be first person, second person, or third person.

| Person | Pronoun Forms | Used . . . |
|----------------------|---|--|
| first person | I we me us mine our, ours my | when author is writing about himself or herself |
| second person | you your yours | when author is writing to explain something to someone |
| third person | she he it they her him it them hers his its their theirs | when author is writing about a person, place, thing, or idea |

Read each passage and determine if it is written in the first person, second person, or third person. Write the answer on the line.

1. Yesterday, Carlos and I were hiding in the closet. I heard footsteps and my heart started pounding. I could tell Carlos heard them too because he looked nervous. I hoped she wouldn't open the door. The footsteps got quieter and I began to calm down. "She didn't find us. Let's get out of here," I said.

2. "This is too shallow," said Meg. She glanced around the swamp. She had never seen the water this low. It made her feel sad. Todd was worried too. He stared at the duck digging for food with its beak. Its ducklings were paddling close behind. "The swamp is almost completely drained. The animals will not survive without more water."

Point of View (cont.)

3. Monarch butterflies are orange and black. Their wings are often referred to as a thing of beauty. Each year, monarchs migrate from Canada and the United States to Mexico. This great migration is amazing to see. Thousands of butterflies make the journey from the cold climates of the north to the warmer climate of Mexico. Butterfly enthusiasts often make the journey as well, occupying many of Mexico's resorts during this time of year.

4. The rain forest is fascinating. You should spend some time visiting one if you haven't already. There are exotic animals and plants, as well as other amazing elements of nature for you to see. You can be inside the canopy and not feel a single drop of rain when it is raining cats and dogs. But make sure you take an umbrella.

5. As citizens of the world, each of us is responsible for the health of our planet. Our choices and our actions contribute to the well-being or deterioration of the environment. It's our Earth, the only one we have. If we don't care about the environment, who will?

6. Have you ever thought about how your choices affect the Earth's well-being and how you can minimize the impact you and your family make on the environment? From the cars you drive to the products you consume, every choice you make on a daily basis has a consequence for the environment. It is up to you to make the right choices.

Four-Square

Write the definition of *infection*. Then, complete the graphic organizer with synonyms, examples, antonyms, nonexamples, related words, and figurative language.

| | | |
|---------------|--|-------------|
| Synonyms | Antonyms | |
| Examples | <div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%;"> <p style="text-align: center; margin: 0;">infection</p> <p style="margin: 5px 0 0 0;">Definition:</p> </div> | Nonexamples |
| Related words | Figurative language | |

Revise Text

Read the paragraph. Find mistakes in the paragraph, and use editing marks to fix them.

Editor's Marks

| | |
|-----|----------------------------------|
| ^ | add or change text |
| ℓ | delete text |
| ○ → | move text |
| ¶ | new paragraph |
| ≡ | capitalize |
| / | lowercase |
| ⊙ | insert period |
| ○ | check spelling or spell out word |

jill and rosa had to cross some ditches to git to the cabin on the cliff, as they walked, the branches of sum bushes stuck Rosas leg. "Ouch" cried Rosa. "that bush has thorns! They rested on too fallen logs. A big black disgusting bug landed on Jills cup. "That is so gross, cried Jill. When they reached the rustic cabin, the sun was setting. big bugs buzzed on the front steps. Did you bring any bug spray? asked Rosa. Jill smiled as she pulled the spray from her backpack. The cabin was dark and rosa was glad she had packed matches. She lit the stove and began to unpack the food The old mattresses looked dirty. rosa remembered reading about bedbugs and pulled out her sleeping bag. The floor looked better than the beds! camping wasn't as much fun as they had hoped.

Tic-Tac-Toe: Verb Phrases

Choose a verb phrase from the word bank. Read it and use it correctly in a sentence. Then, place your initial in the square of your choosing. Take turns with your partner.

| Verb Phrases | | | |
|--------------|-------------|--------------|-------------|
| is telling | is fishing | are standing | am trying |
| are starting | am plowing | is jumping | are singing |
| is frying | are falling | am blasting | am bringing |

Tic-Tac-Toe

| | | |
|--|--|--|
| | | |
| | | |
| | | |

Prepare to Write

Part A. Study the Prompt

Read the prompt and identify the topic and direction words.

Bugs impact our lives in significantly different ways. Write a paragraph contrasting the beneficial uses and harmful effects of bugs.

Direction words: _____

Topics: _____

Part B. Introduce Contrast Words

| Contrast Words | | |
|----------------|----------|-------------|
| different | unlike | differences |
| worse | uncommon | contrast |
| differ | but | vary |

Part C. Write the Topic Sentence

Use words from the box in Part B to develop a contrast topic sentence.

Part D. Write the Concluding Sentence

Use at least one word from the box to develop a contrast concluding sentence.

Six Traits of Writing: Basic

| Ideas and Content | Organization | Voice and Audience Awareness | Word Choice | Sentence Fluency | Language Conventions |
|--|---|--|--|--|---|
| 4 Focuses on the topic. Main idea (topic sentence) is clear and well supported with details and elaboration (examples, evidence, and explanations). | Topic sentence clearly states main idea. Ideas are clear and logically organized. Contains concluding sentence. | The words have a strong sense of person and purpose. Brings topic to life. | Words are specific to the content, accurate, and vivid. Word choice enhances meaning and the reader's enjoyment. | Writes complete sentences and varies sentence structure. | There are no grammar errors. There are few or no errors in spelling, capitalization, or punctuation. |
| 3 Mostly focuses on the topic. Sentences supporting the main idea (topic sentence) may be general rather than detailed and specific. | Topic sentence states main idea. Organization mostly clear and logical. May contain concluding sentence. | The words have some sense of person and purpose. | Words are correctly used but may be somewhat general and unspecific. | Writes complete sentences and attempts to use expanded sentences. | There are no major grammar errors. There are few errors in spelling, capitalization, or punctuation. |
| 2 Main idea (topic sentence) is unclear and/or lacks sufficient support. | Structure may not be entirely clear or logical. Paragraph may seem more like a list and/or be hard to follow. | The words have little sense of person and purpose. | Words may be used inaccurately or repetitively. | Writes mostly simple and/or awkwardly constructed sentences. May include some run-ons and fragments. | There are a few grammar errors. There are a few errors in spelling, capitalization, or punctuation. |
| 1 Does not address prompt and/or lacks a topic sentence. Supporting details are absent or do not relate to topic. | No evident structure. Lack of organization seriously interferes with meaning. | The words have no sense of person or purpose. No sense of audience. | Extremely limited range of words. Restricted vocabulary impedes message. | Numerous run-ons and/or fragments interfere with meaning. | There are many grammar and/or spelling errors. There are many errors in capitalization and punctuation. |

The Writer's Checklist

| | Trait | Yes | No | Did the writer . . . ? |
|----------|-------------------------------------|-----|----|---|
| R | Ideas and Content | | | focus all sentences on the topic |
| | | | | provide supporting details for the topic sentence |
| E | Organization | | | write a topic sentence |
| | | | | tell things in an order that makes sense |
| | | | | write a concluding sentence |
| | | | | use words that signal differences to facilitate the flow of ideas |
| V | Voice and Audience Awareness | | | think about the audience and purpose for writing |
| | | | | |
| I | Word Choice | | | try to find a unique way to say things |
| | | | | use descriptive words that create images for the reader |
| | | | | use words that appeal to the senses |
| S | Sentence Fluency | | | write complete sentences |
| | | | | |
| E | Conventions | | | capitalize words correctly: |
| | | | | capitalize the first word of each sentence |
| | | | | capitalize proper nouns |
| | | | | punctuate correctly: |
| | | | | put a period or question mark at the end of each sentence |
| | | | | use grammar correctly: |
| | | | | use the correct verb tense |
| | | | | make sure the verb agrees with the subject in number |
| D | | | | use correct spelling |
| | | | | |
| I | | | | |
| | | | | |
| T | | | | |
| | | | | |

Let's Focus: Excerpt Adapted from *The Time Machine***Content Focus**
time travel**Type of Text**
literature—science fiction**Author's Purpose:** _____**Big Ideas**

Consider the following Big Idea questions. Write your answer for each question.

Why are people fascinated by the possibility of time travel?

In what ways would knowing what will happen in the future be beneficial? In what ways would it be harmful?

Narrative Preview Checklist: the excerpt adapted from *The Time Machine* on pages 101–104.

- Title: What clue does it provide about the passage?
- Pictures: What additional information is added here?
- Margin Information: What vocabulary is important to understand this text?

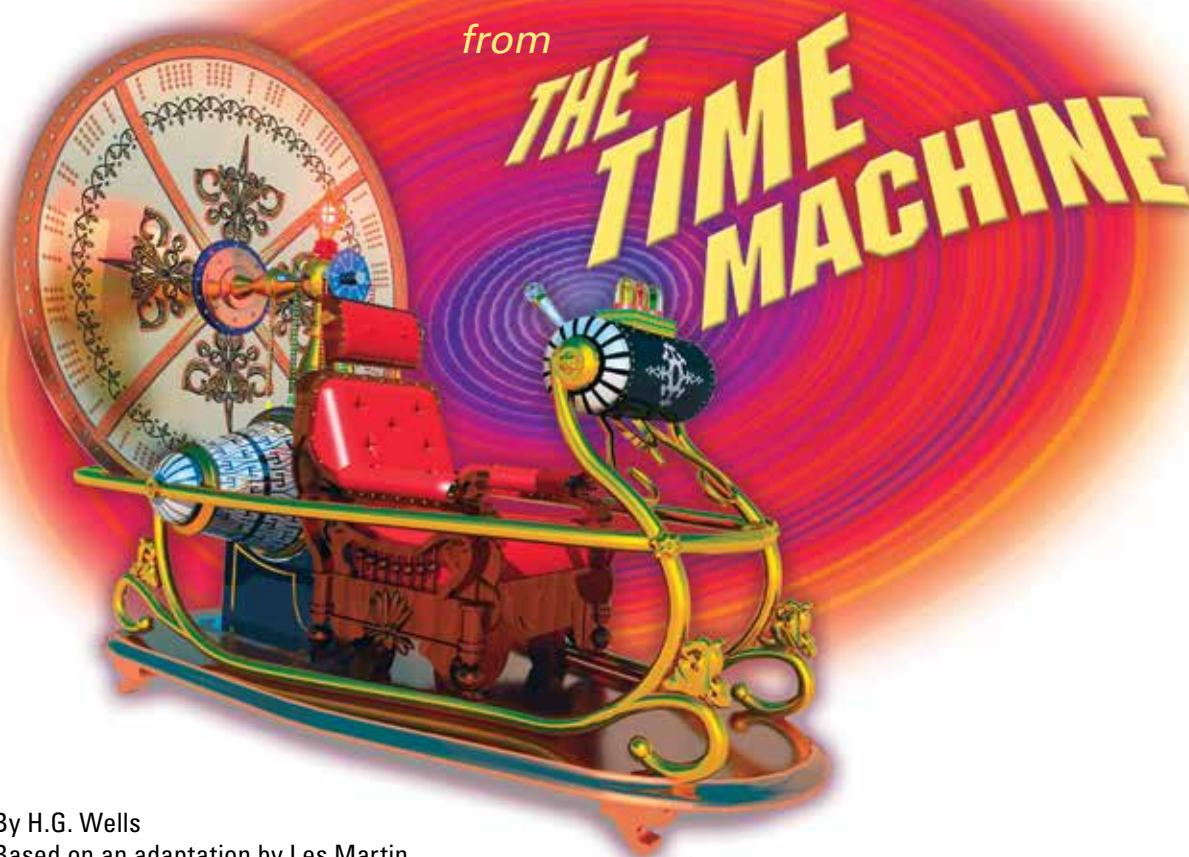
Reading for a Purpose

1. Why does the Time Traveler think his time machine has failed?
2. How does the Time Traveler know time is speeding by when he pulls the lever a second time?
3. Why does the window grow dark, then brighten, then darken again?
4. What does the Time Traveler think about time travel?
5. What are the consequences of time travel into the future?

Key Passage Vocabulary: Excerpt Adapted from *The Time Machine*

Rate your knowledge of the words. Define the words. Draw a picture to help you remember the definition.

| Vocabulary | Knowledge Rating | Definition | Picture |
|-------------|------------------|------------|---------|
| intrigue | 0 1 2 3 | | |
| philosopher | 0 1 2 3 | | |
| attempt | 0 1 2 3 | | |
| relate | 0 1 2 3 | | |
| consequence | 0 1 2 3 | | |
| slight | 0 1 2 3 | | |
| moment | 0 1 2 3 | | |
| vanish | 0 1 2 3 | | |



By H.G. Wells

Based on an adaptation by Les Martin

What is time? Is time travel possible? For centuries, these questions have **intrigued** mystics, **philosophers**, and scholars. H.G. Wells, a science teacher and science fiction writer, also became interested in the idea. He

5 published a novel called *The Time Machine* in 1895, and it quickly became famous. In this story of one man's **attempt** to travel through time, the protagonist builds a “black and polished brass” Time Machine and launches it into the future. After a series of harrowing

10 adventures, he returns to the present to **relate** to his friends the **consequences** of seeing things to come.

The following passage, adapted from *The Time Machine*, describes how H.G. Wells's protagonist, the Time Traveler, takes his first flight in the machine he

15 has invented.

intrigue

to stir up interest; fascinate; make curious

philosopher

a person who studies life's unanswered questions and problems

attempt

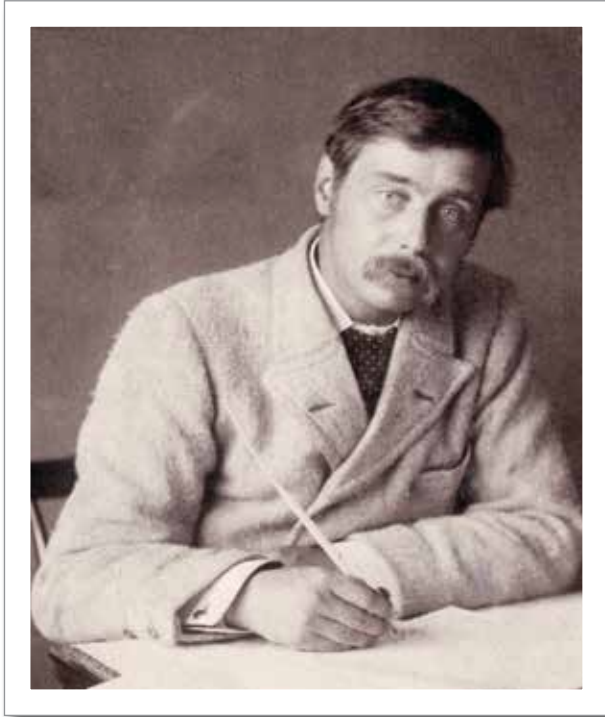
a try

relate

to tell

consequence

a result or outcome of an event or action



H.G. Wells

It was almost four in the morning, and I had finished my work, so I measured the levers one last time, and now, only one thing was left to do. I had to give the Time Machine its first test.

20 I sat down in the seat of the Time Machine and looked at my pocket watch; it said nineteen minutes after four. I held my breath as I gripped the lever and pulled it down a tiny bit. How can I say what it felt like? Only that it felt like falling; it felt like falling through endless space.

25 My stomach was trying to squeeze into my throat, and my mouth was open; it looked like the mouth of a fish—a fish gasping in air.

slight
small; minor

Quickly, I pulled the stop lever and felt a **slight** bump and the machine came to a stop. I looked around and my
30 heart sank.

My tools were exactly where I had laid them, my coat still hung over a chair, and my workshop was just as I had left it; my machine was a failure.

Next, I saw daylight streaming in the window, and
35 my heart beat faster. As I looked at a clock on the mantle,
the clock said half past nine; I pulled out my pocket
watch and looked at it; it said twenty-one minutes after
four. I had traveled through time! I had traveled more
than five hours in just two minutes; my Time Machine
40 had worked!

At that point, I suppose I should have stopped and
planned my next move, but I had waited too long for
this **moment**. I could not wait any longer to journey
through time, so I pulled down the lever again, and this
45 time I pulled it a bit harder and farther. Time outside the
machine was speeding up; I could hardly believe what I
was seeing. I saw my housekeeper whiz into the room,
clean it in record time, and shoot out the door. It was
clear that she could not see me.

50 I had to take the next step, so this time, I pulled the
lever even farther down. The window grew dark and then
it brightened, then it darkened again. Time was speeding
by; days went by like blinking lights as I pulled down on
the lever still more. Daylight and darkness became a blur,
55 and the windows and walls of my workshop **vanished**.
The machine was swaying now, and my mind was
swaying, too. I decided to pull the lever all the way down.

momentthe time when
something happens**vanish**to pass out of sight;
disappear

The next thing I saw around me was a world of wonders. Huge buildings were rising taller and taller; skies were changing from dark gray to bright blue; the countryside grew greener and greener. What a fantastic show! It was hard to turn my eyes away, and when I did, I looked at the dials. They told me how fast and far I was traveling. I was shocked; I had gone much faster and farther than I thought. I was in the year AD 802,701. Those huge numbers made me lose my head, and I was in a panic; I yanked hard on the stop lever.

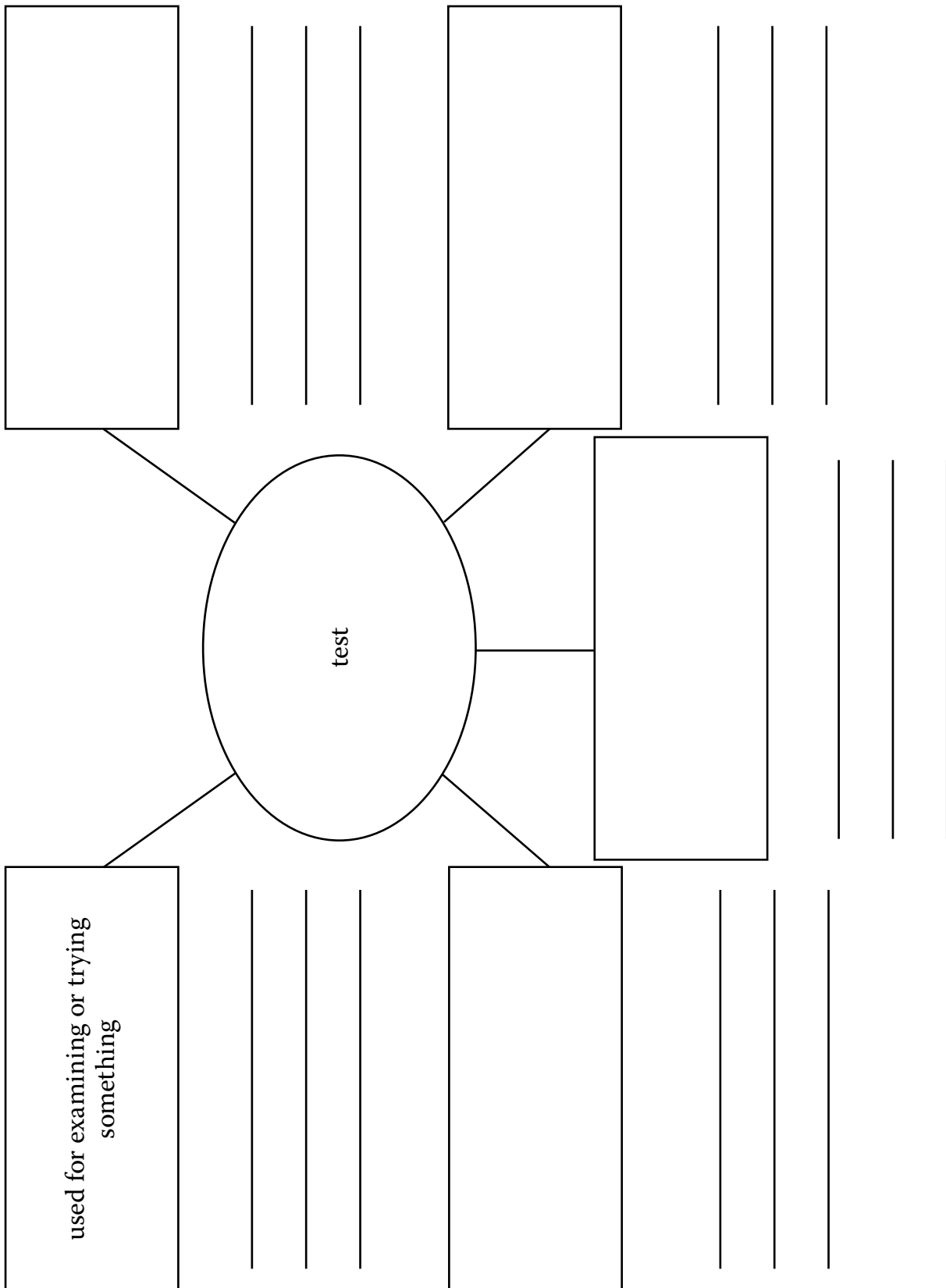
At last, I paid the price because the stop was too sharp and the machine tipped over. I was thrown from my seat. Stunned, I lay on soft green grass. I heard a very loud thunderclap, and a shower of hailstones stung my face. It was impossible to see. "A fine welcome," I muttered, "a man travels over 800,000 years for a visit, and this is the greeting he gets!" Then the hail thinned, the sun shone through a break in the clouds, and I got my first good look at the world of the future.



*H.G. Wells published
The Time Machine
in 1895.*

Multiple-Meaning Map

Determine the meanings of the word *test*. Write the definitions in the boxes. Use the word in a sentence on the lines below each box.



Compounding with Conjunctions

Read each sentence. Underline the conjunction. Determine whether the conjunction creates a compound subject, a compound predicate, or a compound sentence, and write your answer on the line.

Example: The levers and switches passed the test. compound subject

1. I sat down in the seat of the Time Machine and looked at my pocket watch.

2. I had finished my work, so the only thing left to do was test it.

3. I live in modern times, but I visited historic times.

4. I pulled the lever, for I was afraid of what might happen.

5. My stomach was in my throat, and my mouth was opened like a fish.

6. My tools and my jacket were still in the same place.

7. I felt a slight bump, and the machine came to a stop.

8. He did not want to stop to plan his next move nor slow down to check the levers.

9. I had to decide if I wanted to rewind to the past or fast forward to the future.

10. Many people study time, yet few understand it.

Correlative Conjunctions

| Correlative Conjunctions | | |
|--------------------------|-------------------|------------|
| either/or | not only/but also | not/but |
| neither/nor | both/and | whether/or |

Part A

Complete the sentences with the correct correlative conjunction pairs.

Example: Either I tell my friend I'm mad at her, or I will continue to feel upset.

- We ran out of dog food, so _____ the brown dog _____ the white dog has been fed yet.
- Arthur forgot _____ his house key _____ his cell phone this morning, and he realized this when he was locked out and couldn't call anyone.
- _____ Mary dyed her hair, _____ it turned red overnight.
- I love French food, so I was impressed that the restaurant _____ serves snails _____ offers them three ways.
- It was raining heavily, so _____ the band _____ the dance team wanted to perform at halftime.

Part B

Read the following sentences. Underline the correlative conjunctions.

- Either you admit to stealing my diary, or I tell Mom and Dad!
- Both the Westwood Cats and the Centerville Rams are rated highly in the tournament.
- Whether Jason or Myron gets the job hasn't been decided yet.
- The hailstorm caused the game to be canceled not only today but also tomorrow.
- Neither Lulu nor her sister is more than five feet tall.
- I told my boss to either give me fewer hours, or see me quit.

Parts of a Story

This graphic organizer shows how the parts of a story relate to one another in a sequence.

Story Title: _____

Introduction

Setting: Time and place of story

Setting

Characters

Characters: People, animals, or things that interact in a story

Plot: Sequence of events including **Problem, Rising Action, Climax, Resolution, Conclusion**

Rising Action

○ _____

○ _____

○ _____

○ _____

○ _____

○ _____

○ _____

○ _____

Problem

○ _____

Problem: Initiating event that starts the story

Climax!

Climax: Turning point

Resolution

Resolution (falling action)

Resolution: The solution to the problem

Conclusion

Conclusion: The situation at story's end

Metaphors and Similes

Part A

Read each example of figurative language. Underline the two things being compared. Determine whether the example is a metaphor or a simile. Circle the correct answer.

- | | | |
|--|----------|--------|
| 1. His heart is as cold as ice. | metaphor | simile |
| 2. He was a statue on the stage. | metaphor | simile |
| 3. My friend is as tough as nails. | metaphor | simile |
| 4. The moss is a blanket covering the trees. | metaphor | simile |
| 5. The sandbox was like a lagoon after the rain. | metaphor | simile |
| 6. The pancake my mom made was as big as a bus. | metaphor | simile |
| 7. My mom was a rock when her friend died. | metaphor | simile |
| 8. I slept like a baby. | metaphor | simile |
| 9. My sister's new boyfriend is a clown. | metaphor | simile |
| 10. Her eyes are like stars in the sky. | metaphor | simile |

Part B

Read each topic. Create a simile and a metaphor for each topic.

Example: snow in the street

Metaphor: The snow is a dusting of sugar on the street.

Simile: The snow is like a fluffy white blanket covering the street.

1. strong wind

Metaphor: _____

Simile: _____

Metaphors and Similes (*cont.*)

2. calm nerves

Metaphor: _____

Simile: _____

3. an old computer

Metaphor: _____

Simile: _____

4. time moving slowly

Metaphor: _____

Simile: _____

5. time moving rapidly

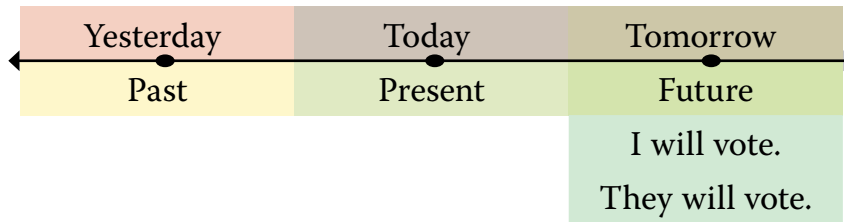
Metaphor: _____

Simile: _____

Verb Forms: Future Tense

A verb phrase can convey future time. The verb **will** signals **future tense**.

Future verb phrase = **will** + **verb**.



| Person | Singular | Plural |
|---------------|-------------------------|-----------------|
| first person | I will ride. | We will ride. |
| second person | You will ride. | You will ride. |
| third person | He (She, It) will ride. | They will ride. |

Rewrite each present tense verb as a future tense verb phrase. Write a sentence with each future tense verb phrase.

| Tense Timeline | | |
|----------------|-----------------------|-------------------|
| Yesterday | Today | Tomorrow |
| Past | Present | Future |
| | Example: chase | will chase |
| | 1. form | |
| | 2. frown | |
| | 3. grow | |
| | 4. scoot | |
| | 5. show | |

Example: The dog will chase the cat.

1. _____
2. _____
3. _____
4. _____
5. _____

Helping Verbs: Past, Present, or Future

Look at the underlined words in each sentence and circle the word that signals past, present, or future. Mark the tense established by the verb phrase.

| | Past | Present | Future |
|---|------|---------|--------|
| 1. They <u>will</u> swim across the lake. | | | X |
| 2. The cloth <u>will</u> fade in the sun. | | | |
| 3. The dogs <u>were</u> jumping on the bench. | | | |
| 4. Fire trucks and ambulances <u>are</u> rushing through the streets. | | | |
| 5. Clocks <u>were</u> ticking all day long. | | | |
| 6. I <u>will</u> come early. | | | |
| 7. They <u>will</u> tame the pets. | | | |
| 8. She <u>is</u> holding the kite's rope. | | | |
| 9. They <u>were</u> calling the winners. | | | |
| 10. Our class <u>will</u> quote Shakespeare. | | | |

Critical Understandings

Review the conceptual understanding prompts on the Critical Understandings chart or on the poster. Read the prompts on the next page to establish a purpose for reading. Then, read the passage and respond to the prompts.

Cars of the Future?

An electric car is run by electricity instead of gas. Electric cars are cheap to run, they don't cause air pollution, and they are quiet. Owners plug cars into electrical outlets to make them run, so they save money on gas. People who have owned electric cars love them. But there are few electric cars around today.

Back in the 1890s, electric cars ruled the road. Only one car in every ten was run by gas. All cars were made by hand. But when factories started making cars, they responded to the need for cars that could make longer trips in shorter amounts of time and built cars that ran on gas. Soon, gas stations sprang up across the United States and gas-powered cars flooded streets and highways. The production of electric cars came to a halt.

In the late 1960s and early 1970s, people became worried about air pollution and gas prices. In 1990, California decided to clean up its dirty air and passed a law requiring car makers to make cleaner cars. Two percent of new cars would have to be electric by 1998. Ten percent of new cars would have to be electric by 2003.

Car companies began building a few electric cars by hand. The people who drove them liked them. But there were others who were against electric cars. Gas companies did not like them. Car companies claimed that not enough people wanted to buy them. They persuaded California to change the 1990 law.

Car companies quit building electric cars again. They went so far as to crush their electric cars, even though fans asked them not to.

Today, people still worry about gas prices and air pollution. There are more and more electric cars being made. Hybrid cars that run partly on electricity and partly on gas have become popular. Some people think electric cars will someday rule the road again. Hopefully, electric cars are the cars of the future.



Critical Understandings (*cont.*)

1. **Determine** the author’s purpose for writing this passage. **Cite evidence** from the text.

2. **Determine** why gas companies did not like electric cars.

3. **Cite evidence** that contrasts the environmental effect of electric cars and gas-powered cars.

4. **Assess** the effectiveness of the California law passed in 1990.

5. **Assess** the effect driving an electric car would have on people.

Sentence Dictation: Future Tense

Part A

Listen to the sentence and repeat it. Write it on the line. Underline the future tense verb phrase.

1. _____
2. _____
3. _____
4. _____
5. _____

Part B

Verbs are used to convey time. Rewrite each future-tense sentence to convey action happening right now. Change the future tense to the present progressive tense. Underline the verb phrase in each new sentence. Remember, the verb phrase may not be together in the sentence.

1. _____
2. _____
3. _____
4. _____
5. _____

Critical Understandings

Read the prompts to establish a purpose for rereading. Then, reread the “Cars of the Future” passage and respond to the prompts.

1. **Determine** why gas stations sprang up across the United States.

2. **Assess** how gas-powered cars can make long trips in short amounts of time.

3. **Cite evidence** that explains why electric cars were built in the 1990s.

Critical Understandings (cont.)

4. **Cite evidence** that explains why companies stopped building electric cars and started building gas-powered cars in the 1900s.

5. **Assess** how the scenery along streets and highways would change if everyone started driving electric cars.

Ask and Answer Questions

Reread the excerpt adapted from *The Time Machine*. After each section, write a question or prompt for your partner to answer using question or direction words that you have learned so far. Try not to use the same word twice. Be prepared to answer your questions orally. Use the Critical Understandings chart or the poster to help you.

Introduction, Lines 1–15

When?

Determine

1. _____

Lines 16–33

What?

Infer

2. _____

Lines 34–57

How?

Assess

3. _____

Lines 58–76

Why?

Cite evidence

4. _____

Passage Comprehension

Underline the direction word in each prompt. Then, respond to each prompt using a complete sentence. Provide line numbers for the text evidence.

1. Determine why the Time Traveler thinks his time machine has failed. Cite evidence from the text to support your answer.

Text Evidence: _____

2. Assess how the Time Traveler knows time is speeding by when he pulls the lever a second time.

Text Evidence: _____

Passage Comprehension (cont.)

- 3. Determine how the sentence “*The window grew dark and then it brightened, then it darkened again.*” contributes to the sequence of events.

Text Evidence: _____

- 4. Determine how the author develops the character’s point of view regarding time travel. Cite evidence from the text to support your answer.

Text Evidence: _____

Passage Comprehension (cont.)

5. Assess the consequences of time travel into the future.

6. Imagine that a person from the ancient past traveled into the present time. Determine what he or she would find shocking.

7. Determine similarities the visitor might notice between people of long ago and people of today.

Define It

Determine the category and attributes of each word. Then, write the definition.

| Word | | Category | | Attributes |
|----------------|---|----------|---|------------|
| scholar | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|--------------------|---|----------|---|------------|
| protagonist | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|---------------|---|----------|---|------------|
| wonder | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|------|--|----------|--|------------|
| | | | | |

Definition: _____

Antonym Analogies

Part A

An antonym analogy is a comparison of two pairs of words that are opposites. Read each incomplete antonym analogy. Identify the missing word from the word bank and write it on the line.

Word Bank

| | | | | | | |
|-------|-------|------|-------|--------|-----|------|
| clean | right | hate | start | closed | day | many |
|-------|-------|------|-------|--------|-----|------|

- sad : happy :: dirty : _____
- above : below :: few : _____
- finish : _____ :: begin : end
- open : _____ :: love : _____
- _____ : night :: left : _____

Part B

Look for words that are antonyms. Finish the antonym analogies by filling in the blanks.

Word Bank

| | | | | | | | | | |
|-------|--------|-------|-------|------|------|-------|------|--------|-------|
| large | little | thick | sleep | up | push | thin | stop | out | wet |
| yes | long | dull | sharp | down | slow | after | on | before | first |

- wake : _____ :: big : _____
- off : _____ :: pull : _____
- _____ : small :: _____ : last
- dry : _____ :: _____ : in
- _____ : go :: fast : _____
- no : _____ :: short : _____
- _____ : _____ :: _____ : _____
- _____ : _____ :: _____ : _____

Using Verb Phrases

Part A

Read each sentence. Change the tense in each sentence to future tense. Underline the verb phrase in each new sentence.

Example: The young bird chirped hungrily in its nest.

Revised: The young bird will chirp hungrily in its nest.

1. On a time machine, a nervous scientist traveled to the future.

Revised: _____

2. The people of the future were strange-looking but kind.

Revised: _____

3. The tired man was nervous, but flipped the lever anyway.

Revised: _____

Part B

What other phrases can you build using the future tense verbs from the above sentences?

1. _____

2. _____

Multiple Functions of Words

Identify the function, or job, of the underlined word in each sentence. The word may be a noun (naming word), a verb (action word), or an adjective (describing word). Write the correct answer on the line following each sentence.

Example: Because he did not prepare thoroughly, he failed the exam. verb

The failed rocket launch was a setback for the entire research team.

adjective

1. Because of the warning signs, we will park in the right place. _____

We will plan a trip to explore the historic park. _____

2. Because of the storm, people are going inside. _____

Soon, we will move to the storm shelter. _____

3. To make sure the machine works according to the plan, they test it repeatedly.

After studying all night, I overslept and missed the test. _____

4. We walk through the open door. _____

My dad likes to open the door for my mom. _____

5. We bow every Friday night with our friends. _____

The bow was filled with fresh fruit and vegetables from the garden.

6. They show me to my seat at the movie theater. _____

I sit down to watch the show. _____

Multiple Functions of Words (cont.)**Challenge:**

7. She attempts to open the treasure chest. _____
After three attempts, she quit. _____
8. The white tigers intrigue the visitors to the zoo. _____
The intrigue fades after several months. _____
9. The slight movement made me jump. _____
The server did not slight me, but gave me a large piece of cake. _____
10. The boy related the events of the fire to the officer. _____
The related events happened one after another. _____

Masterpiece Sentences

Use the provided sentence elements to write a polished sentence in the Stage 6 Sentence box.

| Stage | Process | Questions to Answer | Sentence |
|---|--|--|--------------------------------|
| Stage 1: Prepare Your Canvas | Choose a noun for the subject. Choose a verb for the predicate. What did they do it to? (optional) | Subject: Who or what did it? Predicate: What did they do? Direct Object: What did they do it to? | Man invented a machine. |
| Stage 2: Paint Your Predicate | Tell more about what happened. | When? Where? How? | |
| Stage 3: Move the Predicate Painters | Create a different sentence structure. | | |
| Stage 4: Paint Your Subject | Tell more about the subject. | Which one? What kind? How many? | |
| Stage 5: Paint Your Words | Select words or phrases and replace them with more descriptive words or phrases. | | |
| Stage 6: Finishing Touches | Move sentence parts, check spelling, and check punctuation. | | |

Masterpiece Sentences (cont.)



Use the provided sentence elements to write a polished sentence in the Stage 6 Sentence box.

| Stage | Process | Questions to Answer | Sentence |
|---|--|--|----------------------|
| Stage 1: Prepare Your Canvas | Choose a noun for the subject. Choose a verb for the predicate. What did they do it to? (optional) | Subject: Who or what did it? Predicate: What did he/she/it/they do? Direct Object: What did he/she/it/they do it to? | Man traveled. |
| Stage 2: Paint Your Predicate | Tell more about what happened. | When? Where? How? | |
| Stage 3: Move the Predicate Painters | Create a different sentence structure. | | |
| Stage 4: Paint Your Subject | Tell more about the subject. | Which one? What kind? How many? | |
| Stage 5: Paint Your Words | Select words or phrases and replace them with more descriptive words or phrases. | | |
| Stage 6: Finishing Touches | Move sentence parts, check spelling, and check punctuation. | | |



Close Reading



Read the text.

excerpt adapted from *The Time Machine*





 What is time? Is time travel possible? For centuries, these questions have **intrigued** mystics, **philosophers**, and scholars. H.G. Wells, a science teacher and science fiction writer, also became interested in the idea. He published a novel called *The Time Machine* in 1895, and it quickly

 5 became famous. In this story of one man's **attempt** to travel through time, the protagonist builds a “black and polished brass” Time Machine and launches it into the future. After a series of harrowing adventures, he returns to the present to **relate** to his friends the **consequences** of seeing things to come.





 10 The following passage from *The Time Machine* describes how H.G. Wells's protagonist, the Time Traveler, takes his first flight in the machine he has invented.





 It was almost four in the morning, and I had finished my work, so I measured the levers one last time, and now, only one thing was left to do.

 15 I had to give the Time Machine its first test.



 I sat down in the seat of the Time Machine and looked at my pocket watch; it said nineteen minutes after four. I held my breath as I gripped the lever and pulled it down a tiny bit. How can I say what it felt like? Only that it felt like falling; it felt like falling through endless space. My

 20 stomach was trying to squeeze into my throat, and my mouth was open; it looked like the mouth of a fish—a fish gasping in air.



 Quickly, I pulled the stop lever and felt a **slight** bump and the machine came to a stop. I looked around and my heart sank.



 25 My tools were exactly where I had laid them, my coat still hung over a chair, and my workshop was just as I had left it; my machine was a failure.

Close Reading (*cont.*)

Next, I saw daylight streaming in the window, and my heart beat faster. As I looked at a clock on the mantle, the clock said half past nine; I pulled out my pocket watch and looked at it; it said twenty-one minutes after four. I had traveled through time! I had traveled more than five hours in
30 just two minutes; my Time Machine had worked!



At that point, I suppose I should have stopped and planned my next move, but I had waited too long for this **moment**. I could not wait any longer to journey through time, so I pulled down the lever again, and this time I pulled it a bit harder and farther. Time outside the machine
35 was speeding up; I could hardly believe what I was seeing. I saw my housekeeper whiz into the room, clean it in record time, and shoot out the door. It was clear that she could not see me.



I had to take the next step, so this time, I pulled the lever even farther down. The window grew dark and then it brightened, then it darkened
40 again. Time was speeding by; days went by like blinking lights as I pulled down on the lever still more. Daylight and darkness became a blur, and the windows and walls of my workshop **vanished**. The machine was swaying now, and my mind was swaying, too. I decided to pull the lever all the way down.



45 The next thing I saw around me was a world of wonders. Huge buildings were rising taller and taller; skies were changing from dark gray to bright blue; the countryside grew greener and greener. What a fantastic show! It was hard to turn my eyes away, and when I did, I looked at the dials. They told me how fast and far I was traveling. I was shocked; I had gone much
50 faster and farther than I thought. I was in the year AD 802,701. Those huge numbers made me lose my head, and I was in a panic; I yanked hard on the stop lever.



At last, I paid the price because the stop was too sharp and the machine tipped over. I was thrown from my seat. Stunned, I lay on soft green
55 grass. I heard a very loud thunderclap, and a shower of hailstones stung my face. It was impossible to see. "A fine welcome," I muttered, "a man travels over 800,000 years for a visit, and this is the greeting he gets!" Then the hail thinned, the sun shone through a break in the clouds, and I got my first good look at the world of the future.

Story Elements Map


Complete the map.

Title: _____ Author: _____

| | | |
|------------------|------------------|-----------------------------|
| Setting | Character | Traits/Point of view |
| Beginning | | |
| Middle | | |
| End | | |

BACK TO THE FUTURE

by George Gipe



He looked around his workshop, which was nothing more than a garage filled with the detritus and equipment that had been accumulated over a forty-year period. Some of that gear included a jet engine, piles of circuit boards, enough
5 automobile parts to build at least two cars, a short-wave radio, Seeburg jukebox, workbench with welding equipment, the remnants of a robot, a working refrigerator, and dozens of clocks. Clocks were Doc Brown's favorite collector's item. He had everything from cuckoo clocks to digital models—
10 and every one was in dead sync with the others.

. . . Whistling softly, he dressed slowly in a white radiation suit, slipped the hood over his head to test its feel, then took it off, pressing it flat against his back. Checking his image in a mirror, he ruffled his wild white hair even more,
15 perhaps perversely adding to his own reputation as a wild eccentric. He then walked to the front of the garage, opened the rear doors of the oversized step-van on the side of which was lettered DR. E. BROWN ENTERPRISES—24-HOUR SCIENTIFIC SERVICE, and peered inside.

20 It was, of course, still there. Even in the sparse light of the garage, the sleek stainless steel DeLorean with its gull wings shone back at him like a giant Christmas tree ornament. How appropriate, he thought, that the vehicle which would propel mankind into the past and future should be such an
25 extraordinarily beautiful piece of machinery. There was no doubt in his mind as he closed the doors.

“It will work,” he said softly. “And I’ll be famous.”

All that remained was the final countdown check of minor items. Brown would handle that during the few hours
30 before Marty arrived at the Twin Pines Mall and then, together, they would take a step as significant for mankind as the moon landing of 1969.



. . . “Doc,” Marty said as he neared the truck.

There was no answer. Einstein, Doc’s dog, peered out the
35 passenger side window at him, his large dark eyes friendly but noninformative.

“Hiya, Einstein,” Marty said anyway. “Where’s the Doc? Where’s the Doc, boy?”

A few seconds later, he heard an engine roar to life and
40 rev quietly. It seemed to be coming from inside the van, but it didn’t sound like the truck engine. It was too far back, for



one thing, the sound emanating not from beneath the hood but somewhere midway of the vehicle.

Marty started to walk toward the back of the van.

45 Just as he arrived at the rear bumper, he heard a sharp grating sound, a slam, and saw the rear doors dramatically fly open. The drop-down gate lowered into position and a giant shining object swooped down onto the parking lot. It was the stainless steel DeLorean, modified with coils and
50 some wicked-looking units on the rear engine.

Marty stared at it in amazement.

The DeLorean moved softly toward him and stopped.

The gull-wing driver's door was raised to reveal the smiling face of Doc Brown.

55 Marty barely noticed his friend, however. He continued to stare at the DeLorean, which was unlike anything he had ever seen before. The front of the modernistic vehicle was a smooth slope from windshield to fender—beautiful but hardly startling. From the driver's compartment rearward,
60 however, the car had been modified so that it resembled something you might see only in an atomic power plant. In place of the rear seat and hatchback door was a huge nuclear reactor, behind which jutted two large venting outlets, each with eight openings. Surrounding the vent and
65 reactor was a six-inch coil which disappeared beneath the rear bumper only to emerge later and wrap itself around the top. A circular projection approximately eighteen inches in diameter, which Marty learned later was radar, hung over the passenger's compartment. Various heavy cables ran the
70 length of the car from engine to front wheels, adding to its arcane look.

Doc Brown allowed his protégé to stare at the strange vehicle for a minute before speaking.

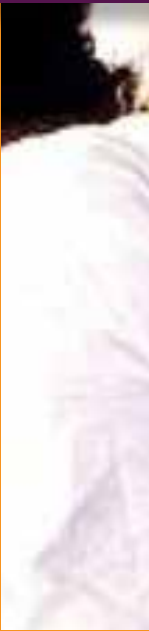
“Good evening, Marty,” he said with smiling formality.

75 “Welcome to my latest experiment. This is the big one—the one I’ve been working and waiting for all my life.”

Marty was less interested in the experiment than the DeLorean. Walking in a circle around it, he took in every line and hidden seam. “It’s a DeLorean,” he said. “But what did
80 you do to it?”

“Just a few modifications,” Doc Brown smiled.

As he spoke, Brown got out of the vehicle, revealing himself in all his sci-fi splendor . . .





“Bear with me, Marty,” he replied. “All of your questions
 85 will be answered in due time. Now if you’ll roll the tape, we’ll proceed.”

Marty took the video camera from its case, set it on the tripod, and pointed it at Doc Brown. He raised his hand, then dropped it as he pushed the ON switch.

90 Rather formally, like the narrator of a documentary film, Brown began to speak. “Good evening,” he intoned. “I’m Dr. Emmett Brown. I’m standing here on the parking lot at Twin Pines Mall. It’s Saturday morning, October 26, 1985. It’s 1:19 A.M. and this is temporal experiment number one.”

95 Glancing down at Einstein, who had jumped out of the step-van and was padding nervously around the base of the DeLorean, Doc added: “Come on, Einstein. Get in, boy.”

The dog obediently jumped into the car and sat down regally in the middle of the driver’s seat. Doc Brown reached
 100 across and buckled him in with the shoulder harness. Then, turning to Marty, the camera and unseen audience, he continued the narration.

“Please note that Einstein’s clock here is in precise synchronization with my control watch.”

105 With that, he held his digital watch next to the clock on Einstein’s collar. Marty, working the zoomar handle, moved in to a close-up of the two timepieces. Indeed, they were in dead sync.

“Now,” Doc Brown said, “if we can show the entire car
 110 again, you will note that the dog is alone in the vehicle and that his clock reads the same as this one on my wrist. This first part of our experiment will involve the canine subject

only. No risk is anticipated, but in the time-honored tradition of most breakthrough scientific experiments, we are allowing
115 animals to go first.”

Giving the dog a little pat on the head, he said, “Good luck, Einie,” as he reached in and started the ignition. The DeLorean engine roared once again to life. Brown turned on the headlights and lowered the gull-wing door. Only the very
120 top of Einstein’s head could be seen above the window level.

Stepping backward several feet, Doc Brown continued the scientific narration. “I will now operate the vehicle with this remote control unit.”

He tilted it toward the camera as Marty followed his
125 movements. The remote control unit was similar to that used for a radio-controlled toy car. There were buttons labeled “Accelerator” and “Brake,” as well as a joystick and an LED digital readout labeled “Miles Per Hour.” It was simple-looking but quite sophisticated. Marty had no doubt Doc
130 Brown could maneuver the DeLorean with the device, but at present he had no idea what the end result or product would be. Rather than try to puzzle it out, he decided to simply enjoy the spectacle as cameraman and audience member.

Brown switched the power button on and, using the
135 accelerator button and joystick, sent the DeLorean roaring to the far end of the parking lot. There he brought it to a quick halt, turning it so that it was pointing toward them. Seeing the trail of rubber fumes rising as it turned, Marty hoped no policeman would happen along. It would be very
140 embarrassing for him, as well as them, if he should be forced to arrest a reckless-driving dog.

For thirty seconds, the car sat, idling softly. To Marty it seemed to resemble a giant cat, readying itself to pounce on an unwary victim.

145 “We’re now ready to continue,” Doc Brown said. “If my calculations are correct, when a speed of eighty-eight miles an hour is attained, unusual things should begin happening in this phase of temporal experiment number one.”

. . . Taking a deep breath, he pushed the accelerator
150 button. The Twin Pines Mall parking lot had been selected by him because of its extreme length—nearly one-third mile—but as the spanking new DeLorean began to roar away toward the far reaches of the black-topped strip, he wondered if even this was enough. Taking off like a racing car, its
155 gears shifting automatically, the DeLorean’s recorded speed whirled quickly past 30, then 40. By the time it reached 60,





it seemed to be moving at a dangerously rapid speed. Marty followed it through the viewfinder, once or twice nearly allowing the vehicle to move out of the frame when a sudden
 160 burst of speed carried it forward.

“Sixty,” Doc Brown announced. “Sixty-five . . . seventy . . . seventy-five . . .”

Marty wondered how Einstein felt, sitting there in his captive seat, watching the gauges and instrument lights flash
 165 against the black sky.

“Eighty.”

Turning the vehicle in a huge arc, Doc Brown maneuvered it so that it was approaching them under full power. With nearly the entire length of the mall lot ahead
 170 of it on the return run, he now felt no compunction about leaning on the accelerator. The speedometer indicator leaped to 85, 86, 87, and finally 88, where it hung for a long second, the needle caressing the magic number as if to emphasize its importance.

175 Doc Brown waited. It should happen now, he thought, it should be happening at this very sec—

The thought was not completed, but instead was engulfed by a mind-numbing experience.

In the midst of its precipitous run down the center of the
 180 parking lot, the DeLorean was suddenly swallowed up by a blinding white glow. For a split second, the silhouette of the car, surrounded by the corona of light, resembled an eclipse of the sun. Then a shock wave and explosion of sound hit Marty and Doc Brown just as the car disappeared in a huge
 185 trail of fire. The embers, large at first, gradually became

smaller until only a pink fissure in the atmosphere remained. Then, a tiny, metallic sound, tinkly in quality, echoed across the lot. A shadow of something moving, something very small, could be seen. His fingers trembling, Marty zoomed in
190 to the object.

It was the DeLorean's license plate, a vanity plate that read: OUTATIME.



“What did I tell you?” Doc Brown shouted, his voice elated. “Eighty-eight miles an hour! Just as I figured.” He
195 checked his watch. “Temporal displacement occurred at exactly 1:20 A.M. and zero seconds.”

Marty shook his head in disbelief. “Christ Almighty!” he shouted. “You disintegrated Einstein!”

“No,” Doc Brown said evenly.
200 “But the license plate’s all that remains of the car and dog and everything!”

“Calm down, Marty. I didn’t disintegrate anything. The molecular structure of both Einstein and the car are completely intact.”

205 “Then where the hell are they?” Marty demanded.

Doc Brown looked at him with maddening serenity. “Not where,” he said. “When.”

“I don’t understand.”

“The appropriate question,” Doc Brown amended, “is not
210 where are they, but when the hell are they? You see, Einstein has just become the world’s first time traveler. I sent him into the future—one minute into the future, to be exact. And at exactly 1:21 A.M. and zero seconds, we shall catch up to him . . . and the time machine.”

215 Marty still didn’t get it.

“Are you recording this?” Doc Brown asked. “Because if you are, it might be appropriate to have the camera pointed at me or where the car was, rather than at the ground in front of you.”

220 Marty shook his head, noting that he had allowed the video camera to drop downward during the interval of stress

and excitement. Now he righted it, bringing Doc Brown into the frame.

“It’s all right,” Doc said, smiling indulgently. “We still
225 have a few seconds.”

“Few seconds until what?”

“You’ll see.”

“Are you trying to tell me you built a time machine out of that DeLorean?” Marty demanded.

230 Doc Brown smiled modestly. “The way I figure it,” he replied, “if you’re gonna build a time machine, why not do it with some style and imagination? Besides, there’s a practical aspect. The stainless steel construction of the DeLorean made the flux dispersal—”

235 He stopped as his digital clock began to beep.

“Ten seconds,” Doc Brown said. “Keep that tape rolling, Marty.”

“It’s never stopped.”

240 “Five seconds. Brace yourself for a sudden displacement of air.”

Marty held the camera tighter, aimed it at the spot where the DeLorean had disappeared.

“Four . . . three . . . two . . . one . . .” Doc Brown counted down, his voice filled with anticipation.

245 Exactly on schedule, a sharp blast of wind struck them, followed immediately by a deafening sonic boom, causing their hair to stand on end. No sooner had the shock registered than the DeLorean reappeared in the same spot it had last been seen. But it was not standing. It was moving at
250 the same high speed as before.

“Eighty-eight miles an hour!” Doc Brown shouted above the surge of thunderous air.

Looking down at the remote control unit, he hit the brake button, causing the car to come to a screeching halt, smoke
255 pouring from the body.

Doc Brown immediately started for the vehicle. Marty locked the camera in position and followed. He arrived at the DeLorean a few seconds after Brown, who pulled up to approach it cautiously. Indicating that Marty should wait
260 until he examined it, he gently touched the door handle. To Marty and Doc’s surprise, he recoiled with a shout of pain.

“Is it hot?” Marty asked.

“No. It’s cold. Damned cold,” Brown said, shaking his fingers back and forth.

265 He waited a few seconds, then raised the door on the driver's side. Einstein peeked out at them, his tail wagging against the back of the seat. Marty was relieved to see that no apparent harm had come to him. Doc was also pleased that his pet was in good condition, although his attitude was
270 more clinical. Instead of petting the dog, he reached down to turn the collar so that he could read the digital clock inset into the surface of it.

The clock read 1:20:10. Doc Brown looked at it and smiled. His own watch read 1:21:10.

275 "There's exactly one minute difference," he said triumphantly. "And Einstein's clock is still clicking. It didn't stop."

"Is he all right?" Marty asked.

"He looks fine to me."

280 Brown unbuckled the shoulder harness. Einstein bounded out of the car, playful and happy. Doc Brown reached into his pocket and gave him a milk bone as a reward. "A small price to pay for such invaluable research," he said.

"You're sure he's O.K.?"

285 "Yes," Brown replied. "And he's completely unaware that anything happened. As far as he's concerned, the trip was instantaneous. That's why his watch is a minute behind mine. He 'skipped over' that minute to instantly arrive at this minute in time . . ."

290 Seeing Marty's frown, Doc Brown indicated that he should move closer to the DeLorean. "Come here, let me show you how it works," he offered, sticking his own head into the cockpit of the car.

Marty edged closer, looked inside at the still-blinking
295 array of dials and gadgets.

Like a kid showing off a new toy, Doc Brown began to flip switches and talk at the same time. "First you turn the time circuits on," he said. A colorful battery of indicator lights went on inside as he pushed a button.

300 "This readout tells you where you're going, this one tells you where you are, and this one tells you where you were," he continued.

Marty looked at the readouts closely. They were labeled DESTINATION TIME, PRESENT TIME, and LAST TIME
305 DEPARTED.

Without waiting to find out if Marty had any questions, Brown went on at a rapid pace. "You input your destination





time on this keyboard,” he said. “Want to see the signing of the Declaration of Independence?”

310 Marty stared blankly, his mind abuzz. Was he kidding? Could this machine, however sophisticated, perform such miracles?

Again without waiting for an answer, Doc Brown punched up a date on the destination time board: 7-4-1776.

315 “Then all we have to do is head for Philadelphia. Or perhaps you’d care to witness the birth of Christ.”

With that, he changed the dial to read 12-25-0.

320 “Of course,” he added didactically, “there’s some dispute about that date. Some scholars say Christ was born in the year 4 B.C. and that somebody made a mistake in what year it was during the Dark Ages. But assuming 12-25-0 is correct, all we’d have to do is find our way to Bethlehem.”

“No sweat,” Marty said.

325 Now quite caught up in describing the mechanics of his system, Doc Brown changed the DESTINATION TIME to 11-5-1955. “Now here’s another red-letter date in the history of science and progress,” he went on. “November 5, 1955. I believe it was a Saturday. Yes, now that I think about it, I’m sure it was. The weather was kind of grey.”

330 “What happened then?” Marty asked. That was more than a decade before he had been born, so he could only speculate. “Was that the Salk vaccine or something like that?” he asked, remembering from science class that the polio cure went back to about that time.

335 “No,” Doc Brown went on. “It’s a red-letter date in science that nobody knows about—yet. Nobody except me, that is. You see, that was the day I invented time travel—”

“Then what’s today?” Marty interrupted.

“Today is the carrying-out, the execution,” Brown smiled.

340 “November 5, 1955 was the conception, the moment when it all came together as a theory that I knew could work.” He leaned against the shiny frame of the DeLorean, his eyes misted in happy nostalgia. “I remember it vividly,” he said. “I was standing on the edge of my toilet, hanging a clock. The
345 porcelain was wet. I slipped and hit my head on the sink to my left. And when I came to, I had a revelation—a vision that was absolutely perfect—a picture in my head of everything I needed to do and how I could do it.”

He gestured to the car. “Believe it or not, I saw this,” he
350 continued. “My dream or hallucination or whatever it was contained a picture of this.”

“Amazing,” Marty said, his eyes wide with sincerity. He knew the feeling. Once he had awakened during the middle of the night with the lyrics and melody of a new song literally
355 playing inside his head. All that he had to do was find paper and take dictation. That was small potatoes compared to a scientific breakthrough such as the invention of time travel, but the emotional impact was similar.

Leaning inside the DeLorean, Doc Brown pointed to a
360 particular centerpiece unit. “Get a picture of this on tape,” he said.

Marty pointed the camera at the strange-looking object. Moving his head next to it so that he could be on camera and describe its workings at the same time, Doc Brown continued
365 in his professional tone. “This is what makes time travel possible—the flux capacitor.”

“Flux capacitor, huh?” Marty repeated. “Is that its real title or something you made up?”

370 “It’s a logical title applied by me when I decided to describe its function in one or two words. Any brilliant scientist would have arrived at approximately the same title if given the chance.”

Marty chuckled inwardly at the man’s lack of humility. He did not dislike him for it, however. As a matter of fact, he
375 found it charmingly refreshing.

“It’s taken me almost thirty years and my entire family fortune to fulfill the vision of that day when I fell off the

toilet . . . My God, has it been that long? I've been working on this for exactly . . .”

380 He reached into his inside coat pocket to withdraw a small calculator. Punching buttons quickly, he said presently: “I've been working on this for twenty-nine years, eleven months, and 355 days. Excluding vacations, of course, and a few weeks off for petty illnesses. Think of it. Almost thirty
385 years. It's amazing. Things have certainly changed during that time. This all used to be farmland here, as far as the eye could see . . .”

He looked off toward the horizon, dominated now by the huge department stores of the mall and sodium vapor lamps
390 lining the periphery of their vision like ugly ornaments.

“I can hardly believe it's gone,” he murmured.

“What?”

“The farm . . . the years . . .”

He suddenly looked very sad.

395 Marty tried to shake him out of the mood. Slapping the side of the DeLorean, he said, “This is heavy duty, Doc. I'm really impressed.”

The compliment caused a shift in Doc Brown's attitude. His eyes turned to the present, unclouding and becoming
400 instantly brighter, sharper.

“Yes, I'm proud of it,” he smiled.

“And it runs on, like, regular unleaded gasoline?” Marty asked.

Doc shook his head and grinned. “Unfortunately, no,” he
405 replied. “I tried that in the beginning. That was a dream that just wouldn't come true—to have this device run cheaply and simply. That may happen in the future, but for the moment, it requires something with a little more kick.”

“You mean, atomic power?” Marty guessed.

410 Nodding, Doc Brown pointed to a container with purple radioactivity signs painted on it.

“Plutonium? You mean this sucker's nuclear?”

“Electrical, basically,” Doc Brown replied. “But I need a nuclear reaction to generate the 1.21 gigawatts of electricity
415 I need. The flux capacitor stores it, then discharges it all at once, like a gigantic bolt of lightning. It's really quite efficient.”

. . . “Now, before we proceed further, we must protect you,” Doc said.

420 He strode to the step-van and removed a yellow radiation suit. “Put this on,” he said.



Marty locked the video camera and stepped into the suit. The night had become chilly and it felt good to add the extra layer of material. With the hood pulled up, he felt totally
 425 divorced from the rest of the world, like a deep-sea diver on the floor of the ocean.

Working slowly, Doc Brown took a four-inch cylinder from the step-van, handling it with great delicacy. Marty knew that within the capsule must be a plutonium
 430 surrounded by water, the new source of power for the time vehicle. Inching the DeLorean closer to the truck so that the plutonium would not have to be moved far, Marty returned to the video camera and started it again as Doc Brown stepped to the rear of the car and placed the plutonium
 435 cylinder into the loading hopper. He then sealed the hopper shut and tossed back the hood of his radiation suit.

“It’s safe now,” he smiled. “Everything is lead-lined.”

Marty took off his own hood and waited for Doc Brown’s next instructions.

440 “Just be sure you get my send-off,” Doc Brown smiled. “It’d be a shame if everything came out on tape but that.”

“Where are you headed?”

“The future.”

“How far?”

445 “Whoops,” Brown muttered, snapping his fingers.
“Almost forgot my luggage.”

He jogged back to the step-van, grabbed a suitcase and returned to the DeLorean. “Who knows if they’ll have cotton underwear in the future?” he said. “I’m allergic to all
450 synthetics. It would be rather unpleasant to find myself in the future with a terrible rash.”

“Are you sure it’s safe?” Marty asked.

“My machine works,” Doc Brown retorted. “You just saw it, didn’t you?”

455 “I meant, are you sure the future’s safe? Suppose you run smack into the bomb? Or it’s a society of robots that take you prisoner. At least you know the past is safe. Nobody there has better equipment than you. But the future—”

Doc Brown smiled, touched by the young man’s interest
460 in his safety. “What you say makes a lot of sense,” he admitted. “I gave it a lot of thought when I was considering where I should go first. But I’ve always dreamed of seeing the future a lot more than rehashing the past. I’d like to see where mankind’s headed, up or down. And besides,” he
465 added with a sly chuckle, “if I head down the road a quarter century, I’ll be able to find out who won the next twenty-five World Series and Super Bowls. Won’t that be a nice piece of information to have for my old age?”

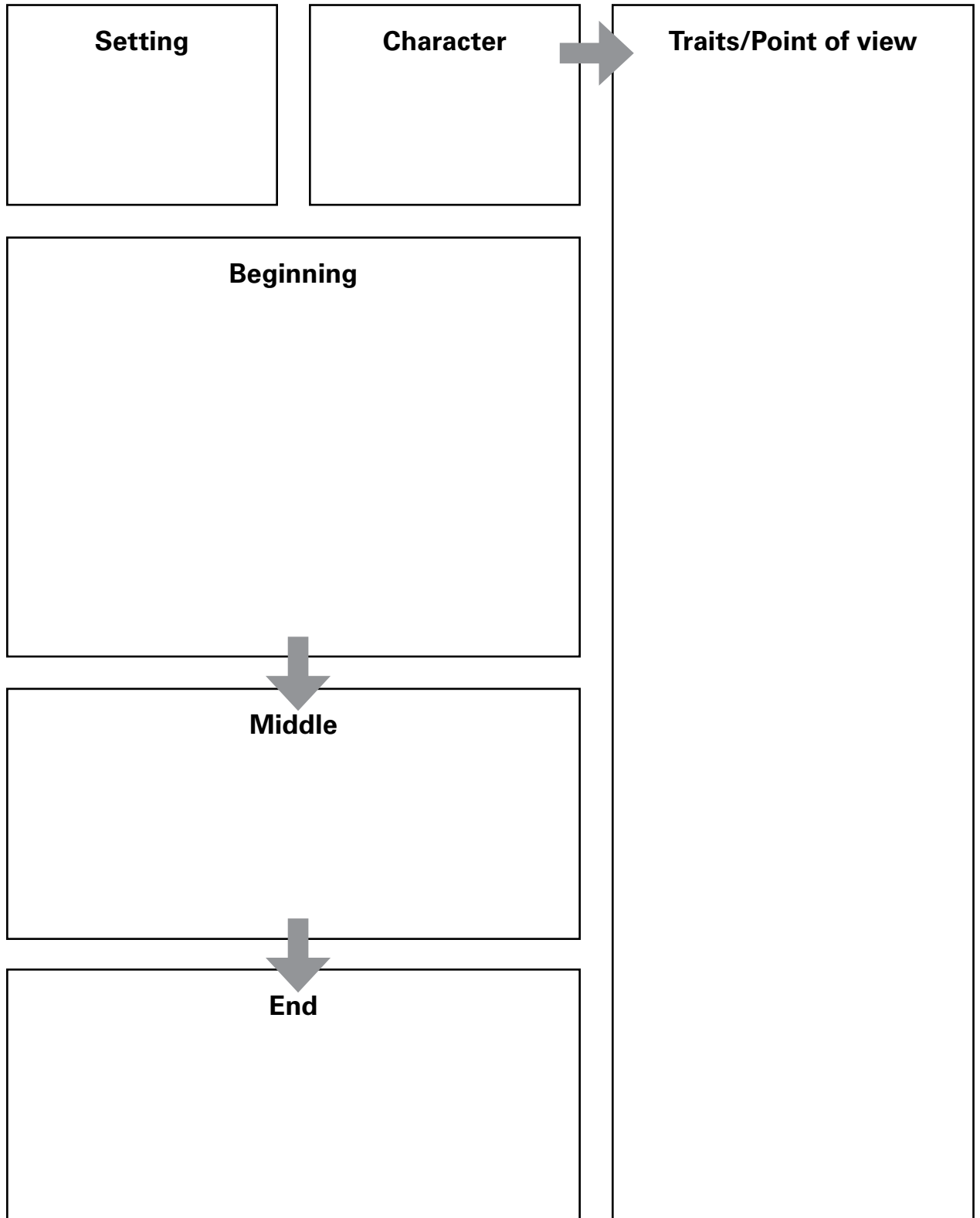
Marty nodded. “Well, be sure to look me up when you
470 get there and I’ll fill you in on the details of what’s been happening,” he said.

“Indeed I will.”

Story Elements Map

Complete the map.

Title: _____ Author: _____



Compare and Contrast Texts

| Theme | | |
|------------------------------|------|--------------------------------|
| from <i>The Time Machine</i> | Both | from <i>Back to the Future</i> |
| | | |

| Patterns of Events | | |
|------------------------------|------|--------------------------------|
| from <i>The Time Machine</i> | Both | from <i>Back to the Future</i> |
| | | |

| Character Types | | |
|------------------------------|------|--------------------------------|
| from <i>The Time Machine</i> | Both | from <i>Back to the Future</i> |
| | | |

Opinion Paragraph Planner

Setting:

The story I found more entertaining was _____
_____.

Reason:

I thought it was more entertaining because _____
_____.

Examples:

For example, _____
_____.

Also, _____
_____.

Closure:

Because I enjoyed this story so much, _____
_____.

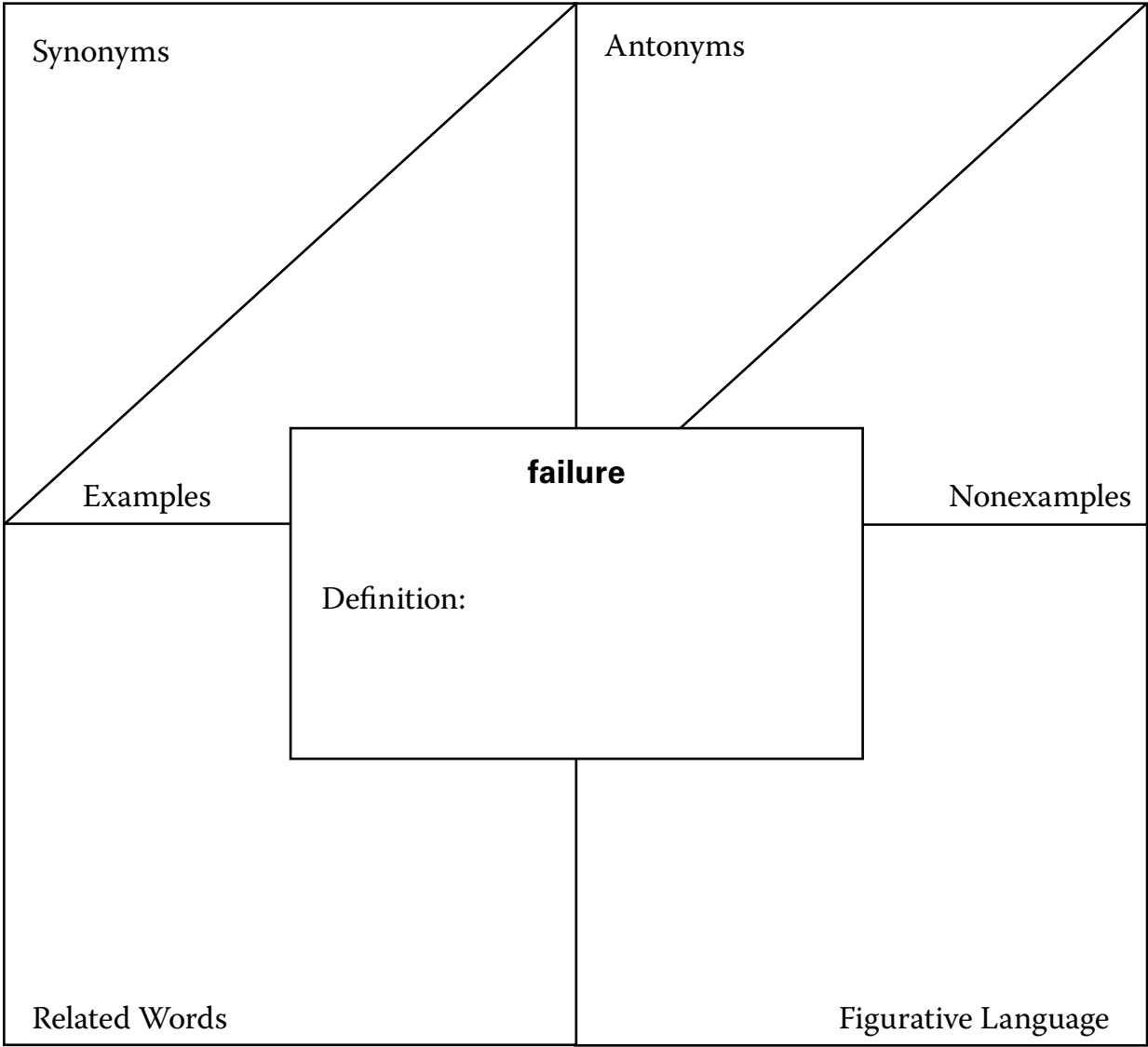
Now, turn the information in the planner into a paragraph. Write your paragraph on a separate sheet of paper.

Remember to:

- Indent the first line of the paragraph
- Skip lines
- Use complete sentences
- Use linking words and phrases such as *because*, *therefore*, *since*, and *for example* to connect opinions and reasons
- Provide a sense of closure

Four-Square

Write the definition of *failure*. Then, complete the graphic organizer with synonyms, examples, antonyms, nonexamples, related words, and figurative language.



Inflectional Endings

Choose the best word for each line from the word bank. Write the word on the line. Some words fit on more than one line, but each word fits **best** in only one of the locations.

_____ car _____ as he steps away. It was a short ride. He _____ at the landscape. He _____ he is not in his town, but where is he? The people seem odd. They are alone, but talking to someone. Who?

Two boys are _____ on _____. Other people are _____. He gets close to one woman and sees a small blue device on her right ear. He _____ her. She _____ him the thing on her ear. Inside the blue thing, he hears a sound. A man is _____. Who is it? Is he little? Is the man stuck in the device? What is going on with the new _____ people? Are some smaller than a pin?

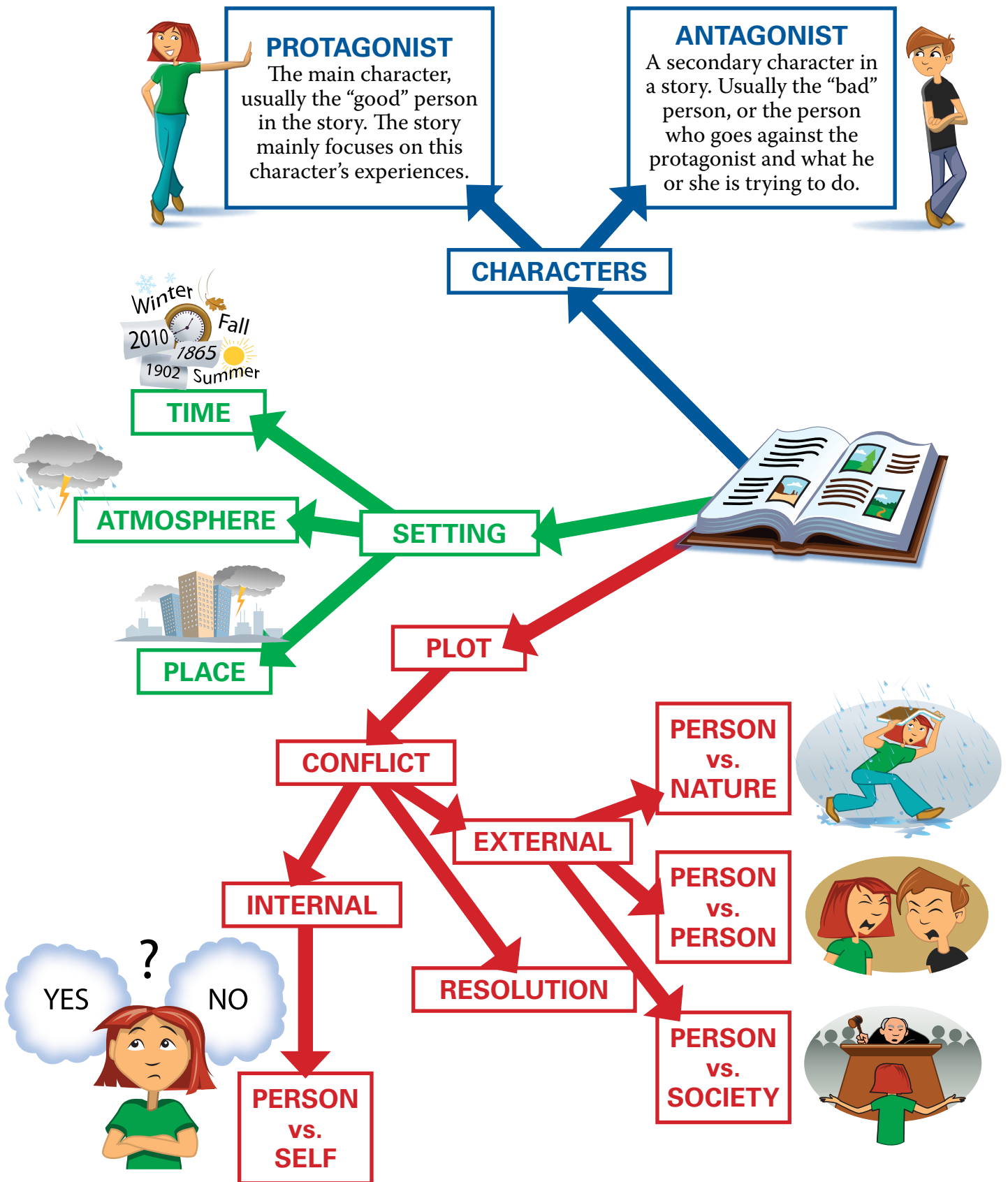
Tom _____ at the crowd. They look like him, but they do not act like him.

Tom is _____ to go back to his simple life in 1952.

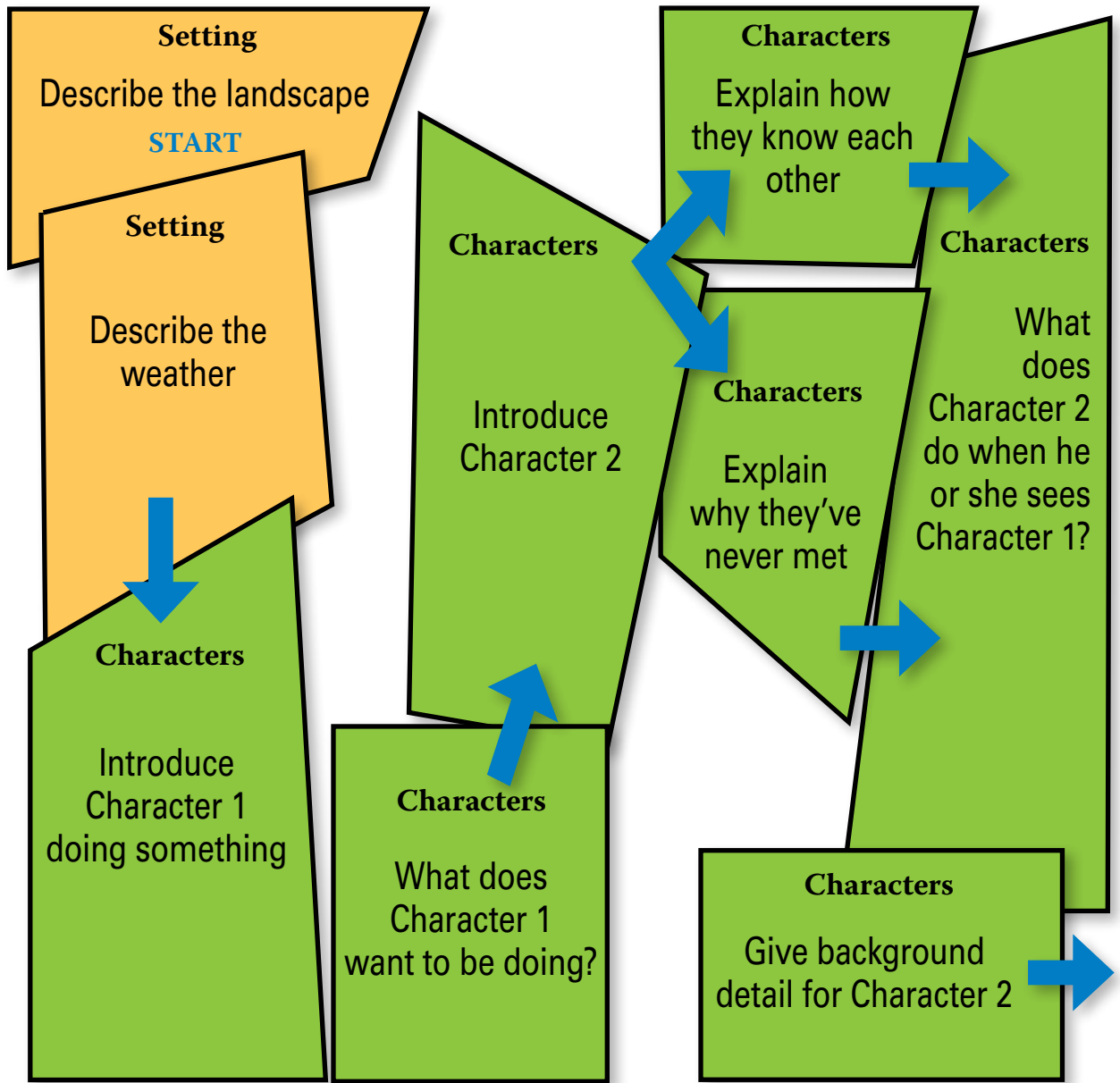
Word Bank

| | | | | |
|----------|---------|---------|--------|-------|
| town's | gazes | knows | chases | shows |
| Tom's | flying | smokes | disks | |
| speaking | wishing | walking | looks | |

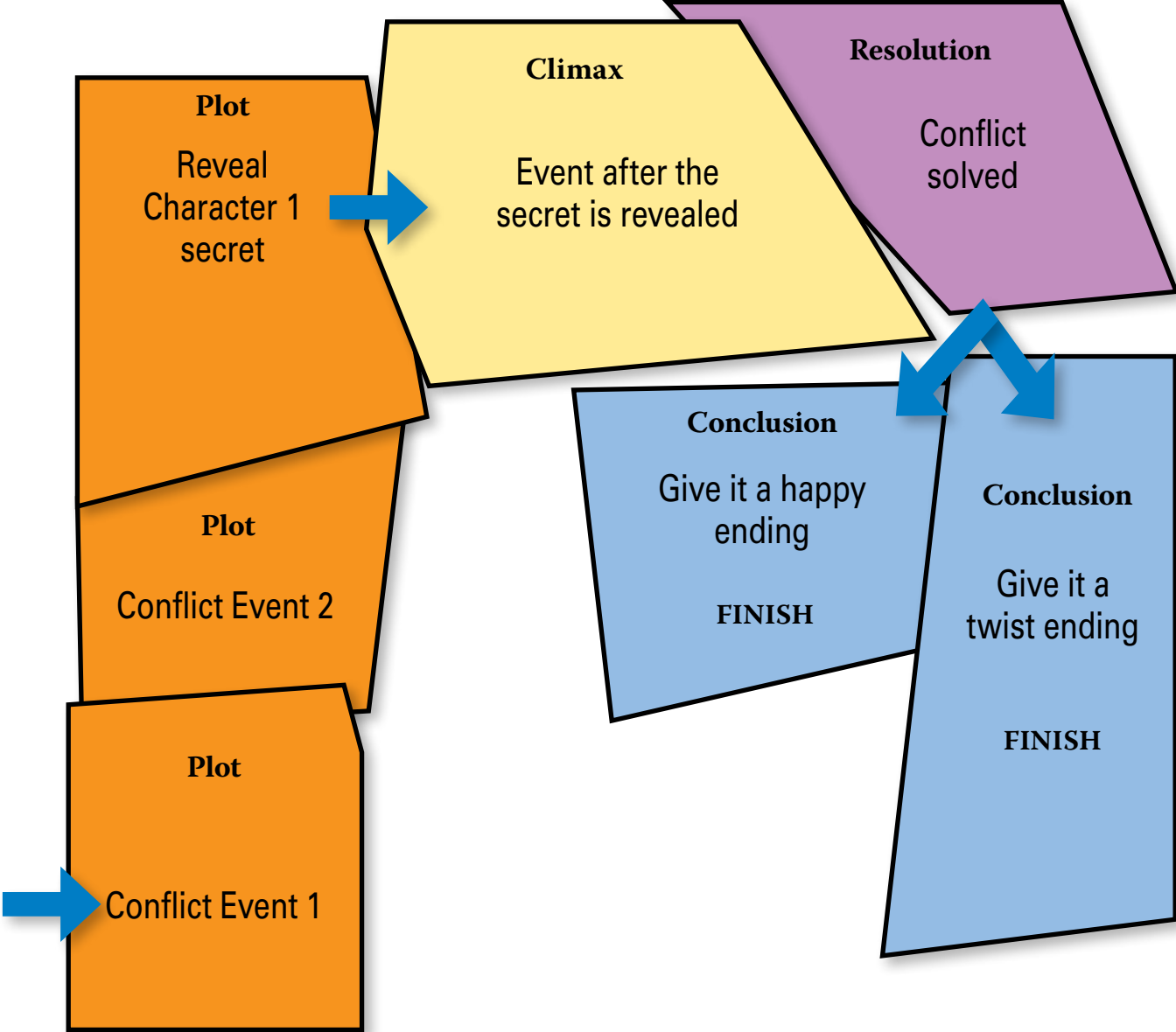
Story Elements



Story Path



Story Path (cont.)



Narrative Structure

Narratives let you . . .

| | |
|--|---|
| <p><u>Describe</u> events in a clear, interesting way</p> | <ul style="list-style-type: none"> ■ Show rather than tell the events of the story. ■ Include details to show what people, places, or things looked like. ■ Write sentences to entertain readers. ■ Choose words that express your feelings. |
| <p><u>Use own</u> personal voice</p> | <ul style="list-style-type: none"> ■ Use “I” to write your story. ■ Tell your story as you would tell it to a friend or family member. ■ Include your personal opinions and feelings about events. |
| <p><u>Share</u> feelings</p> | <ul style="list-style-type: none"> ■ Use language to express how you felt. “I was so happy that . . . !” “I was worried about . . .” “It made me proud that . . .” “I was disappointed that . . .” “Wow! It was so exciting that . . .” |
| <p><u>Tell readers</u> a message</p> | <ul style="list-style-type: none"> ■ Share a lesson about life. ■ Tell what you learned about yourself or someone else. ■ Tell what you gained from the experience. |

Parts of a Narrative

Read the text. Label the parts of the personal narrative and answer the questions.

My New Respect for Spiders

I used to dislike spiders. If a spider came near me, I ran the other way. But one day, a spider spinning a web in my yard changed my point of view.

That afternoon, my friend and I were outside. We saw a spider building a web between a tree and the back fence. I told my friend that I was going to find a stick and knock the web down. She told me to leave the spider alone. She said she liked spiders. *Ick!* I didn't really want to leave the spider and its web there, but I didn't want to make her angry, so I left the web alone.

The next morning I was outside again, and I remembered the web. I thought maybe I could knock it down while my friend wasn't around. I grabbed a stick and went to find the web.

As I approached the web, I paused to watch the spider weaving its design. Since the day before, the web had become an amazing work of art. The hardworking spider was still spinning the complex pattern. All of a sudden an unsuspecting bug made a fatal mistake and became hopelessly tangled in the web. I wondered how those fine threads could make such a strong and deadly trap. I realized that I couldn't destroy this creation that was beautiful and that helped the spider survive.

I admit that I'm still not crazy about spiders, but now I respect them for both the beauty and purpose of their work.

1. What experience does the writer describe?

2. What is the message of this personal narrative?

Introductions and Conclusions in Narratives

Read the introduction, story notes, and conclusion for each narrative. Circle the topic in the introduction. Underline words that hint at the message in the story notes. Underline the words that state the message in the conclusion. Use that information to answer the questions about each narrative.

- 1. Introduction:** I always thought friendship was mostly about having fun. When my best friend moved away, I learned there was more to friendship than that.

Story notes:

- My friend and I spent time together every day, but then she moved.
- We exchanged letters all year.
- My friend came to visit the following summer.

Conclusion: Although my friend and I spent a year apart, we were even closer than before. I learned that we would always be friends as long as we kept in touch.

What experience does the writer describe? _____

What did the writer learn? _____

- 2. Introduction:** I never thought I could learn to play the piano, but I surprised myself.

Story notes:

- I started piano two years ago.
- Practice was hard, but I stuck with it.
- One day my fingers all started working together—I was making music!

Conclusion: I learned more than how to play the piano. I learned that if I stick with something and work really hard, I can become good at it.

What experience does the writer describe? _____

What did the writer learn? _____

Introductions and Conclusions in Narratives (*cont.*)

3. Introduction: I never liked to try different foods. Then one day, I had to eat squid for dinner!

- Story notes:**
- My friend’s family invited me to dinner.
 - They served squid—I couldn’t think of a polite way not to eat it
 - When I tried it, I actually liked it!

Conclusion: I found out that sometimes it’s worth trying different foods. They may sound or look strange, but they may actually taste great!

What experience does the writer describe? _____

What did the writer learn? _____

4. Introduction: This winter I went ice-skating. I learned that it’s important to stay near the edge of the pond.

- Story notes:**
- My older brother and I went skating.
 - My brother told me to stay near the edge of the pond, but I went farther out.
 - The ice started to crack, so I skated back to the edge.

Conclusion: I’m glad that I learned this lesson. Next time I go ice-skating, I won’t skate toward the middle of the pond.

What experience does the writer describe? _____

What did the writer learn? _____

Prepare to Write

Part A. Study the Prompt

Read the prompt and identify the topic, directions, and purpose for writing.

Imagine yourself as the Time Traveler in H.G. Wells's *The Time Machine*.

Write a narrative about traveling through time and tell how the experience changed your ideas about time.

Topic: _____

Directions: _____

Purpose for writing: _____

Part B. Write the Topic Sentence: Two-Sentence Introduction

Write a sentence that introduces the experience. Write an additional sentence that suggests what you learned.

Part C. Write a Concluding Sentence: Two-Sentence Conclusion

Reorganize your topic sentence to write a concluding sentence.

Narrative Planner

Complete the planner to organize your personal narrative.

Title: _____

Introduction: _____

| | |
|-------|---|
| Story | Beginning <ul style="list-style-type: none">••• |
| | Middle <ul style="list-style-type: none">•••• |
| | End <ul style="list-style-type: none">•• |

Conclusion: _____

Six Traits of Writing: Narrative

| Ideas and Content | Organization | Voice and Audience Awareness | Word Choice | Sentence Fluency | Language Conventions |
|---|--|--|---|--|--|
| 4 Clear plot events, as well as a readily identifiable conflict/problem and setting. The climax and resolution are clear. Rich details and sensory description make characters come to life. No irrelevant material. | Beginning grabs reader's attention. Logically sequenced plot. Story transitions link events. Conclusion caps off story and does not leave the reader hanging. | Strong sense of person and purpose behind the words. Brings story to life. | Words are specific, accurate, and vivid. Word choice enhances meaning and reader's enjoyment. | Writes complete sentences with varied sentence patterns and beginnings. | There are no major grammar errors. There are few errors in spelling, capitalization, or punctuation. |
| 3 Identifiable plot events. Conflict/problem may not be entirely clear. The climax or resolution may not be clear. Some details/sensory description. Characters present but may not be fully developed. Setting may be missing. Limited irrelevant material. | Beginning interests reader. Plot somewhat logically sequenced but may lack one story element such as climax or satisfying conclusion. Story transitions link some events. | Some sense of person and purpose behind the words. | Words are correctly used but may be somewhat general and unspecific. | Writes complete sentences with some expansion. Limited variety. | There are a few grammar errors. There are a few errors in spelling, capitalization, or punctuation. |
| 2 Limited plot and/or the conflict/problem is not clear. The setting, climax, and/or resolution may not be apparent. There are insufficient details and description. Characterization is weak. Too repetitions or too much irrelevant material. | Beginning does not capture reader's interest. Plot underdeveloped and two or more story elements (setting, initiating event, climax, resolution) missing. Story transitions missing. | Little sense of person and purpose behind the words. | Word choice limited. Words may be used inaccurately or repetitively. | Writes mostly simple and/or awkwardly constructed sentences. May include some run-ons and fragments. | There are many grammar or spelling errors. There are quite a few errors in capitalization and punctuation. |
| 1 Does not address the prompt or the plot, conflict/problem are not discernible. Description, details, and characterization are missing. | Text has no evident structure. Lack of organization seriously interferes with meaning. | No sense of person or purpose behind the words. | Extremely limited range of words. Restricted vocabulary impedes message. | Numerous run-ons and/or sentence fragments interfere with meaning. | There are many spelling and grammar errors. There are many errors in capitalization and punctuation. |

The Writer's Checklist

| | | Trait | Yes | No | Did the writer . . . ? |
|----------------------|----------|------------------------------------|-----|----|--|
| R | E | I | | | include characters, setting, plot |
| | | | | | create an opening that grabs the reader's attention |
| | | | | | include enough description so that the reader can picture the characters and setting |
| | | | | | include dialogue between characters |
| V | O | rganization | | | create an initiating event, conflict (or rising action), and climax |
| | | | | | include a resolution, as well as a conclusion that ties everything up |
| | | | | | create a clear sequence of events |
| I | V | oice and Audience Awareness | | | think about the audience and purpose for writing |
| | | | | | write in a clear and engaging way that makes the audience want to read the work; select a point of view (1st or 3rd person) and maintain it consistently |
| S | W | ord Choice | | | find a unique way to say things |
| | | | | | use words that are lively and specific to the content |
| E | S | entence Fluency | | | write complete sentences |
| | | | | | expand some sentences using the steps of Masterpiece Sentences |
| | | | | | use compound sentence elements and compound sentences |
| E | D | ventions | | | capitalize words correctly: |
| | | | | | capitalize the first word of each sentence |
| | | | | | capitalize proper nouns, including people's names |
| | | | | | punctuate correctly: |
| | | | | | end sentences with a period, question mark, or exclamation mark |
| | | | | | use an apostrophe for possessive nouns and contractions |
| | | | | | use commas and/or semicolons correctly |
| | | | | | use grammar correctly: |
| | | | | | use the correct verb tense |
| | | | | | make sure the verb agrees with the subject in number |
| use correct spelling | | | | | |

Let's Focus: "Hurricane!"**Content Focus**
hurricanes**Type of Text**
informational**Author's Purpose:** _____**Big Ideas**

Consider the following Big Idea questions. Write your answer for each question.

How are hurricanes formed?

Are there reasons to ignore evacuation mandates and suffer through a hurricane?
Would you?

Informational Preview Checklist: "Hurricane!" on pages 165–167.

- Title: What clue does it provide about the passage?
- Pictures and Captions: What additional information is added here?
- Headings: What topics will this text include?
- Margin Information: What vocabulary is important to understand this text?
- Maps, Charts, Graphs: Are additional visuals present that will help me understand?

Reading for a Purpose

1. Is the name given to the violent storms a valid name?
2. Why are hurricanes absent from the Arctic Ocean?
3. How are hurricanes related to the seasons of the year?
4. How does the wall of a hurricane relate to property damage?
5. How does a tropical depression turn into a hurricane?
6. Why was hurricane naming changed recently, and was it a good change?

Key Passage Vocabulary: "Hurricane!"

Rate your knowledge of the words. Define the words. Draw a picture to help you remember the definition.

| Vocabulary | Knowledge Rating | Definition | Picture |
|--------------|------------------|------------|---------|
| threaten | 0 1 2 3 | | |
| property | 0 1 2 3 | | |
| definite | 0 1 2 3 | | |
| sustained | 0 1 2 3 | | |
| ordinary | 0 1 2 3 | | |
| intense | 0 1 2 3 | | |
| surroundings | 0 1 2 3 | | |
| scale | 0 1 2 3 | | |

HURRICANE!

It's summer, and hurricane season is here!

Hurricanes, otherwise known as tropical cyclones, are powerful storms that twist and spin. They can become very large, some covering an area hundreds of miles

- 5 wide. These storms are feared because their strong winds, high tides, and heavy rains **threaten** life and **property**.

Hurricane season begins on June 1st and runs through November 30th.

- 10 Warm, tropical water is necessary for hurricane development. The surface temperature of an ocean must be at least 80 degrees
- 15 Fahrenheit, or 26 degrees Centigrade. However, hurricanes need more than warm water to develop. Low air pressure, moist ocean air,
- 20 tropical winds, and warm air temperatures must come together to set the stage for hurricane development.

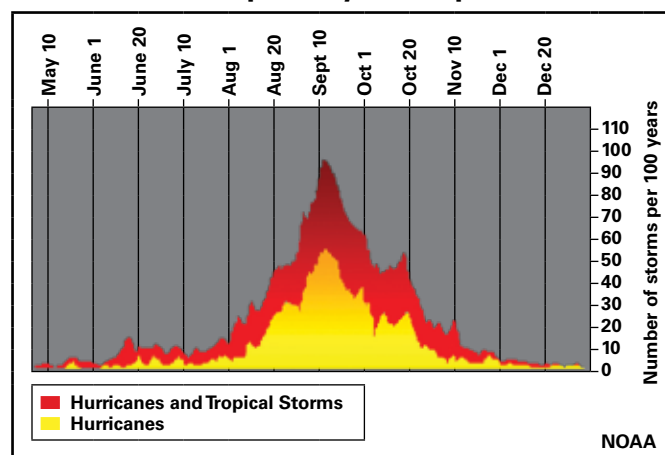
threaten

to be a possible source of danger or discomfort

property

land or objects owned by someone

Number of Tropical Cyclones per 100 Years



The official hurricane season for the Atlantic Basin (the Atlantic Ocean, the Caribbean Sea, and the Gulf of Mexico) is from June 1st to November 30th.



Hurricane Katrina, a Category 5 hurricane, was one of the worst hurricanes in American history. Though mandatory evacuation was ordered in Mississippi and Louisiana the day before the hurricane made landfall, many people remained. Massive flooding created a state of emergency, trapping many people in their homes. Property damage and loss of life reached historical numbers.

definite

firm and clear;
exact

sustained

kept going for a
period of time

ordinary

not special or
different in any
way

intense

very great or
strong

surroundings

the things or
conditions around
a person or place

Bands of low pressure and warm water temperatures
25 fuel thunderstorms. Warm, wet air rises from the water's surface, condenses, and turns into clouds. The heat and moisture come together, and several strong thunderstorms form and combine. Then, tropical winds join the organized system of thunderstorms and begin to spin.

30 The storm now has a **definite** and recognizable shape. When winds reach a **sustained** speed of 23–38 miles per hour, the storm becomes a tropical depression. If winds increase to speeds of 39 to 73 miles per hour, a tropical storm is born and given a name.

35 Some tropical storms continue to build strength by feeding on warm, moist air. For a tropical storm to become a hurricane, its winds must strengthen to 74 miles per hour. These winds must be sustained, or steady, rather than gusty, or intermittent.

40 Hurricanes are not like **ordinary** storms. As the winds continue to strengthen, they spin and create an “eye.” The eye can range from 5 miles to 120 miles in diameter! Although the very center of the eye is calm, the strongest winds are found in the eye wall. The

45 towering clouds around the eye form a wind wall. This wall contains the strongest winds and the heaviest rains. The strong winds spin like a top around the eye. Their speeds are **intense**, sometimes approaching 200 miles per hour. If the hurricane hits land, flooding

50 and destruction will follow.

Eventually, a hurricane enters cold, unfriendly **surroundings** and begins to die. When it hits an area of cool land or water, it loses its supply of warm, moist air and there is nothing to feed it. Its winds begin to weaken,
55 the eye disintegrates, and the storm finally dies.


Did you know?

Spanish explorers encountered storms of incredible violence. Called *huracán*, or “evil wind,” by the local people, these storms are now known as hurricanes.

How Are Hurricanes Categorized?

The hurricane **scale** is numbered one to five. Its categories are based on wind strength. These categories are described in the chart below.

scale

a numbered system or device used to measure something

Hurricane Intensity

| Category | Wind Speed (mph) | Description of Damage |
|----------|------------------|---|
| 1 | 74–95 | No real damage to buildings. Damage to mobile homes. Some damage to poorly built signs. Also, some coastal flooding. Minor pier damage. |
| 2 | 96–110 | Some damage to building roofs, doors, and windows. Considerable damage to mobile homes. Flooding damages piers. Small craft in unprotected moorings may break their moorings. Some trees blown down. |
| 3 | 111–129 | Some structural damage to small residences and utility buildings. Large trees blown down. Mobile homes and poorly built signs destroyed. Flooding near the coast destroys small structures. Large structures damaged by floating debris. Land may flood far inland. |
| 4 | 130–156 | More extensive wall failure. Some complete roof structure failure on small homes. Major erosion of beach areas. Land may flood very far inland. |
| 5 | 157 and up | Many complete roof failures. Some complete building failures. Small utility buildings blown over or away. Major flood damage to lower floors. All structures near shoreline affected. Massive evacuation of residential areas. |

Source: the Saffir-Simpson Hurricane Scale, www.nhc.noaa.gov/HAW2/english/basics/saffir_simpson.shtml

Did you know?

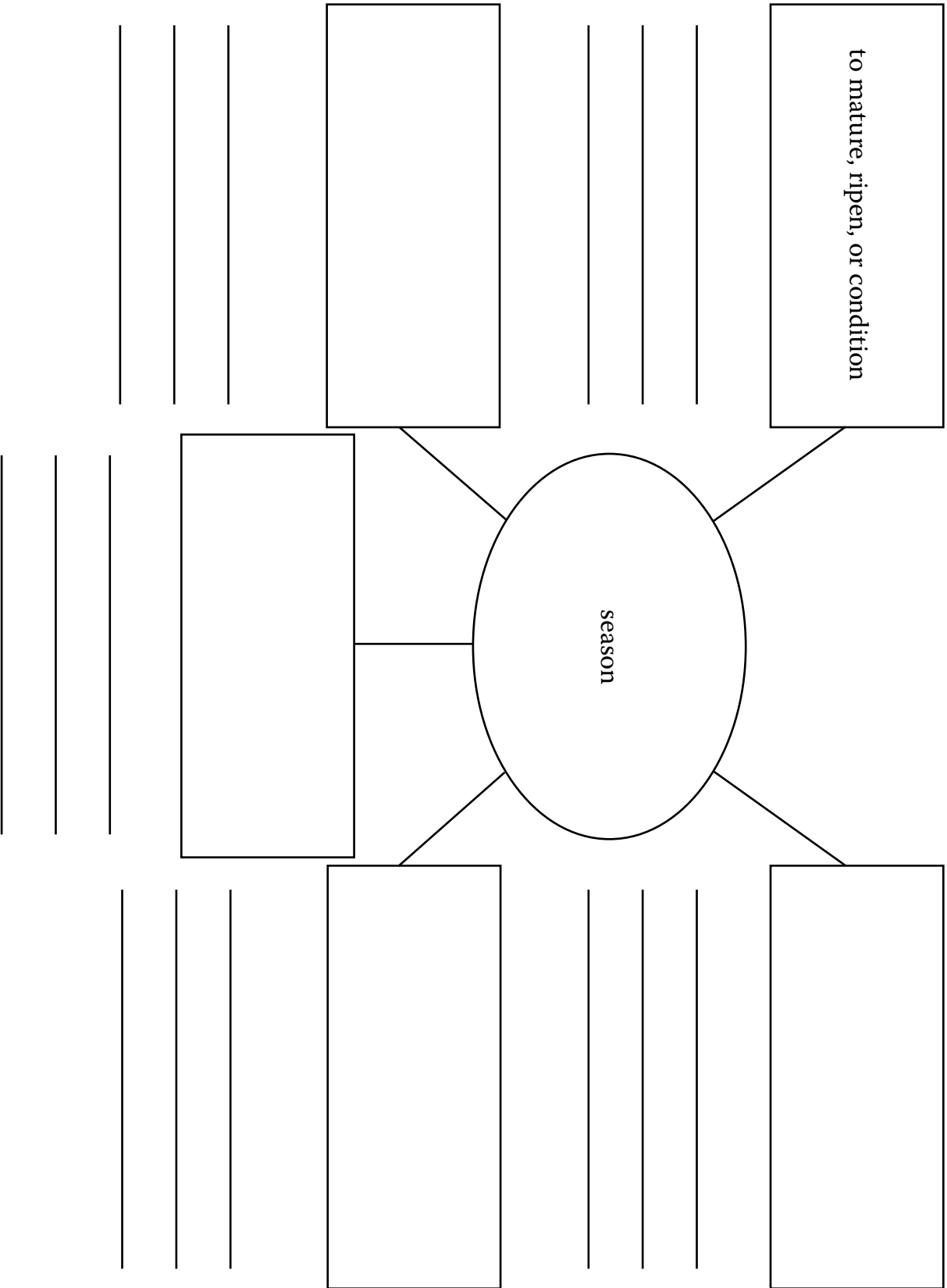
The National Hurricane Center began naming tropical storms in 1953. Because scientists were often tracking more than one storm, names made it easier to provide updated information regarding a specific storm. Tropical storms were once given only women's names. Today, storms are alternately given men's and women's names.

Did you know?

The rotation of Earth affects the direction in which a hurricane's winds spin. North of the equator, the winds spin to the right, but south of the equator, they spin to the left. This is called the *Coriolis effect*.

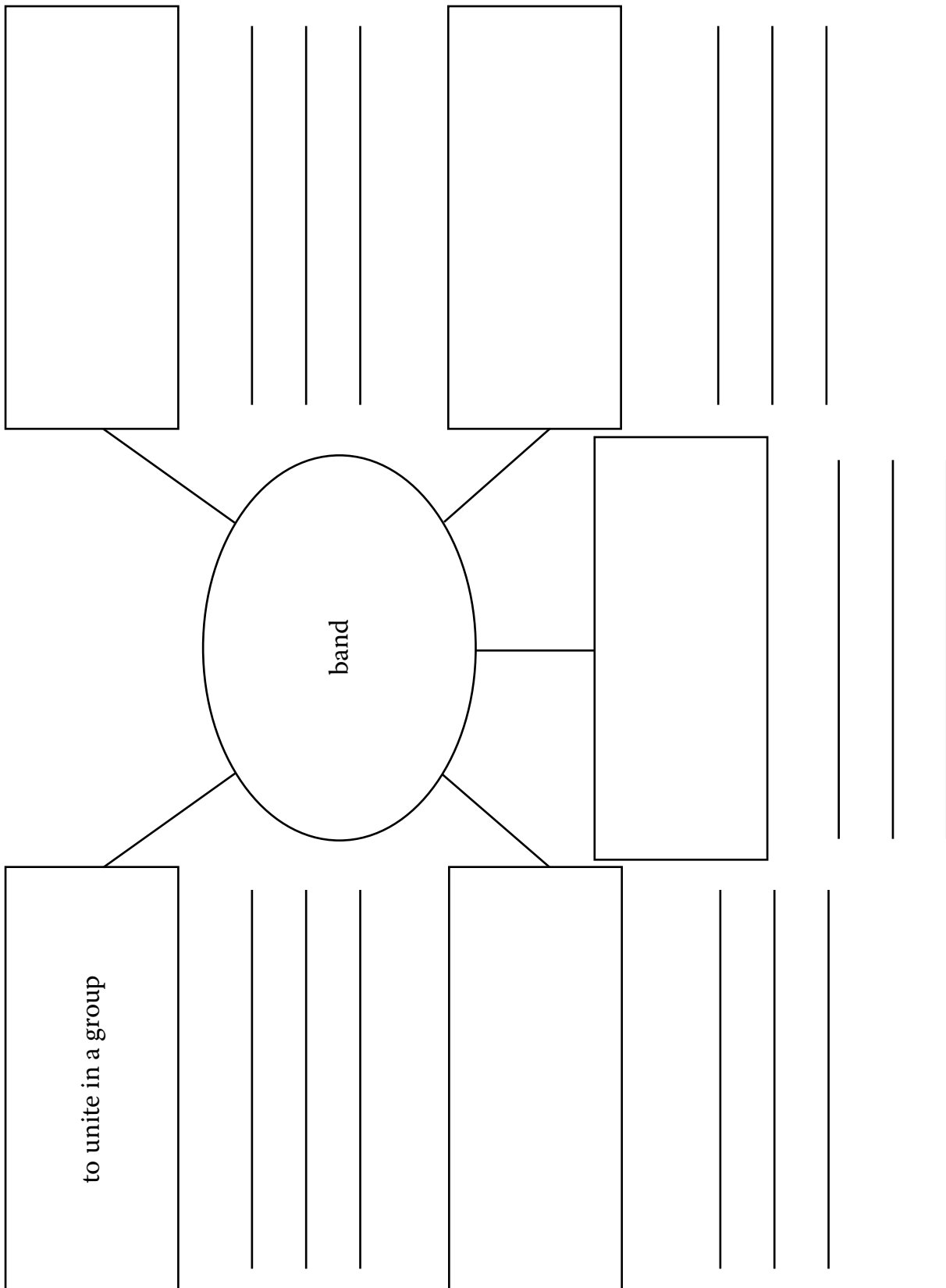
Multiple-Meaning Map

Determine the meanings of the word *season*. Write the definitions in the boxes. Use the word in a sentence on the lines below each box.



Multiple-Meaning Map

Determine the meanings of the word *band*. Write the definitions in the boxes. Use the word in a sentence on the lines below each box.



Nouns: Plural Possessive

An apostrophe after the -s of a plural noun shows possession.

| | |
|--|--|
| Adding the apostrophe to plural nouns makes a possessive plural noun. | |
| <ul style="list-style-type: none"> ■ boys + ' = boys' ■ kids + ' = kids' ■ dogs + ' = dogs' | <ul style="list-style-type: none"> ■ The boys' cards were missing. ■ The kids' snacks are on the table. ■ The dogs' bowls are empty. |

First, make each singular noun plural. Then, add an apostrophe to make the noun possessive. Finally, add something that the owners could possess.

| Singular Noun | Plural Noun | Plural Possessive Noun |
|-----------------------------------|-----------------|--------------------------------|
| Examples: bike storm | bikes storms | bikes' wheels storms' paths |
| 1. chimp | | |
| 2. snake | | |
| 3. boot | | |
| 4. mule | | |
| 5. skunk | | |
| 6. tent | | |
| 7. hawk | | |
| 8. whale | | |
| 9. wheel | | |
| 10. child | | |

Nouns: Singular, Plural, or Possessive

Read each sentence. Decide whether the underlined noun is singular, plural, singular possessive, or plural possessive, and place an X in that column.

| Sentence | Singular Noun | Plural Noun | Singular Possessive Noun | Plural Possessive Noun |
|---|---------------|-------------|--------------------------|------------------------|
| Examples: The <u>fan</u> broke. | X | | | |
| The <u>fans</u> broke. | | X | | |
| The <u>fan's</u> blade broke. | | | X | |
| The <u>fans'</u> blades broke. | | | | X |
| 1. The <u>wind's</u> gusts bent the branches. | | | | |
| 2. The <u>tribes'</u> lands are vast. | | | | |
| 3. Scott picked up the <u>birds'</u> nest. | | | | |
| 4. The hurricane's <u>strength</u> was not predicted. | | | | |
| 5. The car's <u>brakes</u> did not pass the test. | | | | |
| 6. <u>Kites'</u> shapes and sizes can be changed. | | | | |
| 7. The <u>wind</u> lifts kites up into the sky. | | | | |
| 8. The <u>plane's</u> wings shone in the sun. | | | | |
| 9. The picnic was held on the <u>pond's</u> banks. | | | | |
| 10. We thought Juan's <u>peaches</u> were the best. | | | | |

Compound Sentences

Use a conjunction to combine each pair of sentences.

Write the new sentence on the lines. Correctly place a comma in each sentence.

| Conjunctions | | |
|--------------|-----|----|
| and | but | or |

1. Jill went to the play. Mark did not go with her.

2. The grass needs to be cut. The weeds need to be pulled.

3. We can dine at home. We can eat at Bill's Food Cave.

4. Beth ran fast. She did not win.

5. The class got the prize for reading the most words. They made a plan to read even more next time.

Correct Punctuation and Capitalization

Read the following paragraph. Use the editor's marks below to correct errors in punctuation and capitalization.

Editor's Marks

| | |
|---|--------------------|
| ≡ | capitalize |
| ⊙ | insert punctuation |

plans for the Big Bash

I would like to have a big bash on July 4, 2016, and have lots of people come. First, I need to make some plans. I am starting a list. We were out at Rock Lake Park last week. It seemed like a very fun spot. I have been to the site by the waterfall. There are tall trees with lots of shade to block the sun. By the waterfall is a bench, which we can use for the food. We will sit on drop cloths in the grass. We will start at five o'clock so that it does not get very dark. I will ask Tate and Greg to bring their lawn darts. The Green boys have balls and bats for a baseball game. I will ask Josh to bring the tunes. I need to put all those things on the list.

How will I get the word out to people I know the way? I will put a note online asking people to come and bring a side dish. I will need a list to keep track of what side dishes people will bring.

What kind of chow should we have? I could fix prime rib or crab cakes, but I will use other meat and fish that are cheaper. I will bring all the meat and we can fix it on the park's grill. I want Mr. Green to grill. He will take pride and not char the meat. I can smell the meat grilling. Yum! I will bring my pot filled with baked beans. Who can I get to bring some green beans? I will get bags of chips. After the meal, we will need something sweet. I will make my peach treat and put ice cream on top. This will be quite a feast; we will be stuffed to the gills.

I need to make a list of things like plates, cups, forks, and napkins. I need to look at the cost of the fish and meat and keep track of that. I may ask Cass if we can drive her truck to shop downtown. All that food is more than will fit in my car, but it will fit into her truck.

Metaphors and Similes

Read each sentence. Underline the simile or metaphor, then circle *metaphor* or *simile* to identify it. Then, find a phrase in the answer bank that tells what the simile or metaphor means, and write it on the line.

Answer Bank

| | | | | |
|-------------|------------------------|---------|-------------------|---------------|
| eats a lot | makes me happy | support | doesn't listen | performs well |
| intelligent | very clear | stink | difficult to find | very level |
| slept well | well behaved | bright | a welcome sound | very similar |
| very gentle | difficult to deal with | sneaky | very wise | clumsy |

- The twins are like two peas in a pod.
The twins are very similar.
metaphor **simile**
- My mom was my crutch when my friend moved away.
I needed my mom for support.
metaphor simile
- The kids I babysit are as good as gold.
They are _____.
metaphor simile
- Her eyes are like stars shining in the night.
Her eyes are _____.
metaphor simile
- The teacher is a tough cookie.
He is _____.
metaphor simile
- I was so tired, I slept like a log.
I _____.
metaphor simile
- The kid was a weasel.
The kid was _____.
metaphor simile
- Kansas is as flat as a pancake.
Kansas is _____.
metaphor simile

Metaphors and Similes (cont.)

- | | | |
|--|----------|--------|
| 9. The water was as clear as glass. The water was _____. | metaphor | simile |
| 10. My grandmother is as wise as an owl. Grandmother is _____. | metaphor | simile |
| 11. The spelling bee champ was as sharp as a tack. The champ was _____. | metaphor | simile |
| 12. Mom says my shoes smell like a garbage can. My shoes _____. | metaphor | simile |
| 13. The baseball player is like a bull in a china shop. He is _____. | metaphor | simile |
| 14. The dentist was as gentle as a lamb. She was _____. | metaphor | simile |
| 15. She is the light of my life. She _____. | metaphor | simile |
| 16. My new computer works like a dream. My computer _____. | metaphor | simile |
| 17. Talking to her was like talking to a brick wall. When I talk to her, she _____. | metaphor | simile |
| 18. My little brother eats like a horse. My little brother _____. | metaphor | simile |
| 19. The lost pen was a needle in a haystack. The pen was _____. | metaphor | simile |
| 20. The baby's laughter was music to my ears. The baby's laughter was _____. | metaphor | simile |

Creating Metaphors and Similes

Choose six of the following descriptions. Write a sentence using a simile or a metaphor that enhances the mental image.

1. a pretty person _____

2. a bright light _____

3. a tall person _____

4. an old house _____

5. a strange object _____

6. a fast car _____

7. an easy contest _____

8. a mean person _____

9. a funny person _____

10. a smart dog _____

Verb Forms: *Be*

Be can be a main verb or a helping verb. Different forms of **be** are used with different personal pronouns.

| Be | Past | | Present | | Future | |
|--------|------------------------|------------------|-----------------------|-----------------|----------------------------|---------------------|
| | Singular | Plural | Singular | Plural | Singular | Plural |
| first | I was | we were | I am | we are | I will be | we will be |
| second | you were | you were | you are | you are | you will be | you will be |
| third | he, she, it was | they were | he, she, it is | they are | he, she, it will be | they will be |

Linking verb: He is an inventor.

Helping verb: He is inventing a car.

Verb Type and Tense

Read each sentence and underline the verb. Place an X in the column that properly identifies the underlined verb as an action verb or a linking verb. Place a second X in the column that properly identifies the verb's tense.

| Sentence | Verb Function | | Verb Tense | |
|--|---------------|---------|------------|------|
| | Action | Linking | Present | Past |
| Examples: Kit <u>is</u> a smart dog. | | X | X | |
| Kit <u>jumped</u> to catch the ball. | X | | | X |
| 1. She <u>cash</u> s the check. | | | | |
| 2. All of them <u>were</u> in line. | | | | |
| 3. In art class, we <u>are</u> twisting strands of yarn. | | | | |
| 4. The <u>twisted</u> strands are thicker and stronger. | | | | |
| 5. As a joke, we <u>changed</u> the names on the chart. | | | | |
| 6. The chart on the desk <u>is</u> a mess! | | | | |
| 7. The man <u>chased</u> the dog down the street. | | | | |
| 8. She <u>honks</u> her horn at the man and the dog. | | | | |
| 9. He <u>was</u> mad at all of them. | | | | |
| 10. Beth <u>was</u> grilling shrimp at the lake. | | | | |

Critical Understandings

Review the extended thinking prompts on the chart on page 18. Read the prompts that follow the passage to establish a purpose for reading. Then, read the passage and respond to the prompts.

Tsunami

A huge earthquake took place in the Pacific Ocean on March 11, 2011. The earthquake set off a tsunami, which was even worse. A tsunami is a series of powerful ocean waves. At a top speed of 500 miles per hour, the waves can flood an acre of ground in mere seconds. The surge of water can reach up to 100 feet high. With its combination of speed and size, a tsunami can damage everything for miles inland. It can destroy whole towns, including buildings, bridges, and property. A tsunami can kill thousands of people and animals.

Many earthquakes and tsunamis happen in the Pacific Ocean. The earth shakes when rocks shift along its cracks. Many of these cracks, also called faults, are below the Pacific Ocean. When the earth shifts along one of these faults, the movement pushes the water in the ocean up. This creates an enormous wave.

The tsunami of March 11, 2011, poured over northern Japan. It took days to determine that the wild waves had killed more than 11,000 people. In some cases, entire villages were washed away. Farmland was destroyed. It was the worst natural disaster in Japan in nearly 100 years.

The Tsunami Warning System (TWS) checks conditions in the Pacific. When an earthquake or cyclone occurs, the TWS reports the data. It urges governments to take every precaution. When a tsunami is on the way, people must travel a long way inland to find safe shelter.

This is difficult for two reasons. First, a tsunami can hit islands like Japan or Hawaii minutes after the earthquake sets it off. This leaves little time to run for safety. Second, all tsunamis are created in deep ocean water, where they might be invisible to the TWS. They can only be seen when they reach shallow water. By then, the warning can be too late.

A volcanic eruption can also set off a tsunami. This happened in 1883 on the tropical island of Krakatau. Together, the explosion and the tsunami killed more than 35,000 people.

1. Analyze the job of the TWS.

Critical Understandings (cont.)

2. **Evaluate** the effectiveness of the TWS in March 2011.

3. **Analyze** the risk of living near the Pacific Ocean.

4. **Connect** volcanic eruptions and earthquakes.

5. **Connect** Japan, Hawaii, and tsunamis.

Sentence Dictation: Action Verbs and Linking Verbs

Part A

Listen to each sentence and then repeat it. Write the sentence in the chart below. Underline the verb or verb phrase in the sentence. Place an X in the correct column to identify the type of verb in the sentence.

| Sentence | Action Verb | Linking Verb |
|----------|-------------|--------------|
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |

Part B

Rewrite each sentence above using the tense shown in parentheses.

1. (present) _____

2. (future) _____

3. (past) _____

4. (past) _____

5. (past) _____

Critical Understandings

Read the prompts below the passage to establish a purpose for reading. Then, read the passage and respond to the prompts.

Cloud Seeding

Have you ever wished you could control the weather? People have had that wish throughout history. In the past, rain dances were used to help ward off dry summers. Today, a more scientific method is used to bring farmers needed rain and skiers desired snow. This method is called cloud seeding.

In cloud seeding, scientists put granules into clouds. The granules are usually made of a salt mixture or of dry ice (solid carbon dioxide). Sometimes, the granules are shot up into the clouds from a machine on the ground. Other times, the granules are dropped down into the clouds from an airplane. Water vapor in the clouds grabs onto these granules and eventually condenses into rainfall or snowfall.

Cloud seeding was invented in 1946. It is used worldwide today. However, it is still not a perfect science. It is impossible to predict with 100 percent certainty just how effective a “seeding” will be. For example, scientists have noticed that cloud seeding seems to work differently in different climates and in different seasons. However, they have not been able to measure and work with these differences very well. There are also concerns that creating rainfall in one place may reduce it in another.

Questions and concerns aside, experiments in cloud seeding are likely to continue. More is being learned about the various ways cloud seeding may be effective at controlling the weather. Scientists have discovered that cloud seeding can do more than create rain and snow. It can also reduce the size of hail, disperse thick fog, and even clean pollution from the air.

1. **Evaluate** the success of cloud seeding.

Critical Understandings (cont.)

2. **Connect** dry ice to rainfall.

3. **Analyze** scientists' motivations to seed clouds.

4. **Evaluate** the possible benefits of cloud seeding.

5. **Connect** scientists to nature.

Ask and Answer Questions

Reread “Hurricane!” After each section, write a question or prompt for your partner to answer using question or direction words that you have learned so far. Try not to use the same word twice. Be prepared to answer your questions orally. Use the Critical Understandings chart or the poster to help you with the prompts.

First two paragraphs (lines 1–23) *When?* *Analyze*

1. _____

Third paragraph (lines 24–34) *How?* *Evaluate*

2. _____

Fourth and fifth paragraphs (lines 35–50) *What?* *Connect*

3. _____

Sixth paragraph (lines 51–55) *Where?* *Determine*

4. _____

How Are Hurricanes Categorized? (text and chart) *Compare* *Contrast* *Interpret*

5. _____

Passage Comprehension

Underline the direction word in each prompt. Then, respond to each prompt using a complete sentence. Provide line numbers for the text evidence.

1. Evaluate the meaning of the name Spanish explorers gave to the violent storms they encountered in the Atlantic Ocean.

Text Evidence: _____

2. Analyze the absence of hurricanes in the Arctic Ocean.

Text Evidence: _____

3. Connect hurricanes to seasons of the year.

Text Evidence: _____

Passage Comprehension (cont.)

4. Connect the wall of a hurricane to property damage.

Text Evidence: _____

5. Analyze a storm's shift from tropical depression to hurricane.

Text Evidence: _____

6. Evaluate the recent change in hurricane naming.

Text Evidence: _____

Define It

Determine the category and attributes of each word. Then, write the definition.

| Word | | Category | | Attributes |
|----------------------------|---|----------|---|------------|
| tropical depression | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|-----------------------|---|----------|---|------------|
| tropical storm | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|------------------|---|----------|---|------------|
| hurricane | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|------|--|----------|--|------------|
| | | | | |

Definition: _____

Synonym Analogies

Read the incomplete synonym analogies. Identify each missing word from the word bank and write it on the line.

Word Bank

| | | | | | | | |
|--------|------|-------|-------|---------|-------|--------|---------|
| know | jog | fast | sharp | rich | smile | middle | spoiled |
| mug | form | last | quit | believe | thin | loud | windy |
| grin | pal | shape | sly | speak | ill | smart | |
| little | sick | end | cup | hop | jump | start | |
| lid | cap | hot | wet | damp | warm | supper | |

- correct : right :: begin : _____
- large : big :: intelligent : _____
- stroll : walk :: _____ : noisy
- _____ : breezy :: dinner : _____
- _____ : ruined :: center : _____
- wealthy : _____ :: friend : _____
- pointed : _____ :: run : _____
- _____ : slim :: _____ : small
- quick : _____ :: _____ : stop
- _____ : talk :: sneaky : _____

Challenge:

- _____ : _____ :: _____ : _____
- _____ : _____ :: _____ : _____
- _____ : _____ :: _____ : _____
- _____ : _____ :: _____ : _____
- _____ : _____ :: _____ : _____

Direct Objects and Predicate Modifiers

Circle the verb in each sentence. Decide whether the underlined part of the sentence is the direct object or a predicate modifier, and place an X in the proper column. Sort the verbs in the chart at the bottom of the page.

| Sentence | Direct Object | Predicate Modifier |
|---|---------------|--------------------|
| Example: John <u>is</u> the <u>leader</u> . | | X |
| Example: John <u>is following</u> the <u>leader</u> . | X | |
| 1. His sheep was the grand <u>champ</u> . | | |
| 2. Shawn jumps the <u>line</u> at the shark tank. | | |
| 3. That man is the store <u>clerk</u> . | | |
| 4. She is drinking a <u>cup</u> of green tea. | | |
| 5. The horses are <u>shy</u> . | | |
| 6. The fawns are licking the <u>dew</u> on the leaves. | | |

| Action Verb | Linking Verb |
|--------------|--------------|
| is following | is |
| | |
| | |
| | |

Tense Timeline: Past, Present, Future

Underline the verb(s) in each sentence. Sort the verbs according to tense.

1. We will track the coming storm.
2. Beth is using a map to plot its track.
3. Mother remembered a hurricane from her childhood.
4. She often tells stories about the storm.
5. We were plotting the hurricane on the map.
6. She was going to the store for supplies.
7. We will prepare for the storm.
8. We moved the lawn furniture to the shed.
9. The storm is coming and we are ready.
10. We will remember this hurricane for a very long time.

| Past | Present | Future |
|-------------|---------|------------|
| (Yesterday) | (Today) | (Tomorrow) |
| | | |
| | | |
| | | |
| | | |

Possessives and Pronouns

Circle the subject and object pronouns in the following passage. Underline the singular and plural possessive nouns. Write the pronouns and possessives on the appropriate lines below.

***This is Jack Olsen, the voice of KOKA Radio.
Yesterday: Sunday, April 14, 1935.***

The day dawned clear and dry across the southern Great Plains. Families went to church. Some planned to enjoy picnics, while others were bound for visits to friends and family. Everyone looked forward to the pleasant afternoon hours ahead.

Then, suddenly, in midafternoon, the air turned cooler. Birds began fluttering nervously and all at once, the wind picked up. Suddenly, a rolling black cloud of dust darkened the northern horizon. Everyone hurried home. We were trying desperately to beat the overwhelming “black blizzard” before it struck. Within minutes, the sky overhead was dark. Streetlights flickered in the gloom, and drivers turned on their headlights. Soon, the swirling dust storm blotted everything out.

“Black blizzards” are nothing new to us; we residents of the southwestern plains have experienced these terrible dust storms for several years now. We know their destruction. But the wall of flying soil that struck us yesterday was awesome. Its size and intensity had never been seen before.

In this morning’s newspaper, one reporter observed, “An uncorked jug placed on a sidewalk for two hours was half filled with dust. Lady Godiva could have ridden through the streets, and even the horse wouldn’t have seen her.” One neighbor said, “All we could do about it was just sit in our dusty chairs, gaze at each other through the fog that filled the room, and watch that fog settle slowly and silently, covering everything—including ourselves—in a thick, brownish gray blanket.”

We are getting the same reports from all over the Great Plains. Our region is becoming known as the Dust Bowl. The people we know—our families and friends—are experiencing tragedy the likes of which we have never seen. We have heard stories of attics collapsing under the weight of tons of dust. Farmers’ tractors have been buried beneath six-foot drifts of dirt. Travelers are stranded in their cars, the roads disappearing under the dirt.

Subject pronouns: _____ Object pronouns: _____

Possessive nouns: _____

Masterpiece Sentences: Painting with Words

Choose one picture. Complete all six stages of Masterpiece Sentences.
Your goal is to write a Masterpiece Sentence that describes your chosen picture.



1



2



3



4



5



6

Masterpiece Sentences: Painting with Words (cont.)

Use the provided sentence elements to write a polished sentence in the Stage 6 Sentence box.

| Stage | Process | Questions to Answer | Sentence |
|---|--|--|----------|
| Stage 1: Prepare Your Canvas | Choose (identify) a noun for the subject. Choose (identify) a past tense verb for the predicate. | Subject: Who or what did it? Predicate: What did he/she/it/they do? Direct Object: What did he/she/it/they do it to? | |
| Stage 2: Paint Your Predicate | Tell more about what happened. | When? Where? How? | |
| Stage 3: Move the Predicate Painters | Move the Predicate Painters to create a different sentence structure. | | |
| Stage 4: Paint Your Subject | Tell more about the subject. | Which one? What kind? How many? | |
| Stage 5: Paint Your Words | Select words or phrases in the sentence and replace them with more descriptive words or phrases. | | |
| Stage 6: Finishing Touches | Move sentence parts, check spelling, and check punctuation. | | |

Close Reading

Read the text and complete the tasks.

| Headings | |
|---------------------------|---------------------------------------|
| Time to Name the Cyclone! | Birth of a Tropical Storm |
| Names from A–Z | Tropical Storm Spins into a Hurricane |
| Dies Without an Eye | Flooding and Destruction |

Hurricane!



It's summer, and hurricane season is here! Hurricanes, otherwise known as tropical cyclones, are powerful storms that twist and spin. They can become very large, some covering an area hundreds of miles wide. These storms are feared because their strong winds, high tides, and heavy rains **5 threaten** life and **property**.



Hurricane season begins on June 1st and runs through November 30th. Warm, tropical water is necessary for hurricane development. The surface temperature of an ocean must be at least 80 degrees Fahrenheit, or 26 degrees Centigrade. However, hurricanes need more than warm **10 water** to develop. Low air pressure, moist ocean air, tropical winds, and warm air temperatures must come together to set the stage for hurricane development.



Bands of low pressure and warm water temperatures fuel thunderstorms. Warm, wet air rises from the water's surface, condenses, and turns **15 into** clouds. The heat and moisture come together, and several strong thunderstorms form and combine. Then, tropical winds join the organized system of thunderstorms and begin to spin. The storm now has a **definite** and recognizable shape. When winds reach a **sustained** speed of 23 to 38 miles per hour, the storm becomes a tropical depression. If winds increase **20 to** speeds of 39 to 73 miles per hour, a tropical storm is born and given a name.

Close Reading (*cont.*)



Some tropical storms continue to build strength by feeding on warm, moist air. For a tropical storm to become a hurricane, its winds must strengthen to 74 miles per hour. These winds must be sustained, or steady, rather than gusty or intermittent.



25 Hurricanes are not like **ordinary** storms. As the winds continue to strengthen, they spin and create an “eye.” The eye can range from 5 miles to 120 miles in diameter! Although the very center of the eye is calm, the strongest winds are found in the eye wall. The towering clouds around the eye form a wind wall. This wall contains the strongest winds and the
30 heaviest rains. The strong winds spin like a top around the eye. Their speeds are **intense**, sometimes approaching 200 miles per hour. If the hurricane hits land, flooding and destruction will follow.



Eventually, a hurricane enters cold, unfriendly **surroundings** and begins to die. When it hits an area of cool land or water, it loses its supply of warm,
35 moist air and there is nothing to feed it. Its winds begin to weaken, the eye disintegrates, and the storm finally dies.

Close Reading (*cont.*)

How Are Hurricanes Categorized?



The hurricane **scale** is numbered one to five. Its categories are based on wind strength. These categories are described in the chart below.

Hurricane Intensity

| Category | Wind Speed (mph) | Description of Damage |
|----------|------------------|---|
| 1 | 74–95 | No real damage to buildings. Damage to mobile homes. Some damage to poorly built signs. Also, some coastal flooding. Minor pier damage. |
| 2 | 96–110 | Some damage to building roofs, doors, and windows. Considerable damage to mobile homes. Flooding damages piers. Small craft in unprotected moorings may break their moorings. Some trees blown down. |
| 3 | 111–129 | Some structural damage to small residences and utility buildings. Large trees blown down. Mobile homes and poorly built signs destroyed. Flooding near the coast destroys small structures. Large structures damaged by floating debris. Land may flood far inland. |
| 4 | 130–156 | More extensive wall failure. Some complete roof structure failure on small homes. Major erosion of beach areas. Land may flood very far inland. |
| 5 | 157 and up | Many complete roof failures. Some complete building failures. Small utility buildings blown over or away. Major flood damage to lower floors. All structures near shoreline affected. Massive evacuation of residential areas. |

Source: the Saffir-Simpson Hurricane Scale, www.nhc.noaa.gov/HAW2/english/basics/saffir_simpson.shtml

Passage Comprehension: Using Visuals

Use the graph and the chart in the passage “Hurricane!” to answer the following questions in complete sentences.

1. Historically, what month has the greatest number of tropical cyclones, or hurricanes?

2. What are the dates for the hurricane season in the Atlantic Basin?

3. What are the wind speeds of a Category 3 hurricane?

4. Is a storm with winds of 69 mph considered a hurricane?

5. If a hurricane had sustained winds of 175 mph, what category would it be?

Unmoved by Winds of Change

The unavoidable question is, “Do I flee?”

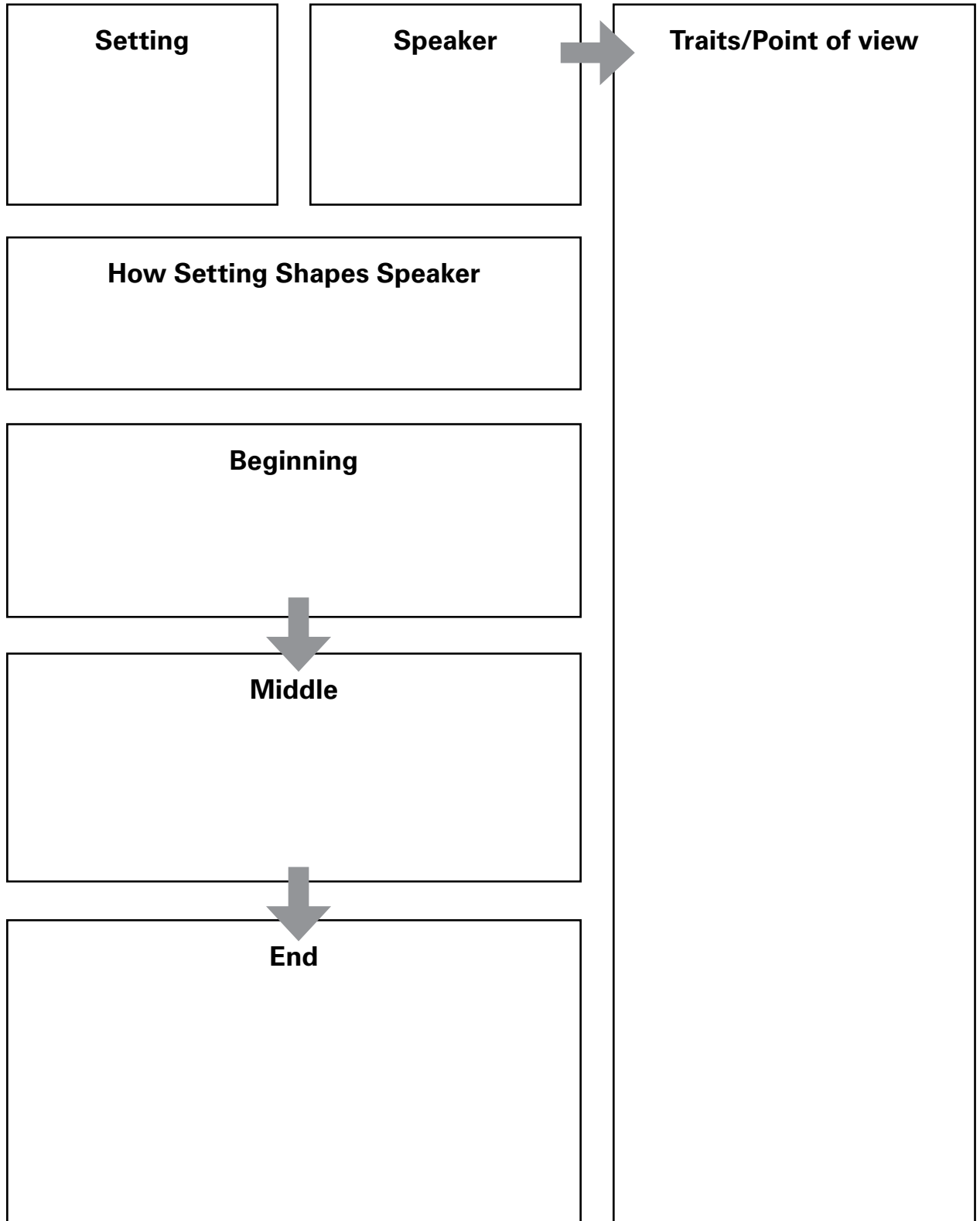
Every newscaster, family member, neighbor tells me to seek shelter. But, this IS my shelter. These doors and windows have kept out bad guys, bitter cold, and sticky salt air. These walls have heard the laughs, cries, and squabbles of me and my brood. They did not crack when my heart broke as my wife took her last breath in the bedroom where I now sit. The rattling of windows and the howling of wind isn't enough to force me into the local gym, to sleep on a cot. No matter the category they use to label this force of nature, I know that there is nowhere else I want to be. If this house is gone, then there will be nothing left of me. Time passes slowly, as my eyes peruse pictures documenting 34 years in the house we bought because of good schools and a canal in which to fish. The water of that canal is now lapping at the back stoop and thunder shakes the floors. The storm shutters were installed earlier this year, but I hear them loudly clanging with the power of the wind. I'm not going. I'm not leaving. I have faith that this is just another chapter in my story. The electricity is beginning to flicker. Flashlights have new batteries and sit on the nightstand, ready to light the darkness. My phone no longer works, and my daughter is likely worried about the lack of contact. She was angry at my decision to stay, but I know that was based on fear for my safety. I reminded her of the time we all camped out in the house when another destructive lady hit our town. The kids were young and we lit candles, played cards, and ate junk food for 24 hours. Her mom and I were worried, but the children remembered it as a fun adventure. We made it through that, and I will make it through this. My age of 62 does not weaken me, no, it gives me the wisdom of years. I have fresh water, lots of food, and my cat.

Well, power's out now. The air hangs thick around me. The humidity makes me feel claustrophobic. They had predicted that the worst of this would last several hours. I have lost track of time, without the hum of the TV and changing of the digital clock, I am not sure how much longer this will continue. Making my way to the kitchen, I see that water has penetrated the door. That must mean that the garage is beginning to fill. I pray that the rain ceases before water invades every nook and cranny of the house. I grab towels, attempting to soak up the early signs of flooding. I refuse to be one of the people seen on the news clinging to their roof, waving for a helicopter or canoe to rescue them. Counting in my head, I try and predict when the next clap of thunder will follow each lightning strike. One thousand one, one thousand . . . BOOM! My heart jumps, my cat scampers through the house, seeking a quiet spot. I sit, breathing deeply, questioning my decision. No, here I stay, too late to leave now. Ah, is that the sound of silence? The eye of the storm. A reprieve.

Story Elements Map

Complete the map.

Title: _____



Compare and Contrast Firsthand and Secondhand Accounts

Write information from each text that relates to the topic in the first column.

Be sure to put direct quotations in quotation marks.

| Information about . . . | In "Hurricanes!" | In "Unmoved by Winds of Change" |
|----------------------------|------------------|---------------------------------|
| hurricane season | | |
| conditions for a hurricane | | |
| thunderstorms | | |
| wind | | |

Compare and Contrast Firsthand and Secondhand Accounts (*cont.*)

| | | |
|------------------------------|--|--|
| the eye of the hurricane | | |
| evacuation | | |
| hurricane names | | |
| how hurricanes affect people | | |

Compare and Contrast Firsthand and Secondhand Accounts (*cont.*)

Now, draw some conclusions about the information you wrote in the chart above.

1. How does the information given in the two accounts differ?

2. How does the focus of the secondhand account differ from the focus of the firsthand account?

3. Look at the visual elements of each text. How do they contribute to the mood or tone of the text?

Opinion Paragraph Planner

Setting:

The story I found more entertaining was _____
_____.

Reason:

I thought it was more entertaining because _____
_____.

Examples:

For example, _____
_____.

Also, _____
_____.

Closure:

Because I enjoyed this story so much, _____
_____.

Now, turn the information in the planner into a paragraph. Write your paragraph on a separate sheet of paper.

Remember to:

- Indent the first line of the paragraph
- Skip lines
- Use complete sentences
- Use linking words and phrases such as *because*, *therefore*, *since*, and *for example* to connect opinions and reasons
- Provide a sense of closure

Four-Square

Write the definition of *powerful*. Then, complete the graphic organizer with synonyms, examples, antonyms, nonexamples, related words, and figurative language.

| | |
|---------------|---|
| Synonyms | Antonyms |
| Examples | <div data-bbox="560 1010 1169 1371" style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p style="text-align: center;">powerful</p> <p>Definition:</p> </div> <div data-bbox="1169 1161 1474 1371" style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p>Simile with <i>as</i>: He was as powerful as _____.</p> </div> <div data-bbox="863 1371 1474 1581" style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p>Simile with <i>like</i>: She was so powerful, she was like a _____.</p> </div> <div data-bbox="863 1581 1474 1791" style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p>Metaphor indicating power: He/She is a _____.</p> </div> <div data-bbox="1169 1791 1474 1959" style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p>Figurative language</p> </div> |
| Related words | |

Prepare to Write

Part A. Study the Prompt

Read the prompt and identify the topic, directions, and purpose.

Write a constructed response that evaluates the appearance, potential threat, and aftermath of a major hurricane making landfall. Designate a specific category for the storm, and include details from the text in your evaluation.

Topic: _____

Directions: _____

Purpose for writing: _____

Part B. Write the Topic Sentence: Two-Sentence Introduction

Write a sentence that introduces the topic and a second sentence that sets the scope of your response.

Part C. Write the Concluding Sentence: Two-Sentence Conclusion

Write a two-sentence conclusion that paraphrases your introduction and summarizes your response.

Two-Column Notes: "Hurricane!"

Take notes about the elements of the category of storm you have chosen.

| | |
|--------|---|
| Topic: | |
| ★ | — |
| | — |
| | — |
| | — |
| ★ | — |
| | — |
| | — |
| | — |

Two-Column Notes: "Hurricane!" (cont.)

| | |
|---|---|
| | — |
| | — |
| ★ | — |
| | — |
| | — |
| | — |

Six Traits of Writing: Expository

| | Ideas and Content | Organization | Voice and Audience Awareness | Word Choice | Sentence Fluency | Language Conventions |
|----------|---|--|---|---|--|---|
| 4 | The thesis is very clear and well focused. Supporting details make the paper very easy to understand and interesting. | Ideas are very clearly organized. All parts of the essay (introduction, body, and conclusion) work together to support the thesis. | The writer's voice is distinctive and shows an interest in the topic. The writer knows who his or her audience is. | Words are used correctly and are very well chosen. They create pictures in the reader's mind. | Sentences have an easy flow and rhythm. Transitions are very smooth. | There are no grammar errors. There are few or no errors in spelling, capitalization, or punctuation. |
| 3 | The thesis is clear. Supporting details make the paper easy to understand. | Ideas are clearly organized. The paper includes all parts of an essay (introduction, body, and conclusion). | The writer's voice is natural and shows an interest in the topic. The writer knows who his or her audience is. | Words are used correctly. Some words may be a bit general. | Sentences are formed correctly and are varied in structure. Transitions are clear. | There are no major grammar errors. There are few errors in spelling, capitalization, or punctuation. |
| 2 | The thesis is not clear. The ideas are somewhat developed, but there are only a few details. | Ideas are fairly well organized. The paper includes all parts of an essay (introduction, body, and conclusion). | The writer's voice is natural, but the writer is not fully engaged in the topic. At times, the writer's viewpoint may be vague. | Most words are used correctly. A few words are too general. Some words are repeated. | Sentences are formed correctly, although they may be similar in structure. Most transitions are clear. | There are a few grammar errors. There are a few errors in spelling, capitalization, or punctuation. |
| 1 | The thesis of the paper is unclear or missing. The paper is poorly developed and/or confusing. | Ideas are not clearly organized. The paper may be missing an introduction or a conclusion. | The writer seems uninterested in the topic and unaware of his or her audience. | Most words are used incorrectly, many are too general or frequently repeated. | The sentences do not flow well and lack structure. They are short and choppy or long and confusing. | There are many grammar and/or spelling errors. There are many errors in capitalization and punctuation. |

The Writer's Checklist

| | Trait | Yes | No | Did the writer . . . ? |
|----------|-------------------------------------|--------------------------|--------------------------|--|
| R | Ideas and Content | <input type="checkbox"/> | <input type="checkbox"/> | clearly state the topic of the composition |
| | | <input type="checkbox"/> | <input type="checkbox"/> | focus each paragraph on the topic |
| | | <input type="checkbox"/> | <input type="checkbox"/> | include examples, evidence, and/or explanations to develop each paragraph |
| E | Organization | <input type="checkbox"/> | <input type="checkbox"/> | Paragraph Level: tell things in an order that makes sense |
| | | <input type="checkbox"/> | <input type="checkbox"/> | Report Level: write an introductory paragraph that states the topic and the plan |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use transition topic sentences to connect paragraphs |
| | | <input type="checkbox"/> | <input type="checkbox"/> | write a concluding paragraph that restates the introductory paragraph |
| V | Voice and Audience Awareness | <input type="checkbox"/> | <input type="checkbox"/> | think about the audience and purpose for writing |
| | | <input type="checkbox"/> | <input type="checkbox"/> | write in a clear and engaging way that makes the audience want to read the work |
| I | Word Choice | <input type="checkbox"/> | <input type="checkbox"/> | find a unique way to say things |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use words that are lively and specific to the content |
| S | Sentence Fluency | <input type="checkbox"/> | <input type="checkbox"/> | write complete sentences |
| | | <input type="checkbox"/> | <input type="checkbox"/> | expand some sentences using the steps of Masterpiece Sentences |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use compound sentence elements and compound sentences |
| E | Conventions | <input type="checkbox"/> | <input type="checkbox"/> | capitalize words correctly: capitalize the first word of each sentence |
| | | <input type="checkbox"/> | <input type="checkbox"/> | capitalize proper nouns, including people's names |
| | | <input type="checkbox"/> | <input type="checkbox"/> | punctuate correctly: end sentences with a period, question mark, or exclamation point |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use an apostrophe for possessive nouns and contractions |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use commas and/or semicolons correctly |
| D | | <input type="checkbox"/> | <input type="checkbox"/> | use grammar correctly: use the correct verb tense |
| | | <input type="checkbox"/> | <input type="checkbox"/> | make sure the verb agrees with the subject in number |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use correct spelling |
| I | | <input type="checkbox"/> | <input type="checkbox"/> | |
| | | <input type="checkbox"/> | <input type="checkbox"/> | |
| T | | <input type="checkbox"/> | <input type="checkbox"/> | |
| | | <input type="checkbox"/> | <input type="checkbox"/> | |

Let's Focus: "Twisting a Path of Destruction"

Content Focus
tornadoes

Type of Text
informational

Author's Purpose: _____

Big Ideas

Consider the following Big Idea questions. Write your answer for each question.

Why do tornadoes cause fear in people?

Why do people evacuate for a hurricane but not for a tornado?

Informational Preview Checklist: "Twisting a Path of Destruction" on pages 211–213.

- Title: What clue does it provide about the passage?
- Pictures and Captions: What additional information is added here?
- Headings: What topics will this text include?
- Margin Information: What vocabulary is important to understand this text?
- Maps, Charts, Graphs: Are additional visuals present that will help me understand?

Reading for a Purpose

1. How can a small tornado be more devastating than a large tornado?
2. How is the Fujita scale similar to the Richter scale and hurricane intensity chart? How is it different?
3. Why were tornado death rates elevated in 2011?
4. Do all tornadoes result in death?
5. Where did the deadliest tornado after 1950 occur?
6. What tornado milestones have occurred and when did they occur?
7. What do young children need to know about tornadoes?



Key Passage Vocabulary: "Twisting a Path of Destruction"

Rate your knowledge of the words. Define the words. Draw a picture to help you remember the definition.

| Vocabulary | Knowledge Rating | Definition | Picture |
|------------|------------------|------------|---------|
| span | 0 1 2 3 | | |
| rank | 0 1 2 3 | | |
| occur | 0 1 2 3 | | |
| generate | 0 1 2 3 | | |
| severe | 0 1 2 3 | | |
| develop | 0 1 2 3 | | |
| entire | 0 1 2 3 | | |
| region | 0 1 2 3 | | |

Twisting a Path of Destruction

- A tornado is one of nature's most powerful, unpredictable, and destructive storms. It has the ability to lift houses off their foundations and hurl them considerable distances. A tornado usually starts out
- 5 as a funnel cloud in the sky. Once the funnel cloud makes contact with land, that funnel cloud becomes a tornado. Funnel clouds can be from two to six miles wide, and a tornado's base can **span** from 250 feet to more than two miles. Tornadoes can produce large hail
- 10 and wind gusts of more than 200 miles per hour. The average tornado, however, has maximum wind speeds of 112 miles per hour and travels about one mile before it falls apart. A tornado usually spins in a counterclockwise direction like a hurricane. Once a tornado forms, the
- 15 biggest challenge is predicting its path.

span

to stretch or reach over or across

Tornado Categories

- The Fujita scale (F-Scale) classifies tornadoes by intensity rather than size. Tornadoes can be weak or intense whether they are large or small. The scale
- 20 **ranks** a tornado according to its wind speed, which can range from gale strength to incredible force. The chart shows the six categories of the Fujita scale.

rank

to compare one position with another, often on a scale

The Fujita Scale

| F-Scale Number | Tornado Intensity | Wind Speed (mph) | Description of Damage |
|----------------|-------------------|------------------|---|
| F0 | Gale | 40–72 | Some damage to trees and buildings |
| F1 | Moderate | 73–112 | Damage to roofs, cars moved off roads |
| F2 | Significant | 113–157 | Building frames torn off, large trees uprooted |
| F3 | Severe | 158–206 | Structural damage to buildings, roofs torn off, trees uprooted |
| F4 | Devastating | 207–260 | Houses leveled, vehicles thrown |
| F5 | Incredible | 261–318 | Houses destroyed or lifted from foundation, vehicles thrown through the air, severe structural damage to concrete buildings |

Source: <http://www.tornadoproject.com/fscale/fscale.htm>



Tornado Alley

occur

to take place; to happen

generate

to produce, bring into being, or create

severe

bad or serious

develop

to grow into a more advanced or mature state

entire

whole; total

region

an area with a certain type of land and climate

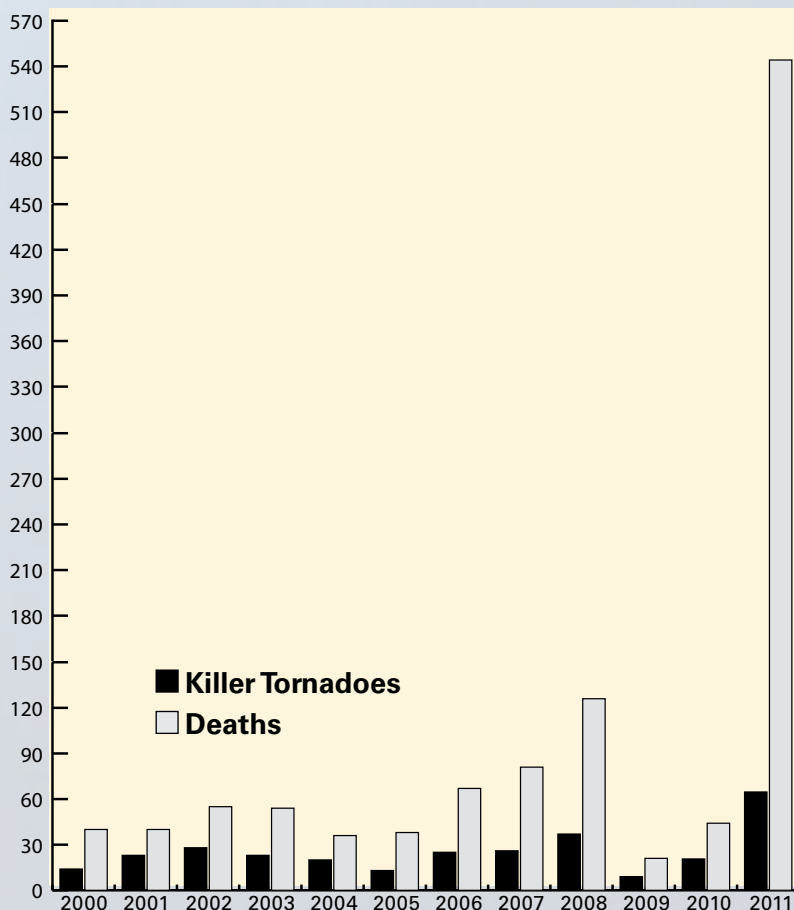
Tornadoes in the United States

The United States has more tornadoes than any nation in the world. During a typical year, more than 1,000 tornadoes **occur** across the continental United States. More than 30 percent of these tornadoes occur in “Tornado Alley.” Most of these tornadoes occur in the spring.

In fact, over 55 percent of a year’s tornadoes occur between the months of April and June, when cool dry air from Canada clashes with warm, moist air from the Gulf of Mexico. These ingredients, when combined with a storm system, **generate severe** thunderstorms and, in some cases, deadly tornadoes. Hundreds of tornadoes **develop** during an average tornado season in the United States. Some bring death and destruction.

Killer Tornadoes

Tornadoes can be weak, strong, or violent. Strong winds and debris can cause power outages, structural damage to buildings, and even death. Violent tornadoes make up only a small percentage of all tornadoes, but they are responsible for two-thirds of all tornado deaths in the United States. These killer tornadoes can last for more than an hour, bringing devastation to an **entire region**. The graph on the next page shows the number of killer tornadoes compared with the number of deaths they caused from 2000 to 2011.



Data from National Oceanic and Atmospheric Administration (NOAA)
www.noaa.gov

Tornado Safety

It is important to heed tornado warnings.

Tornadoes can develop in the blink of an eye, and individuals should pay attention to warning signs such as dark green skies, a loud roaring sound, hail,

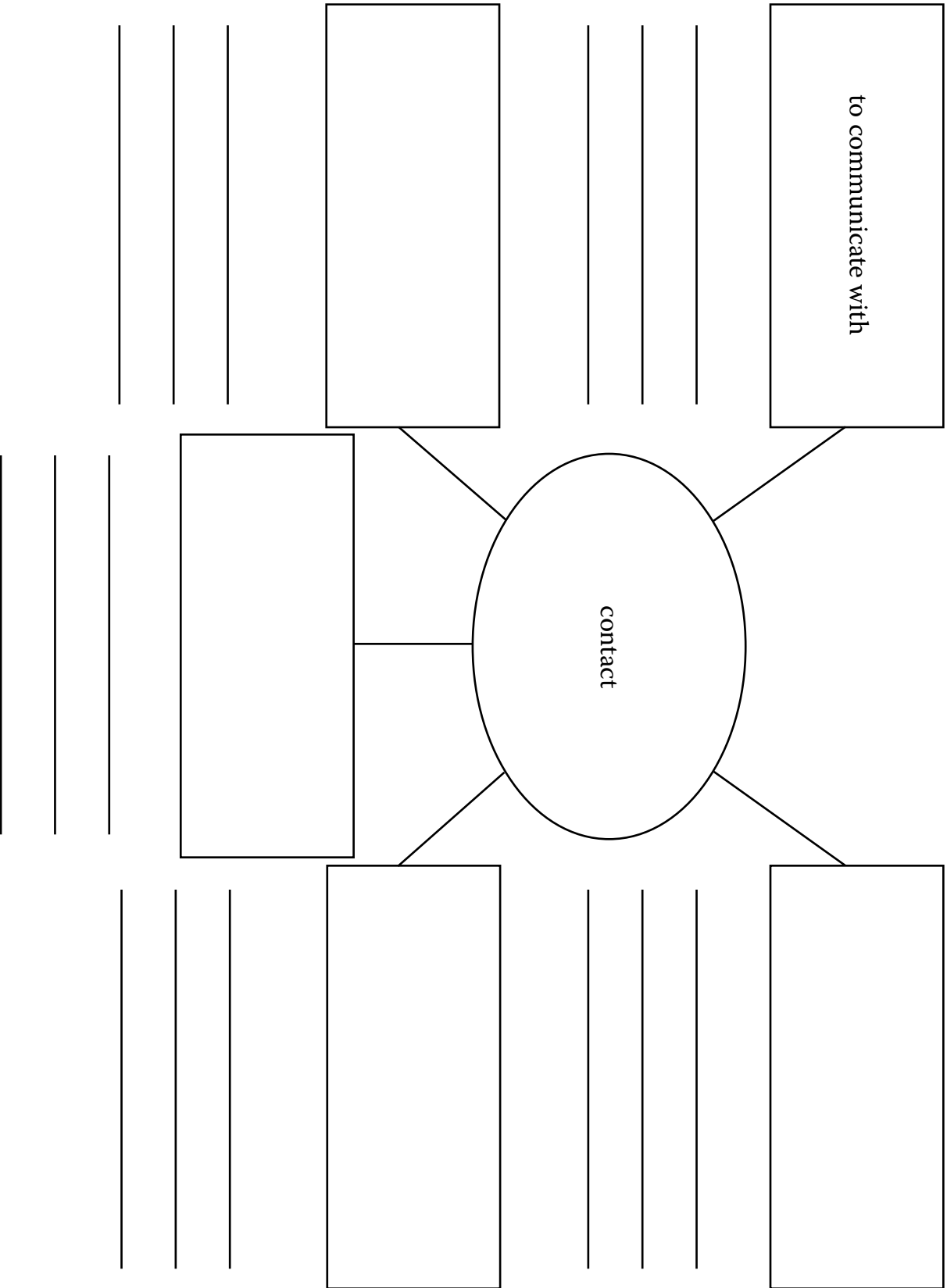
- 50 and a visible funnel cloud. Listening to the radio or television can provide valuable updates on a tornado's development. Individuals should quickly find a safe place to weather the storm. Their lives may depend on it. The safest place is underground in a basement or
- 55 storm shelter. If no underground shelter is available, a room away from windows and with strong structural support is the next safest choice. In many homes, this may be a bathroom. Mattresses, cushions, and sleeping
- 60 bags can provide some protection. When tornado season approaches, experts recommend preparing an emergency kit. The kit should be stocked with flashlights, batteries, bottled water, canned foods, and first aid supplies.

Tornado Milestones

- The most tornadoes in one month occurred in April 2011, with a total of 758 tornadoes, compared with an average April total of 155.
- The most tornadoes occurring over a short period occurred on April 27–28, 2011, with at least 175 tornadoes.
- The most tornadoes in one year occurred in 2011, when 1,625 tornadoes were reported.
- Oklahoma City has been hit by more tornadoes than any other city; the known total is over 100.
- The deadliest tornado was the Tri-State Tornado of March 18, 1925. It claimed the lives of 695 people in 3½ hours. The deadliest of the modern era (since 1950) was on May 22, 2011, when a large F5 tornado crossed Joplin, Missouri, causing 158 direct fatalities.
- The costliest tornado in history was the F5 in Joplin, Missouri, on May 22, 2011, with an estimated \$2.8 billion in damage.
- The highest recorded wind speed was 318 mph in Moore, Oklahoma, on May 3, 1999.

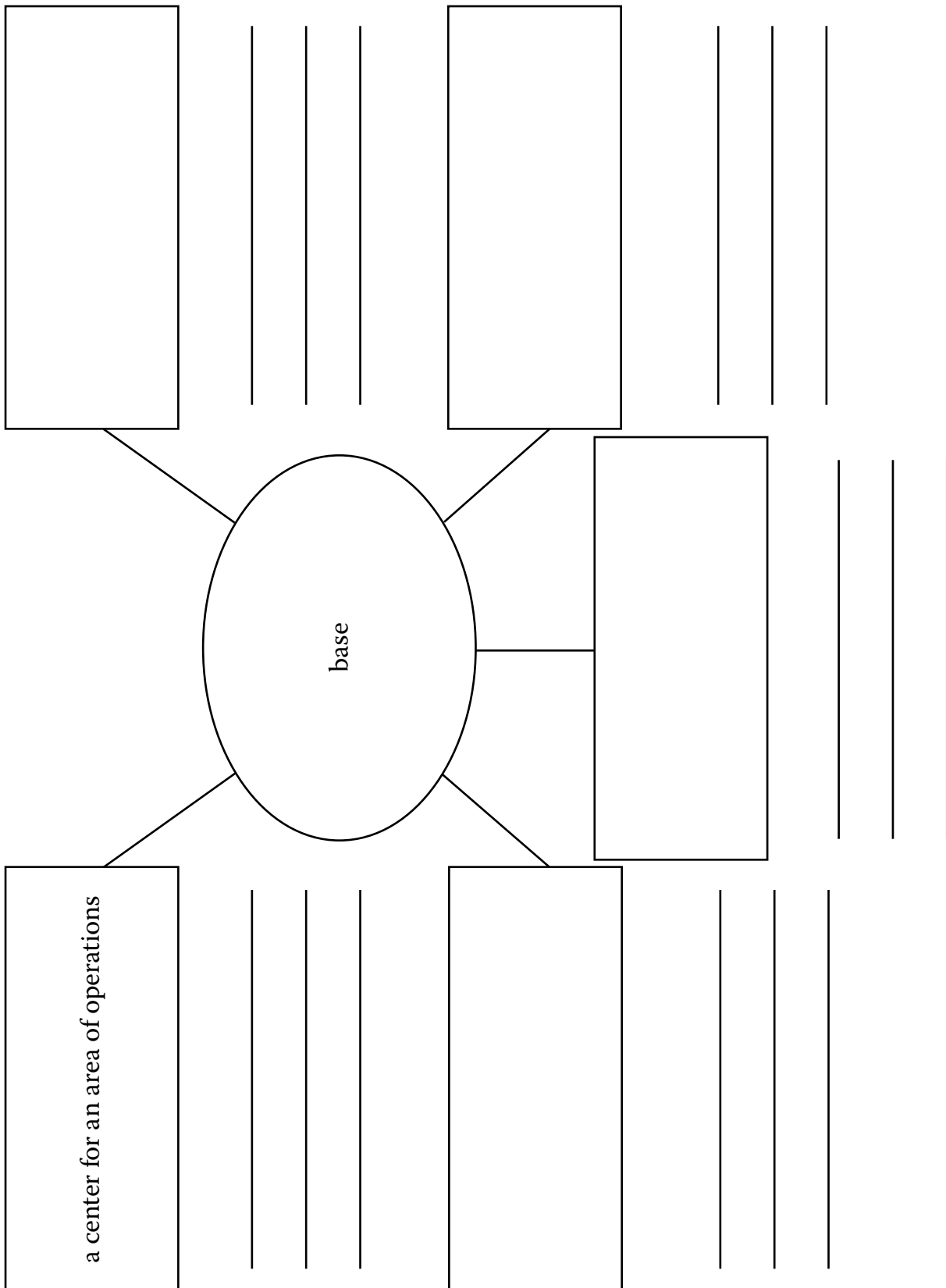
Multiple-Meaning Map

Determine the meanings of the word *contact*. Write the definitions in the boxes. Use the word in a sentence on the lines below each box.



Multiple-Meaning Map

Determine the meanings of the word *base*. Write the definitions in the boxes. Use the word in a sentence on the lines below each box.



Inflectional Ending -es

Add *-es* to the base word. Then, use the new word in a sentence as the designated part of speech. Underline the word in the sentence.

| Base Word | Add -es | Part of Speech | Sentence |
|--------------------------|---------|----------------|--|
| Example: catch | catches | verb | She <u>catches</u> the ball when I throw it. |
| Example: dish | dishes | noun | The <u>dishes</u> have a simple pattern on them. |
| 1. fizz | | verb | |
| 2. ax | | noun | |
| 3. miss | | verb | |
| 4. flash | | verb | |
| 5. beach | | noun | |
| 6. wash | | verb | |
| 7. fish | | verb | |
| 8. box | | noun | |
| 9. reach | | verb | |
| 10. class | | noun | |

Using Inflectional Endings

Read each sentence and the word in parentheses below each line. Choose the appropriate inflectional ending from the box and add it to the word. Write the new word on the line.

| Inflectional Endings | | | | | | |
|----------------------|-----|-----|------|----|-----|-----|
| -ing | -es | -ed | -es' | -s | -’s | -s' |

Example: I prepared a great dish from Mother’s cookbook.
 (prepare) (Mother)

- My mother’s _____ are filled with good _____.
 (cookbook) (dish)
- The _____ seat slides when the driver _____ the brakes.
 (bus) (hit)
- The _____ snack bar _____ many things to eat.
 (train) (sell)
- We were _____ the ball and _____ for the game to start.
 (toss) (wait)
- My dad was _____ the lawn when he stepped on
 _____ toy.
 (mow) (Tom)
- Last year, all of the _____ lockers _____ a good
 cleaning and a coat of paint.
 (boy) (need)
- We _____ at the lake and _____ to reel in a lot of fish.
 (camp) (hope)
- Every time the fly _____ around the _____ nose, the
 cow _____.
 (buzz) (cow) (flinch)
- The wind is _____ through the crack and _____
 up our papers.
 (blow) (mess)
- The _____ new meeting spot is the _____ back step.
 (coach) (school)

Irregular Plural Nouns

| Singular Nouns | Irregular Plural Nouns |
|----------------|------------------------|
| person | people |
| child | children |
| foot | feet |
| man | men |
| mouse | mice |
| louse | lice |
| fish | fish |
| sheep | sheep |
| knife | knives |
| loaf | loaves |

Complete each sentence pair by writing the plural form of the underlined noun on the line.

Example: I asked Tim if I could have one half of his cookie. He broke the cookie into two halves.

- I think I have a cavity in my tooth. The dentist should look at all of my _____.
- We saw a young deer on our lawn. I love _____ because they are so graceful.
- We went to the park today, and a goose honked at me! Then, three other _____ came up to us, wanting to be fed.
- I saw a news story about a thief who gave the bank teller his ID before demanding money. Some _____ are not very smart.
- A leaf fell on my head this morning. I looked up and noticed many _____ falling from the trees.
- My mother is a small woman. My sister and aunt are also small _____.
- My sister gave me a new scarf for my birthday. I have a collection of _____.
- My friend called to tell me about the latest crisis in her love life. She has more _____ than anyone I know!
- Stan just wed his fifth wife. That means he had four _____ before her.
- A louse is a tiny bug that lives on the skin and hair of people and animals. Having _____ can make a person's scalp itch.

Collective Nouns

| Common Collective Nouns | | | |
|-------------------------|--------|--------|-------|
| choir | team | herd | group |
| class | flock | pack | army |
| crowd | family | bundle | party |

Underline the collective noun. Circle the correct verb and/or pronoun in each sentence.

Example: The panel of experts [listen listens] to the presenter.

1. If a large crowd [form forms], people will just have to ignore [it them].
2. Today, the board of directors [decide decides] whether all employees will get a bonus.
3. The band [practice practices] for [its their] next gig.
4. My grandma says a pack of thieves [steal steals] her newspapers.
5. The choir [perform performs] every Thursday if you want to come watch [it them].
6. My boyfriend gave me a bunch of flowers, and [it they] [was were] beautiful.
7. The army [defend defends] our country from attack.
8. The hostess couldn't find a table for the large party of diners because there wasn't a table large enough for [it them].
9. The bundle of diapers [was were] a gift for the expecting mother.
10. The Smith family [is moving are moving] because [it they] can no longer fit in the house on Baker Street.

Idioms

Read each idiom and example sentence. Choose the correct meaning from the right column and write the letter on the line.

| Idiom | Meaning |
|--|--|
| <p>1. waste your breath <i>You're wasting your breath; she's made up her mind and won't change it.</i> _____</p> | A. in trouble |
| <p>2. play with fire <i>If you hang out with those kids, you are playing with fire. They have been in trouble before.</i> _____</p> | B. to think about something before making a decision |
| <p>3. in hot water <i>I am going to be in hot water with my mom. I am late getting home.</i> _____</p> | C. relax |
| <p>4. sleep on it <i>That is a big decision. Let me sleep on it.</i> _____</p> | D. to say or ask something you regret |
| <p>5. put your foot in your mouth <i>Not realizing they broke up last night, I put my foot in my mouth when I asked about his girlfriend.</i> _____</p> | E. when people agree on something |
| <p>6. rock the boat <i>He is a troublemaker and always wants to rock the boat.</i> _____</p> | F. to do something risky or dangerous |
| <p>7. take it easy <i>If you're not feeling well, take it easy today.</i> _____</p> | G. miss a chance or an opportunity |
| <p>8. see eye to eye <i>We see eye to eye on the issue of school uniforms.</i> _____</p> | H. to solve two problems at one time with one action |
| <p>9. miss the boat <i>The coat sale was over on Tuesday; I missed the boat.</i> _____</p> | I. change a peaceful or stable situation |
| <p>10. kill two birds with one stone <i>On my trip to the bank, I'll kill two birds with one stone. I'll deposit my check and get some cash.</i> _____</p> | J. to say something that is ignored or has no effect |

Vocabulary Expansion

Choose a word from the box and write it in the circle. Then, fill in each box with the appropriate information.

| | | | | | | |
|-------------------|------|------------|-------|--------|---------|----------------|
| symbol | rote | compliment | adore | accept | capital | profit |
| Definition | | | | | | Homophone |
| Multiple meanings | | | | | | Compound words |
| Category | | | | | | Related words |
| Attributes | | | | | | Simile |
| Example | | | | | | Metaphor |
| Nonexample | | | | | | Analogy |
| Synonym | | | | | | Idiom |
| | | | | | | Antonym |

Critical Understandings

Review the extended thinking prompts on the Critical Understandings chart or on the poster. Read the prompts following the passage to establish a purpose for reading. Then, read the passage and respond to the prompts.

Earthquakes

Destruction is not always caused by extreme weather. Sometimes, life and property are threatened by other natural disasters.

The ground is usually peaceful, but forces deep within the Earth can suddenly destroy that peacefulness. Seismologists, scientists who study earthquakes, are still learning about these dangerous events. To begin learning about earthquakes, it is necessary to understand the internal structure of our Earth. There is the thin outer crust, which is stiff and can break. There is a middle layer, the mantle, which is much hotter and not quite solid. The center of the Earth is called the core. It is made up of a liquid-like outer core and a solid inner core.

Beneath the soil, rock, and water on the surface of our planet, the Earth is constantly changing. The top layer of the Earth is made of giant sheets of rock, like the pieces of a puzzle. The pieces of rock, called plates, make up the continents and ocean floors. Where the edges of the plates come together, there are often cracks and gaps called faults. Underneath the plates, the Earth is very hot. It is so hot that rock melts into a liquid called magma. The plates float on top of this liquid magma. The magma is always moving, and it drags the plates with it.

Seismologists believe that their theory of plate tectonics explains why earthquakes happen. The plates usually move very slowly. Sometimes, large pieces of the plates get caught. The plates keep trying to move, but other large blocks of rock hold them back. The pressure and energy build up. Then, suddenly, the plates give way, releasing the built-up pressure and energy. The plates jerk forward, and the ground shakes. Far above, on the surface, people feel an earthquake.

The damage and loss of life sustained during an earthquake result from falling structures and flying glass and objects. In certain areas, an earthquake can trigger mudslides. Wet earth slides down mountain slopes and can bury habitations below. An earthquake at sea can cause a tsunami, a series of damaging waves that ripple outward from the earthquake epicenter and flood coastal cities.

Scientists measure the strength of earthquakes on an instrument called a seismograph. Each earthquake is given a number from the Richter scale depending on its strength. Each number on the Richter scale indicates an earthquake is 10 times as strong as for the preceding number. A 6.0 earthquake is 10 times as strong as a 5.0 earthquake. The largest earthquake ever recorded measured 9.5 on the Richter scale.

Seismologists use instruments that allow them to see patterns along certain faults. These patterns indicate how likely it is that a major earthquake will happen along those faults, but it is impossible to say when. The next major earthquake could occur today, tomorrow, or 50 years from now.

Critical Understandings (cont.)

1. **Create** a model of the structure of the Earth. Label each of the four layers.

2. **Apply** the theory of plate tectonics to earthquakes.

3. **Prove** that a 6.0 earthquake is 100 times as strong as a 4.0 earthquake.

Critical Understandings (*cont.*)

4. **Prove** that scientists can predict where earthquakes occur but not when.

5. **Create** a survival plan for the next earthquake.

Sentence Dictation: Subject and Object Pronouns

Part A

Listen to each sentence and then repeat it. Write the sentence on the line. Circle the subject and object pronouns. Sort the pronouns in the chart below.

1. _____
2. _____
3. _____
4. _____
5. _____

| Subject Pronouns | Object Pronouns |
|------------------|-----------------|
| | |
| | |
| | |
| | |

Part B

Use all the pronouns in the chart in as few sentences as possible. You may write no more than four sentences. Underline the pronouns.

1. _____
2. _____
3. _____
4. _____

Critical Understandings

Read the prompts following the passage to establish a purpose for reading. Then, read the passage and respond to the prompts.

Frightening Powers of Nature

Earthquakes, volcanoes, and tsunamis are grim reminders of the power of nature. Earthquakes and volcanoes cause death and destruction. When they happen underwater, they can also cause deadly events known as tsunamis.

Earthquakes are a result of the movement of the Earth's crust. Volcanic eruptions are caused by the same thing. Volcanoes erupt all over the world. The danger and destruction of the eruptions vary based on how close to the volcano people live. The lava from a volcano can travel more than 30 miles. Some eruptions aren't even heard. But sometimes whole cities are buried under the lava and ashes. Parícutin is a volcano in Mexico. It began erupting in the 1940s and continued for nine years. In its path of destruction lay the city of Michoacán, which was completely buried in lava and ash. Mount Vesuvius is a volcano in Italy. Nearly two thousand years ago, an eruption of Vesuvius buried the city of Pompeii. Vesuvius has erupted many times since then and is still active today. For the three million people living near this dangerous volcano, the fear is constant.

The word *tsunami* is a Japanese word that means "harbor wave." It originated with Japanese fishermen who would return to port to find their towns destroyed by unusually large ocean waves that they hadn't even noticed while out at sea. Tsunamis can be devastating when they occur. Fortunately, they are very rare. There are usually six major tsunamis every one hundred years worldwide.

Earthquakes on the ocean floor cause most tsunamis. Underwater volcanic explosions also cause tsunamis. Not every earthquake or volcanic eruption in or near the ocean causes a tsunami. It depends on the strength of the earthquake and the kind of movement that occurs in the Earth's crust. An earthquake has to measure at least 6.75 on the Richter scale to result in a tsunami.

Low-lying coastlines in areas where earthquakes are common have the greatest risk of tsunamis. The Ring of Fire is a line of volcanoes stretching around the entire Pacific Ocean. Where there are volcanoes, frequent earthquakes occur with the movement of the Earth's crust. Although we can't predict the exact time or location of an earthquake, we can estimate when an area is overdue for one.

Critical Understandings (cont.)

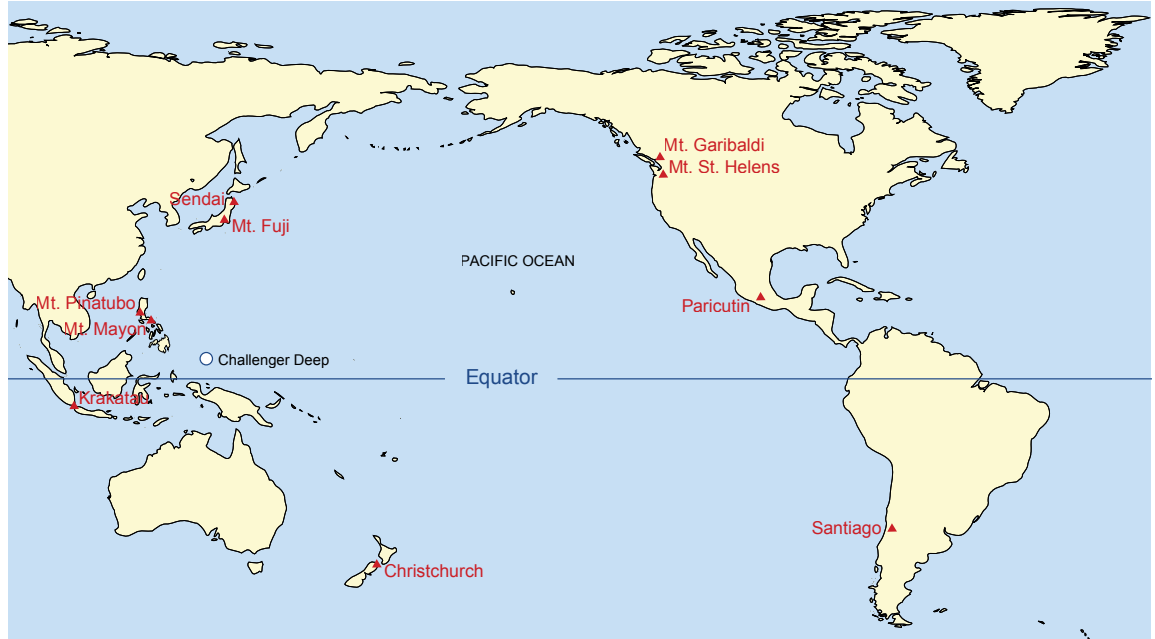
1. **Apply** what you learned about earthquakes to tsunamis.

2. **Prove** that not every earthquake near the ocean causes a tsunami.

3. **Prove** that tsunamis occur near volcanoes.

Critical Understandings (cont.)

4. Use a highlighter to create a Ring of Fire on the diagram below.



5. **Apply** your knowledge of volcanoes, earthquakes, and tsunamis to determine the best place to build a home. Describe this place.

Ask and Answer Questions

Reread “Twisting a Path of Destruction.” After each section, write a question or prompt for your partner to answer using question or direction words that you have learned so far. Try not to use the same word twice. Be prepared to answer your questions orally. Use the Critical Understandings chart on page 18 or the poster to help you with the prompts.

Introduction

What?

Draw conclusions

1. _____

Tornado Categories

How?

Apply

2. _____

The Fujita Scale (chart)

Compare

Contrast

3. _____

Tornadoes in the United States

Where?

Create

4. _____

Killer Tornadoes

When?

Prove

5. _____

Tornado Safety

Why?

Assess

6. _____

Passage Comprehension

Underline the direction word in each prompt. Then, respond to each prompt using a complete sentence. Provide line numbers for the text evidence.

1. Prove that a small tornado can be more devastating than a large tornado.

Text Evidence: _____

2. Apply your knowledge of the Fujita scale, hurricane intensity chart, and Richter scale to determine their similarities and differences.

Text Evidence: _____

Passage Comprehension (cont.)

3. Apply information from the margin and graph in “Twisting a Path of Destruction” to determine why the death rate was elevated in 2011.

Text Evidence: _____

4. Prove that many tornadoes do not result in death.

Text Evidence: _____

5. Prove that the deadliest tornado since 1950 occurred in Joplin, Missouri.

Text Evidence: _____

Passage Comprehension (*cont.*)

6. Create a timeline for Tornado Milestones.

Passage Comprehension (cont.)

7. Create a tornado awareness poster for younger children.

Define It

Determine the category and attributes of each word. Then, write the definition.

| Word | | Category | | Attributes |
|--------|---|----------|---|------------|
| nation | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|--------|---|----------|---|------------|
| debris | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|---------|---|----------|---|------------|
| warning | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|------|--|----------|--|------------|
| | | | | |

Definition: _____

Analogies

Part A

Read each analogy. Determine whether it is a synonym analogy or an antonym analogy. Underline the correct answer.

- | | | |
|-----------------------------------|-----------------|-----------------|
| 1. quick : fast :: small : little | synonym analogy | antonym analogy |
| 2. awake : asleep :: big : little | synonym analogy | antonym analogy |
| 3. left : right :: day : night | synonym analogy | antonym analogy |
| 4. car : auto :: thin : skinny | synonym analogy | antonym analogy |
| 5. speak : talk :: sly : sneaky | synonym analogy | antonym analogy |
| 6. dry : wet :: out : in | synonym analogy | antonym analogy |
| 7. job : work :: happy : glad | synonym analogy | antonym analogy |
| 8. small : large :: pull : push | synonym analogy | antonym analogy |
| 9. wealthy : rich :: quit : stop | synonym analogy | antonym analogy |
| 10. off : on :: last : first | synonym analogy | antonym analogy |

Analogies (cont.)**Part B**

Read each analogy and complete it with words from the word bank. Decide whether each one is a synonym or antonym analogy and underline the correct answer.

Word Bank

| | | | | | | |
|-------|------|--------|-------|------|------|------|
| thick | drag | yes | quick | long | sick | stop |
| on | quit | sharp | herd | last | fast | shut |
| hit | down | mother | mug | slow | grin | push |

- off : _____ :: pull : _____ synonym analogy antonym analogy
- _____ : flock :: _____ : end synonym analogy antonym analogy
- no : _____ :: short : _____ synonym analogy antonym analogy
- _____ : go :: fast : _____ synonym analogy antonym analogy
- closed : _____ :: smile : _____ synonym analogy antonym analogy
- dull : _____ :: _____ : father synonym analogy antonym analogy
- _____ : ill :: cup : _____ synonym analogy antonym analogy
- thin : _____ :: _____ : up synonym analogy antonym analogy
- pull : _____ :: _____ : stop synonym analogy antonym analogy
- _____ : _____ :: _____ : smack synonym analogy antonym analogy

Masterpiece Sentences: Stage 6

Use the steps to write a polished sentence.

| Stage | Process | Questions to Answer | Sentence |
|---|---|---|----------|
| Stage 1: Prepare Your Canvas | Choose a noun for the subject. Choose a verb for the predicate. Choose a noun for the direct object. (optional) | Who or what did it? What did they do? What did they do it to? | |
| Stage 2: Paint Your Predicate | Tell more about what happened. | When? Where? How? | |
| Stage 3: Move the Predicate Painters | Create a different sentence structure. | | |
| Stage 4: Paint Your Subject | Tell more about the subject. | Which one? What kind? How many? | |
| Stage 5: Paint Your Words | Select words or phrases and replace them with more descriptive words or phrases. | | |
| Stage 6: Finishing Touches | Move sentence parts, check spelling, and check punctuation. | | |

Sentence Structure

Use the patterns below to create sentences. The patterns represent the required components for each sentence, but additional components can be added. Write the sentence on the lines, underlining the designated components within each sentence.

1. where + subject + which one + predicate

2. subject + conjunction + subject + predicate + direct object

3. subject + predicate + conjunction + subject + predicate

4. when + what kind + subject + predicate + conjunction + predicate

5. what kind + subject + predicate + predicate nominative

6. when + subject + conjunction + subject + predicate + predicate adjective
+ conjunction + predicate adjective

Close Reading

Read the text.

Twisting a Path of Destruction



A tornado is one of nature's most powerful, unpredictable, and destructive storms. It has the ability to lift houses off their foundations and hurl them considerable distances. A tornado usually starts out as a funnel cloud in the sky. Once the funnel cloud makes contact with land, that funnel cloud becomes a tornado. Funnel clouds can be from two to six miles wide, and a tornado's base can **span** from 250 feet to more than two miles. Tornadoes can produce large hail and wind gusts of more than 200 miles per hour. The average tornado, however, has maximum wind speeds of 112 miles per hour and travels about one mile before it falls apart. A tornado usually spins in a counterclockwise direction like a hurricane. Once a tornado forms, the biggest challenge is predicting its path.



Tornado Categories

The Fujita scale (F-Scale) classifies tornadoes by intensity rather than size. Tornadoes can be weak or intense whether they are large or small. The scale **ranks** a tornado on its wind speed, which can range from gale strength to incredible force. The chart shows the six categories of the Fujita scale.



The Fujita Scale

| F-Scale Number | Tornado Intensity | Wind Speed (mph) | Description of Damage |
|----------------|-------------------|------------------|---|
| F0 | Gale | 40–72 | Some damage to trees and buildings |
| F1 | Moderate | 73–112 | Damage to roofs, cars moved off roads |
| F2 | Significant | 113–157 | Building frames torn off, large trees uprooted |
| F3 | Severe | 158–206 | Structural damage to buildings, roofs torn off, trees uprooted |
| F4 | Devastating | 207–260 | Houses leveled, vehicles thrown |
| F5 | Incredible | 261–318 | Houses destroyed or lifted from foundation, vehicles thrown through the air, severe structural damage to concrete buildings |

Source: <http://www.tornadoproject.com/fscale/fscale.htm>

Close Reading (*cont.*)

Tornadoes in the United States



The United States has more tornadoes than any nation in the world.



During a typical year, more than 1,000 tornadoes **occur** across the continental United States. More than 30 percent of these tornadoes occur in “Tornado Alley.” Most of these tornadoes occur in the spring.



20 In fact, over 55 percent of a year’s tornadoes occur between the months of April and June, when cool dry air from Canada clashes with warm, moist air from the Gulf of Mexico. These ingredients, when combined with a storm system, **generate severe** thunderstorms and, in some cases, deadly tornadoes. Hundreds of tornadoes **develop** during an average tornado



25 season in the United States. Some bring death and destruction.

Killer Tornadoes



Tornadoes can be weak, strong, or violent. Strong winds and debris can cause power outages, structural damage to buildings, and even death.



Violent tornadoes make up only a small percentage of all tornadoes, but they are responsible for two-thirds of all tornado deaths in the United

30 States. These killer tornadoes can last for more than an hour, bringing devastation to an **entire region**. The graph on the next page shows the number of killer tornadoes compared with the number of deaths they caused from 2000 to 2011.

Close Reading (*cont.*)

Tornado Safety



It is important to heed tornado warnings. Tornadoes can develop in the blink of an eye, and individuals should pay attention to warning signs such as dark green skies, a loud roaring sound, hail, and a visible funnel cloud. Listening to the radio or television can provide valuable updates on a tornado's development. Individuals should quickly find a safe place to weather the storm. Their lives may depend on it. The safest place is 40 underground in a basement or storm shelter. If no underground shelter is available, a room away from windows and with strong structural support is the next safest choice. In many homes, this may be a bathroom. Mattresses, cushions, and sleeping bags can provide some protection. When tornado season approaches, experts recommend preparing an 45 emergency kit. The kit should be stocked with flashlights, batteries, bottled water, canned foods, and first aid supplies.

Tornado Milestones



- The most tornadoes in one month occurred in April 2011, with a total of 758 tornadoes, compared with an average April total of 155.
- 50 • The most tornadoes occurring over a short period occurred on April 27–28, 2011, with a total of 175 tornadoes.
- The most tornadoes in one year occurred in 2011, when 1,625 tornadoes were reported.
- Oklahoma City has been hit by more tornadoes than any other city; the known total is over 100.
- 55 • The deadliest tornado was the Tri-State Tornado of March 18, 1925. It claimed the lives of 695 people in 3½ hours. The deadliest of the modern era (since 1950) was on May 22, 2011, when a large F5 tornado crossed Joplin, Missouri, causing 158 direct fatalities.
- 60 • The costliest tornado in history was the F5 in Joplin, Missouri, on May 22, 2011, with an estimated \$2.8 billion in damage.
- The highest recorded wind speed was 318 mph in Moore, Oklahoma, on May 3, 1999.

Fury

While staring at the fields my own hands had plowed
The atmosphere thickened with fierce pelting rain.
Then, the rumbling of what sounded like trains through a crowd,
Raised the hairs on my neck and alerted my brain.

5 With haste and alarm I watched the storm unfurl
A deep muddy ditch was my shelter from fear.
The sky then transformed to a menacing swirl
And around me spun objects that I once held so dear.

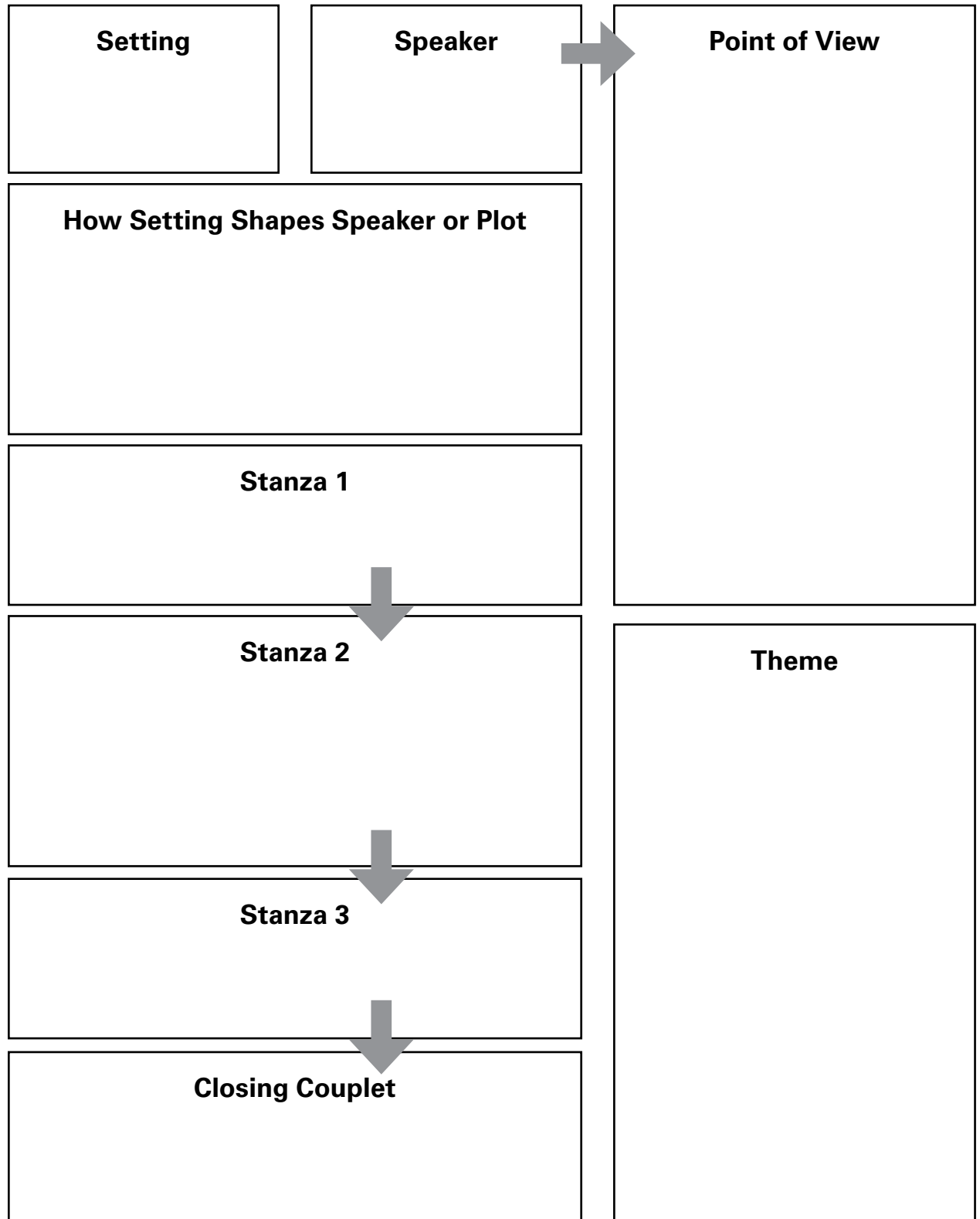
While pleading with nature for a safe, rapid end
10 She answered, sending tractors in a vertical shot.
Then, without warning, I heard eery silence descend.
I stood on weak knees, body bloodied and mind wrought.

Looking up to the heavens, filled with rage and deep grief,
I cursed what was stolen by the storm like a thief.

Sonnet Elements Map

Complete the map.

Title: _____



Compare and Contrast Firsthand and Secondhand Accounts

Write details from each text that relate to the topic in the first column.

| Information about . . . | In "Twisting a Path of Destruction" | In "Fury" |
|--------------------------------------|-------------------------------------|-----------|
| the kinds of damage a tornado can do | | |
| tornado warning signs | | |
| where to take shelter | | |
| how tornadoes affect people | | |

Compare and Contrast Firsthand and Secondhand Accounts (*cont.*)

Now, draw some conclusions about the information you wrote in the chart on the preceding page.

1. How does the information given in the two accounts differ?

2. How does the focus of the secondhand account differ from the focus of the firsthand account?

3. Look at the visual elements of each text. How do they contribute to the mood or tone of the text?

Analyze Compare and Contrast Paragraphs

Read the compare and contrast paragraphs. Circle the words that signal similarities in the compare paragraph and the words that signal differences in the contrast paragraph. Then, underline transition words that help the writer move from one similarity or difference to the next.

| Words Used to Compare | | Words Used to Contrast | |
|-----------------------|-----------|------------------------|-------------------|
| alike | similar | different | more . . . than |
| and | both | but | on the other hand |
| also | too | however | in contrast |
| just as | in common | unlike | vary |

Compare Paragraph

The Internet and print materials are alike in some ways. First, both the Internet and print media can be used to find information on everyday topics. People who want a telephone number for a business can look for it on the Internet. They can also use a phone book, which is print material. If people want the schedule for the movies for Saturday night, they can look up the times in the newspaper and on the Internet. What if people are looking for directions to get someplace? They can buy a map to see how to get there. They can also find a map on the Internet. Second, both the Internet and print media can be used to do research for school. For example, students can read magazines, newspapers, or even books on the Internet, just as they can in print. Students can find encyclopedias and dictionaries online too. If they want information about a person or a place or need to know the meaning of a word, people can choose between using a computer and looking up the information in a book.

Analyze Compare and Contrast Paragraphs (cont.)**Contrast Paragraph**

The Internet and print materials also have many differences. First, people often can find more information on the Internet than they can in print media. For example, in a phone book, people can find some basic information about a place to order pizza, but on the Internet, they can find a lot more information. The Internet provides the telephone number of the restaurant, as well as the address and the hours it is open. People may also be able to read the pizza menu and look at a map to see how to get to the restaurant. Second, students can often find information they need for school faster on the Internet. It can take them a long time to find information for a report by looking through books. In contrast, they can usually find a lot of information quickly on the Internet. Although students still have to read the information, they can search for it much faster. That's because the Internet provides information from so many different sources.

Vocabulary Expansion

Choose a word from the box and write it in the circle. Then, fill in each box with the appropriate information.

praise minor censor attire principle reign reek

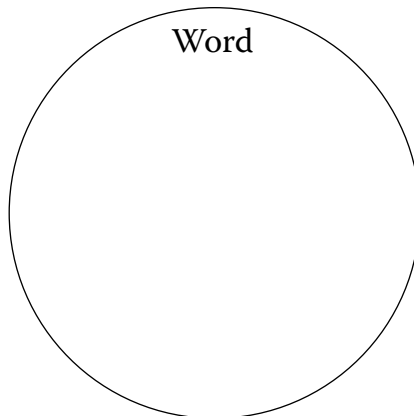
Definition

Homophone

Multiple meanings

Compound words

Category



Related words

Attributes

Simile

Example

Metaphor

Nonexample

Analogy

Synonym

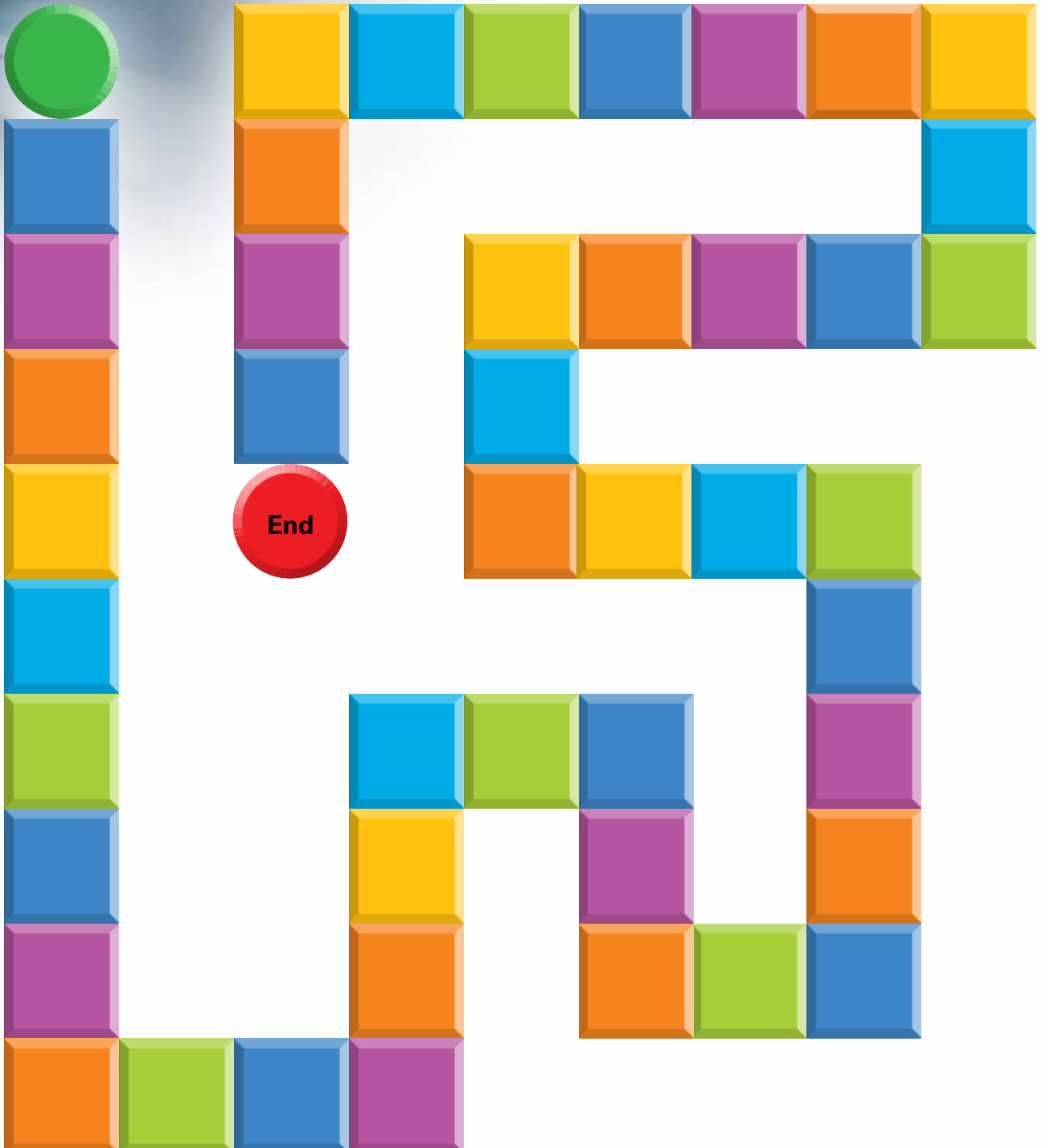
Antonym

Idiom

Sentence Game

Draw a card from the pile. Use the element shown on the card to generate a complete sentence. If you use the element correctly, advance your marker one space.

Start Here!



Prepare to Write

Part A. Study the Prompt

Read the prompt. Identify the topic, directions, and purpose for writing.

Write a multiparagraph essay that analyzes the similarities and differences between tornadoes and hurricanes. Use information from “Hurricane!” (pages 165–167) and “Twisting a Path of Destruction” to make comparisons and contrasts.

Topic: _____

Directions: _____

Purpose for writing: _____

Part B. Write an Introductory Paragraph: Topic Sentence + Elaboration

Write an opening paragraph that begins with a topic sentence. Add sentences that frame the similarities and differences to be analyzed.

Prepare to Write (*cont.*)

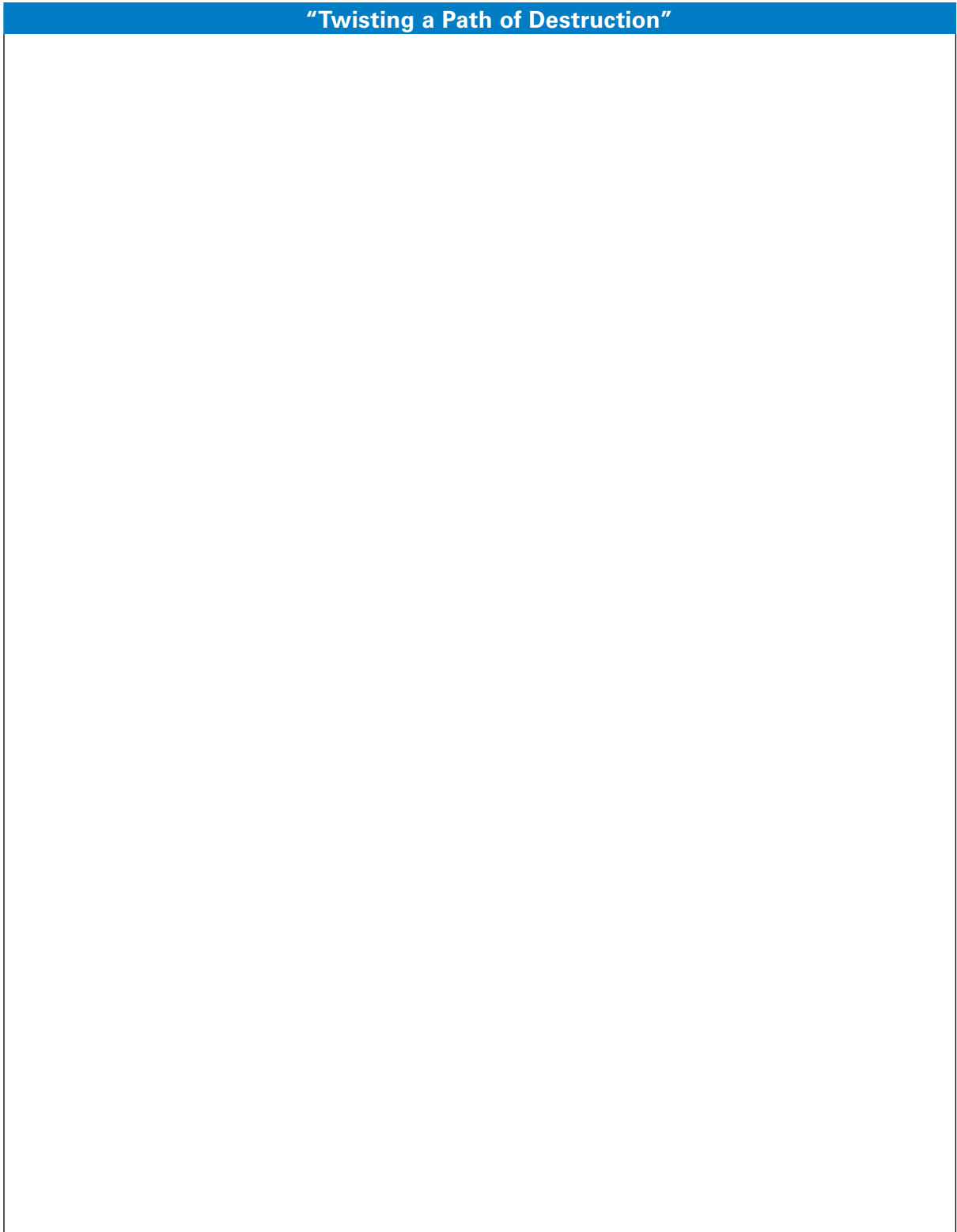
Part C. Write a Concluding Paragraph: Conclusion Sentence + Summarize

Write a closing paragraph that begins with a concluding sentence. Summarize the commonalities and differences between the two types of storms.

Take Notes: Tornadoes and Hurricanes

Take notes about “Twisting a Path of Destruction” that will help you respond to the prompt. Add important information about hurricanes from Unit 10, Lesson 7. Then, underline or highlight shared traits in one color and contrasting traits in another color.

“Twisting a Path of Destruction”



Take Notes: Tornadoes and Hurricanes (*cont.*)

"Hurricane!"

Six Traits of Writing: Expository

| | Ideas and Content | Organization | Voice and Audience Awareness | Word Choice | Sentence Fluency | Language Conventions |
|----------|---|--|---|---|--|---|
| 4 | The thesis is very clear and well focused. Supporting details make the paper very easy to understand and interesting. | Ideas are very clearly organized. All parts of the essay (introduction, body, and conclusion) work together to support the thesis. | The writer's voice is distinctive and shows an interest in the topic. The writer knows who his or her audience is. | Words are used correctly and are very well chosen. They create pictures in the reader's mind. | Sentences have an easy flow and rhythm. Transitions are very smooth. | There are no grammar errors. There are few or no errors in spelling, capitalization, or punctuation. |
| 3 | The thesis is clear. Supporting details make the paper easy to understand. | Ideas are clearly organized. The paper includes all parts of an essay (introduction, body, and conclusion). | The writer's voice is natural and shows an interest in the topic. The writer knows who his or her audience is. | Words are used correctly. Some words may be a bit general. | Sentences are formed correctly and are varied in structure. Transitions are clear. | There are no major grammar errors. There are few errors in spelling, capitalization, or punctuation. |
| 2 | The thesis is not clear. The ideas are somewhat developed, but there are only a few details. | Ideas are fairly well organized. The paper includes all parts of an essay (introduction, body, and conclusion). | The writer's voice is natural, but the writer is not fully engaged in the topic. At times, the writer's viewpoint may be vague. | Most words are used correctly. A few words are too general. Some words are repeated. | Sentences are formed correctly, although they may be similar in structure. Most transitions are clear. | There are a few grammar errors. There are a few errors in spelling, capitalization, or punctuation. |
| 1 | The thesis of the paper is unclear or missing. The paper is poorly developed and/or confusing. | Ideas are not clearly organized. The paper may be missing an introduction or a conclusion. | The writer seems uninterested in the topic and unaware of his or her audience. | Most words are used incorrectly, many are too general or frequently repeated. | The sentences do not flow well and lack structure. They are short and choppy or long and confusing. | There are many grammar and/or spelling errors. There are many errors in capitalization and punctuation. |

The Writer's Checklist

| Trait | | Yes | No | Did the writer . . . ? |
|----------|-------------------------------------|--------------------------|--------------------------|---|
| R | Ideas and Content | <input type="checkbox"/> | <input type="checkbox"/> | clearly state the topic of the composition |
| | | <input type="checkbox"/> | <input type="checkbox"/> | focus each paragraph on the topic |
| | | <input type="checkbox"/> | <input type="checkbox"/> | include examples, evidence, and/or explanations to develop each paragraph |
| E | Organization | <input type="checkbox"/> | <input type="checkbox"/> | write an introduction that “hooks” the reader’s attention |
| | | <input type="checkbox"/> | <input type="checkbox"/> | write a strong thesis statement |
| | | <input type="checkbox"/> | <input type="checkbox"/> | organize the essay in block or point-by-point format |
| | | <input type="checkbox"/> | <input type="checkbox"/> | include similarities and differences in the thesis statement |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use compare and contrast words and phrase to link ideas |
| | | <input type="checkbox"/> | <input type="checkbox"/> | restate the thesis statement in the conclusion |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use summaries, quotations, or paraphrases from the texts |
| I | Voice and Audience Awareness | <input type="checkbox"/> | <input type="checkbox"/> | think about the audience and purpose for writing |
| | | <input type="checkbox"/> | <input type="checkbox"/> | write in a clear and engaging way that makes the audience want to read the work |
| S | Word Choice | <input type="checkbox"/> | <input type="checkbox"/> | find a unique way to say things |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use words that are lively and specific to the content |
| E | Sentence Fluency | <input type="checkbox"/> | <input type="checkbox"/> | write complete sentences, avoiding fragments and run ons |
| | | <input type="checkbox"/> | <input type="checkbox"/> | expand some sentences using the steps of Masterpiece Sentences |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use compound sentence elements and compound sentences |
| E | Conventions | <input type="checkbox"/> | <input type="checkbox"/> | capitalize words correctly: |
| | | <input type="checkbox"/> | <input type="checkbox"/> | capitalize appropriate words in titles |
| | | <input type="checkbox"/> | <input type="checkbox"/> | capitalize proper nouns, including people’s names |
| | | <input type="checkbox"/> | <input type="checkbox"/> | punctuate correctly: |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use quotations, italics, or underlining for titles |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use an apostrophe for possessive nouns and contractions |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use commas and/or semicolons correctly |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use punctuation for effect |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use grammar correctly: |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use the correct verb tenses |
| T | | <input type="checkbox"/> | <input type="checkbox"/> | make sure the verb agrees with the subject in number |
| | | <input type="checkbox"/> | <input type="checkbox"/> | use correct spelling |

Let's Focus: "The Gorgon's Head"**Content Focus**

mythology

Type of Text

literature—myth

Author's Purpose: _____**Big Ideas**

Consider the following Big Idea questions. Write your answer for each question.

Why did people create myths?

How are myths relevant to modern times?

Narrative Preview Checklist: "The Gorgon's Head" on pages 259–266.

- Title: What clue does it provide about the passage?
- Pictures: What additional information is added here?
- Margin Information: What vocabulary is important to understand this text?

Reading for a Purpose

1. Why did Perseus accept the king's request to bring him Medusa's head?
2. Why do Hermes and Athena help Perseus, and was it a good decision?
3. What do we know about Perseus based on his dealings with the Three Gray Women?
4. Why does Perseus think Hermes has magical powers?
5. What is the value of the gifts Perseus received from the Nymphs?
Could he have succeeded without them?
6. How did Perseus feel when he faced Medusa?
7. How else could the story have ended?

Key Passage Vocabulary: "The Gorgon's Head"

Rate your knowledge of the words. Define the words. Draw a picture to help you remember the definition.

| Vocabulary | Knowledge Rating | Definition | Picture |
|-------------|------------------|------------|---------|
| image | 0 1 2 3 | | |
| undertake | 0 1 2 3 | | |
| intelligent | 0 1 2 3 | | |
| proceed | 0 1 2 3 | | |
| recover | 0 1 2 3 | | |
| invisible | 0 1 2 3 | | |
| perceive | 0 1 2 3 | | |
| enormous | 0 1 2 3 | | |

The Gorgon's Head



After being set adrift at sea in a box, Perseus and his mother, Danae, had been rescued by a kind fisherman. The fisherman's brother was the evil king of the island of Seriphos. To show his thanks, Perseus

5 accepted a dangerous mission given to him by the king. Hoping that Perseus would never return, the king sent him to kill a monster and return with its head. The story begins as Perseus starts his journey to slay the terrible Gorgon, Medusa.

- 10 Perseus feared he was more likely to become a stone **image** than to bring back the head of Medusa with its snaky locks. Knowing he had **undertaken** a dangerous task, Perseus left without saying a word to his mother. He took his shield and his sword, and
- 15 crossed over from the island to the mainland. He sat down to gather his thoughts and heard a voice.

"Perseus," said the voice, "why are you sad?"

- He lifted his head from his hands, and there was a stranger. He was a brisk, **intelligent**, and remarkably
- 20 shrewd-looking young man. He had on a strange-looking cap and shoes with little wings. Perseus wiped his eyes, and quickly answered the stranger.

"I am not so very sad," said he, "only thoughtful about an adventure that I have undertaken."

image

the form or appearance of someone or something

undertake

attempt; to take on a task

intelligent

smart; reflecting good judgment or sound thought

25 “Oho!” answered the stranger. “I have helped a good many young men through difficult adventures. Perhaps you may have heard of me. I have more names than one; but the name of Hermes suits me as well as any other. Tell me your troubles. We will talk the matter
30 over, and see what can be done.”

After hearing Perseus’s story, Hermes exclaimed, “I am the very person to help you, if anybody can. My sister and I will do our utmost to bring you safely through your adventure.”

35 “Your sister?” repeated Perseus.

“Yes, my sister Athena,” said the stranger. “She is very wise, I promise you; and as for myself, I generally have all my wits about me. If you show yourself bold and cautious, and follow our advice, you need not fear
40 being turned into a stone image. First of all, you must polish your shield until it shines like a mirror.”

Deciding that Hermes knew better than himself, Perseus immediately set to work. He scrubbed the shield and soon it shone like the moon at harvest time.
45 Hermes looked at it with a smile. Then, taking off his own short and crooked sword, he gave it to Perseus to wear.

“No sword but mine will answer your purpose,” he stated. “The blade will cut through iron and brass as
50 easily as through the slenderest twig. The next thing is to find the Three Gray Women, who will tell us where to find the Nymphs.”

“The Three Gray Women!” cried Perseus, “Pray who may the Three Gray Women be?”

55 “They are three very strange old ladies,” said Hermes, laughing. “They have but one eye among them, and only one tooth. Moreover, you must find them out by starlight, or in the dusk of the evening. They never show themselves by the light of the sun or
60 the moon.”

He added, “There are other things to be done before you can find your way to the Gorgons. But after we meet the Three Gray Women, you may be sure that the Gorgons are not far away.”

65 They set out and walked at a brisk pace; so brisk, indeed, that Perseus found it rather difficult to keep up with his nimble friend Hermes. To say the truth, he had a suspicion that Hermes had a pair of wings on his cap along with wings on his shoes! When he looked
70 straight at Hermes, he only saw an odd kind of cap. The twisted staff was evidently a great convenience to Hermes. It enabled him to **proceed** so fast that Perseus, though a remarkably fit young man, began to feel out of breath.

75 “Here!” cried Hermes, at last, “take you the staff, for you need it a great deal more than I. Are there no better walkers than you in the island of Seriphos?”

“I could walk pretty well,” said Perseus, glancing slyly at his companion’s feet, “if only I had a pair of
80 winged shoes.”

“We must see about getting you a pair,” answered Hermes.

The staff helped Perseus tremendously. In fact, the stick seemed to be alive in his hand, and to lend some
85 of its life to Perseus.

They walked and talked until twilight. Suddenly Hermes whispered, “This is just the time and place to meet the Three Gray Women. Be careful that they do not see you before you see them. Though they have but
90 a single eye among the three, it is as sharp-sighted as a half dozen common eyes.”

“But what must I do,” asked Perseus, “when we meet them?”

Hermes explained to Perseus how the Three Gray
95 Women managed with their one eye. They were in the habit of changing it from one to another, as if it were a pair of spectacles. At the instant when the eye was passing from hand to hand, none of the poor old ladies was able to see a wink. That was when Perseus
100 was to act.

proceed

to begin and carry on an action or movement

As Perseus looked earnestly through the evening dusk, he spotted the Three Gray Women. He discovered that they had long gray hair and, as they came nearer, he saw that two of them had but
105 the empty socket of an eye, in the middle of their foreheads. In the middle of the third sister's forehead, there was a very large, bright, and piercing eye, which sparkled like a great diamond.

"Sister! Sister Scarecrow!" cried one, "you have had
110 the eye long enough. It is my turn now!"

"Let me keep it a moment longer, Sister Nightmare," answered Scarecrow. "I thought I had a glimpse of something behind that thick bush."

The other two sisters, Nightmare and Shakejoint,
115 began to argue with Sister Scarecrow about the eye. To end the dispute, old Dame Scarecrow took the eye out of her forehead, and held it forth in her hand.

"Take it, one of you," she cried, "and quit this foolish quarrelling. For my part, I shall be glad of a
120 little thick darkness. Take it quickly, or I will clap it into my own head again!"

While the Three Gray Women were still scolding each other, Perseus leaped from behind the bushes and grabbed the eye. The Gray Women did not know what
125 had happened. Each supposing that one of her sisters was in possession of the eye, they began their quarrel anew.

"My good ladies," said he, "pray do not be angry with one another. I have the honor of holding your very
130 brilliant and excellent eye!"

The sisters were terribly frightened. "Oh, what shall we do, sisters? What shall we do? We are all in the dark! Give us our eye! Give us our one, precious, solitary eye! You have two of your own! Give us our
135 eye!"

Following Hermes's advice, Perseus said patiently, "My dear, good, admirable old ladies, there is no occasion for putting yourselves into such a fright. You shall have back your eye, safe and sound, the moment
140 you tell me where to find the Nymphs."

“Goodness, we know nothing at all about them,” screamed Scarecrow. “We are three unfortunate old souls that go wandering about in the dusk.”

All this while the Three Gray Women were groping
145 with their outstretched hands and trying their utmost to get hold of Perseus. He took good care to keep out of their reach.

“My respectable dames,” said he, “I shall keep the eye until you tell me where to find the Nymphs.”

150 Finding that there was no other way of **recovering** their eye, at last they told Perseus what he wanted to know. No sooner had they done so, than he immediately, and with the utmost respect, clapped it into the vacant socket in one of their foreheads.

155 He thanked them for their kindness, and bade them farewell.

Hermes and Perseus went on their way. The old dames had given them such specific directions that they quickly found the Nymphs. They proved to be
160 very different from Nightmare, Shakejoint, and Scarecrow. Instead of being old, they were young and beautiful. Instead of one eye among the sisterhood, each Nymph had two exceedingly bright eyes of her own, with which she looked
165 very kindly at Perseus. They seemed to be acquainted with Hermes. When he told them the adventure that Perseus had undertaken, they did not hesitate to give him what he needed. First, they brought out a small purse, made of deer
170 skin, and curiously embroidered. They urged him to keep the magic wallet safe. The Nymphs next produced a pair of slippers with a nice little pair of wings at the heel of each.

“Put them on, Perseus,” said Hermes. “You
175 will find yourself as light as a feather for the remainder of our journey.”

recover

to get back something lost; regain



Then the Nymphs gave Perseus the helmet of invisibility. When he placed the helmet on his head, Perseus instantly disappeared! Even the helmet, which
 180 covered him with its invisibility, had vanished!

Perseus and Hermes headed off to find the Gorgons. As the two companions flew onward, Perseus thought he could hear the rustle of a garment close by. It was on the side opposite of Hermes, yet only Hermes
 185 was visible.

“Whose garment keeps rustling close beside us in the breeze?” inquired Perseus.

“Oh, it is my sister’s!” answered Hermes. “Athena is coming along with us, as I told you she would. We
 190 could do nothing without the help of my sister. You have no idea how wise she is. She has such eyes, too! Why, she can see you, at this moment, just as distinctly as if you were not **invisible**. I’ll venture to say, she will be the first to discover the Gorgons.”

195 As they were flying over a great ocean, a voice spoke in the air close by Perseus. It seemed to be a woman’s voice, melodious, but not sweet. It was grave and mild.

“Perseus,” said Athena, “there are the Gorgons.”

200 “Where?” exclaimed Perseus. “I cannot see them.”

“On the shore of that island beneath you,” replied the voice. “A pebble, dropped from your hand, would strike in the midst of them.”

“I told you she would be the first to discover them,”
 205 commented Hermes, “and there they are!”

Straight downward, two or three thousand feet below him, Perseus **perceived** a small island, with the sea breaking into white foam all around its rocky shore. The **enormous** Gorgons lay fast asleep, soothed
 210 by the thunder of the sea. The moonlight glistened on their steely scales and on their golden wings. Their brazen claws were thrust out and clutched the wave-beaten fragments of rock. The snakes that served as hair likewise seemed to be asleep. Now and then, they
 215 would emit a drowsy hiss, and then fall back asleep.

invisible

impossible to see;
not visible

perceive

to become aware
of through sight or
observation

enormous

very great in size
or amount

Luckily for Perseus, their faces were completely hidden from him. Had he but looked one instant at them, he would have fallen heavily out of the air, his image in senseless stone.

220 “Now,” whispered Hermes, as he hovered by the side of Perseus, “now is your time to do the deed! Be quick; for, if one of the Gorgons should awake, you are too late!”

“Which one is Medusa?” asked Perseus.

225 Athena replied in a calm voice, “The Gorgon that is stirring in her sleep is Medusa. Do not look at her! The sight would turn you to stone! Look at the reflection of her face and figure in the bright mirror of your shield.”

230 Perseus now understood Hermes’s motive for telling him to polish his shield. In its surface he could safely look at the reflection of the Gorgon’s face. The snakes twisted themselves into tumultuous knots, without opening their eyes.

235 Perseus flew downward cautiously and lifted his sword. At that very instant, each separate snake upon the Gorgon’s head stretched threateningly upward, and Medusa opened her eyes! She awoke too late. The sword was sharp, and the stroke fell like
240 a lightning flash. The head of the wicked Medusa tumbled from her body!

“Admirably done!” cried Hermes. “Make haste, and put the head into your magic wallet.”

To the astonishment of Perseus, the small,
245 embroidered wallet instantly grew large enough to contain Medusa’s head. As quick as thought, he snatched it up, with the snakes still writhing upon it, and thrust it in.

“Your task is done,” said the calm voice of Athena.

250 “Now fly! For the other Gorgons will do their utmost to take vengeance for Medusa’s death.”



Perseus flew directly to the island of Seriphos to carry Medusa's head to King Polydectes.

Not finding his mother at home, Perseus went
 255 straight to the palace and was immediately taken to the king. Polydectes was by no means happy to see him. He had felt certain, in his own evil mind, that Perseus would be killed by the Gorgons.

The king asked, "Have you performed your
 260 promise? Have you brought me the head of Medusa with the snaky locks?"

"Yes," answered Perseus with a casual tone. "I have brought you the Gorgon's head, snaky locks and all!"

"Indeed! Pray let me see it," cried King Polydectes.
 265 "It must be a very curious spectacle, if all that travelers tell about it be true!"

Perseus persuaded the king to invite all of his subjects to see the terrible head of Medusa.

"Show us the head! Show us the head of Medusa
 270 with the snaky locks!" shouted the people.

A feeling of sorrow and pity came over the youthful Perseus. "O King Polydectes," cried he, "and ye many people, I am loath to show you the Gorgon's head!"

275 "Show me the Gorgon's head, or I will cut off your own!" proclaimed the king.

Perseus sighed and cried out in a voice like a trumpet, "Behold it then!"

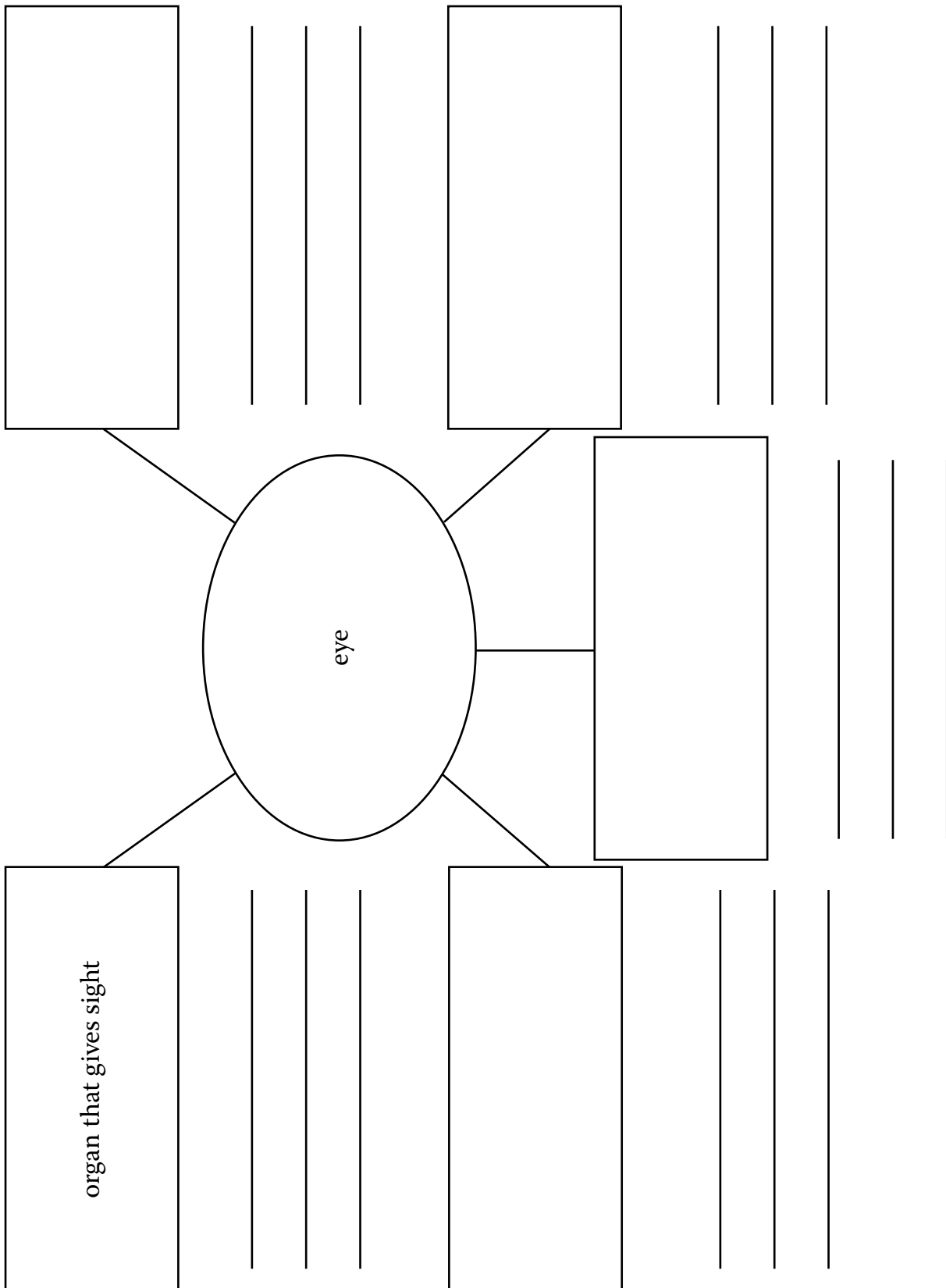
Instantly the king and all of his subjects
 280 were turned into stone. Perseus thrust the head back into the wallet, and went to tell his dear mother that she need no longer be afraid of the wicked King Polydectes.



PERSEUS SHOWING THE GORGON'S HEAD

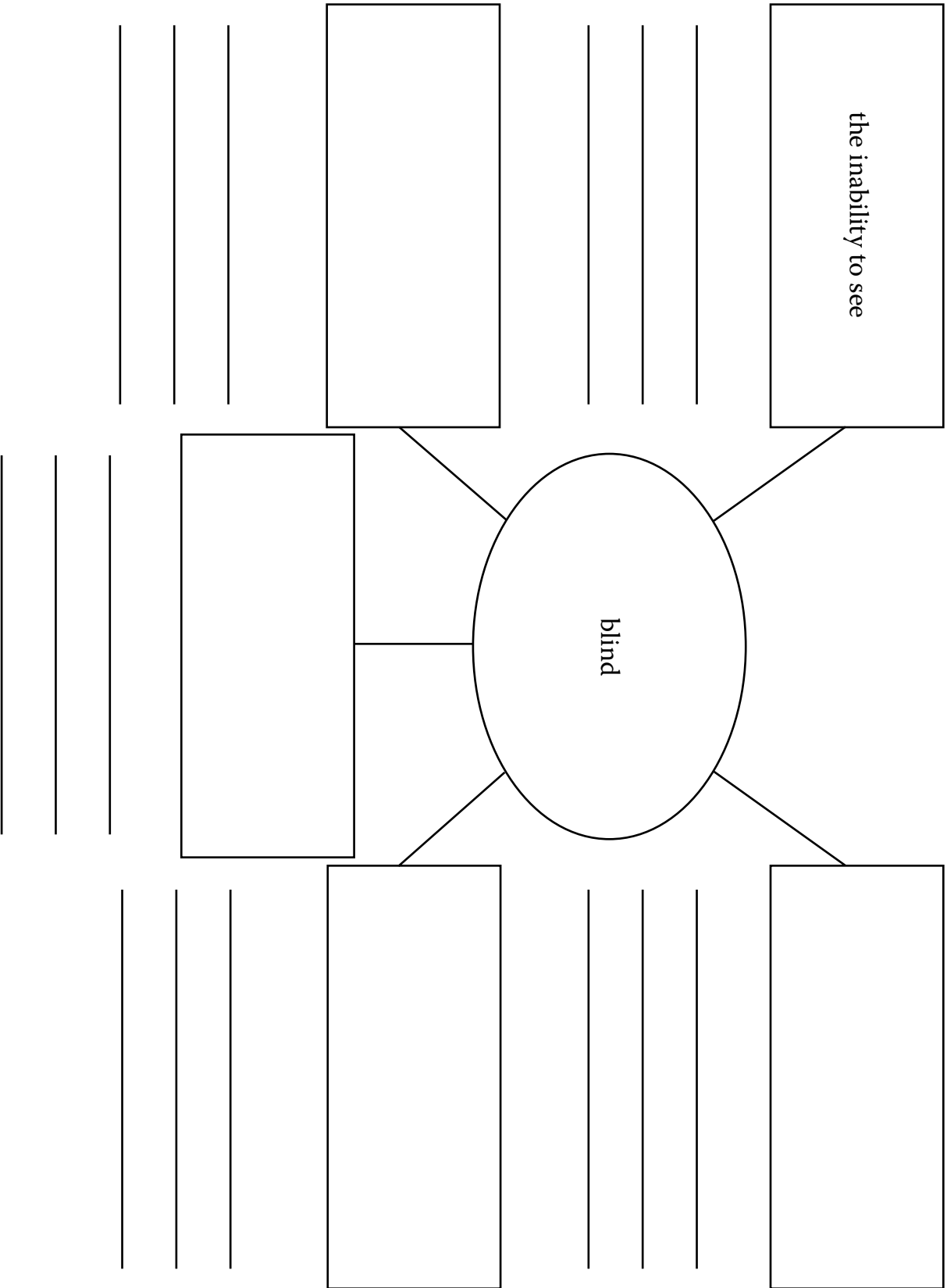
Multiple-Meaning Map

Determine the meanings of the word *eye*. Write the definitions in the boxes. Use the word in a sentence on the lines below each box.



Multiple-Meaning Map

Determine the meanings of the word *blind*. Write the definitions in the boxes. Use the word in a sentence on the lines below each box.



Adjectives: Comparative and Superlative

Use the adjective provided for each sentence and rewrite it as a comparative or superlative adjective.

Examples:

Out of all of the boys on my basketball team, Mark is the tallest one. (tall)

Her eyes are greener than her sister's. (green)

1. I am so glad this story is _____ than the last one because I don't have very much time to devote to it. (short)
2. People were wrapped in their coats and gloves as they braced for the _____ day of the year. (cold)
3. The steak knife is _____ than the butter knife, so it is a better choice for slicing the meat. (sharp)
4. Melissa was the _____ one on the team, and her accurate responses helped them win the contest. (quick)
5. The path around the lake is _____ and more peaceful than the path that cuts behind the school. (long)
6. When it comes to watching scary movies, you are much _____ than I am. (brave)
7. Tonight's dinner was _____ than last night's. (good)
8. With an average rainfall of more than 39 feet per year, Mt. Wai'ale'ale on the island of Kaua'i is the _____ spot on the planet. (wet)
9. The tortoise may be _____ than the hare, but his steady pace helped him finish first. (slow)
10. We listened to the news about the storm all night, and the _____ forecast shows it is beginning to weaken. (late)

Order of Adjectives

Part A

Read the group of adjectives in each category in the word bank, then read the list of nouns in the Order of Adjectives chart. Choose adjectives to describe each noun and write them in the correct columns. Write noun phrases for each noun.

| Word Bank | | | | | | | | | |
|-----------|-------------|-------|-----------|--------|-------|----------|----------|---------------|--|
| Number | Opinion | Size | Shape | Age | Color | Origin | Material | Qualification | |
| many | beautiful | large | narrow | old | blue | Mexican | golden | inspiring | |
| several | comfortable | small | octagonal | mature | green | American | woolen | prepared | |
| six | delicious | huge | square | young | | Italian | silken | hot | |
| a/an | talented | | | | | Spanish | | | |
| the | lively | | | | | | | | |

| Order of Adjectives | | | | | | | | | |
|---------------------|---------|------|-------|-----|-------|--------|----------|---------------|---------|
| Number | Opinion | Size | Shape | Age | Color | Origin | Material | Qualification | Noun |
| | | | | | | | | | car |
| | | | | | | | | | soup |
| | | | | | | | | | painter |
| | | | | | | | | | scarf |

- _____
- _____
- _____
- _____

Order of Adjectives (cont.)

Part B

Choose four nouns and write them in the right column of the chart. Then, fill in the chart with adjectives that fit the categories. Write two sentences for each noun.

| Order of Adjectives | | | | | | | | | |
|---------------------|---------|------|-------|-----|-------|--------|----------|---------------|------|
| Number | Opinion | Size | Shape | Age | Color | Origin | Material | Qualification | Noun |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | | | |

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

Proverbs

Read each proverb and its meaning. Then, find an event that proves the wisdom of the proverb. Write the letter on the line of the appropriate proverb.

| Proverb | Event |
|--|--|
| <p>1. All that glitters is not gold. <i>Meaning: If something looks good, it doesn't mean that it is good.</i></p> <p>_____</p> | <p>A. Bill wanted to improve his bowling game, so he played every day.</p> |
| <p>2. When in Rome, do as the Romans do. <i>Meaning: When in a new situation or place, follow the customs and practices of that place.</i></p> <p>_____</p> | <p>B. Sara went to a new place for take-out and was not sure of how things worked, so she watched another customer before she ordered.</p> |
| <p>3. A picture is worth a thousand words. <i>Meaning: Pictures capture some emotions and ideas more effectively than written or spoken explanations.</i></p> <p>_____</p> | <p>C. The car looked great, but it turned out to be a very bad buy.</p> |
| <p>4. Actions speak louder than words. <i>Meaning: It means more to carry through on what you say than to just say it.</i></p> <p>_____</p> | <p>D. The old man walking into the bank looked like a beggar. He turned out to be a millionaire!</p> |
| <p>5. Practice makes perfect. <i>Meaning: To become really good at something, you have to practice.</i></p> <p>_____</p> | <p>E. Sam could not describe the destruction caused by the storm. He ended up using his camera to show his friends what was left of the town.</p> |
| <p>6. Beauty is in the eye of the beholder. <i>Meaning: People have different ideas about what is beautiful.</i></p> <p>_____</p> | <p>F. You may not think my purple hair is attractive, but I love it!</p> |
| <p>7. You can't judge a book by its cover. <i>Meaning: Things sometimes look different than they really are, so you need to look more closely before you decide.</i></p> <p>_____</p> | <p>G. When I started volunteering at the shelter, my son finally followed my advice and found someplace to volunteer too.</p> |

Vocabulary Expansion

Choose a word from the box and write in the circle. Then, fill in each box with the appropriate information.

gene suit dessert principal bear bowled

Definition

Homophone

Multiple meanings

Compound words

Category

Related words

Attributes

Simile

Example

Metaphor

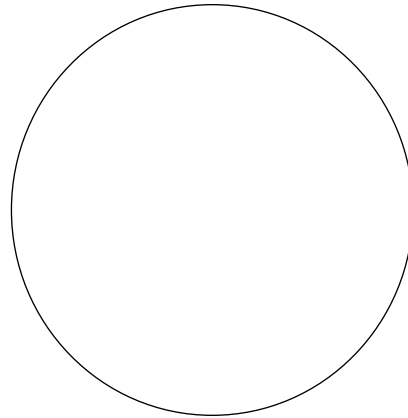
Nonexample

Analogy

Synonym

Antonym

Idiom



Critical Understandings

Review the prompts on the Critical Understandings chart. Read the prompts at the bottom of the page to establish a purpose for reading. Then, read the passage and respond to the prompts.

Heroes from Mythology

The myths created by people from different ancient cultures revolved around heroic characters. These heroes faced special challenges and encounters with supernatural characters. Mythological heroes possessed a variety of unique traits that enabled them to overcome great obstacles.

First of all, most legendary heroes have some kind of superhuman power. The heroes of ancient Greek legends were usually related to the gods. This meant they would be very strong, extremely clever, and very lucky. Hercules, for example, was only a baby when he strangled two snakes that had been sent to kill him.

Also, some heroes used magic. Odin was a very important Norse god. He had an invincible spear called Gungnir. He also had two ravens. They would perch on his shoulder and fly off to spy on his enemies. His son, Thor, had a hammer called Mjolnir (“the destroyer”). The hammer returned like a boomerang whenever he threw it. Thor also had a magic belt. This belt doubled his strength.

Odysseus was a hero who did not have any magic powers. He captured the city of Troy by hiding his army inside a huge wooden horse. The Trojans thought it was a gift from the Greeks, but they got an unpleasant surprise when Odysseus’s men jumped out!

In addition, many heroes from myths and legends have a fatal flaw. Few heroes are totally invincible. Most have one weakness that can destroy them. In the case of Achilles, the great Greek warrior of the Trojan War, it was his heel. When Achilles was a baby, his mother dipped him in the magic river Styx. This made his whole body invulnerable—except for his heel where she held him. He finally died when a poisoned arrow struck him on the heel.

1. **Infer** what happened when Odysseus’s men jumped out of the Trojan Horse.

Critical Understandings (cont.)

2. **Contrast** the mythological characters Odin and Odysseus.

3. **Assess** the importance of magical powers for mythological heroes.

4. **Prove** that different cultures created their own myths.

5. **Create** a mythological hero that would be able to help you in school.

Critical Understandings

Read the prompts below the passage to establish a purpose for rereading. Then, read the passage and respond to the prompts.

Myths from Ancient Cultures

The people of Norway, the people of Greece, and the people of Rome had something in common. They all created myths to help them understand the world around them.

Odin and Thor are two heroes from Norse mythology. Odin was the Norse god of war and wisdom. He rode upon an eight-footed horse, Sleipnir. Odin had only one eye. He loved learning so much that he traded one of his eyes for a drink from the well of wisdom. This drink gave him knowledge. Thor, Odin's son, was the Norse god of thunder. He was large and powerful. He had a red beard and eyes of lightning. Despite his threatening appearance, he was very popular. He protected both the gods and humans from the forces of evil. Thor got into frequent fights with giants. One of them was Skrymir, a huge frost giant. The giant was so big that Thor slept in the thumb of his empty glove—thinking he was inside a house.

In Greek mythology, 12 gods ruled the universe and they lived on Mount Olympus. Zeus was the supreme god of the Olympians and he had several sons, one of whom was Perseus. The ancient Greeks admired cunning and trickery. Many of their gods and heroes possessed a gift for deception. Hercules was famous for the 12 tasks, or labors, set for him by King Eurystheus of Tiryns. These tasks included killing monsters, cleaning a stable by diverting a river, and taming a herd of man-eating horses. He proved his amazing strength many times. Once, he even held up the sky in place of the giant named Atlas. Jason was another Greek hero who set out to capture the Golden Fleece, the hide from a magical ram. With the help of a witch and many other heroes, he was finally able to take the fleece and claim his rightful place as king.

Critical Understandings (cont.)

The Romans also told about their gods in myths. Many of their gods were based on gods from Greek mythology, but the Romans gave them different names. Saturn was one of their gods, the god of time. Saturn had three sons: Jupiter, Neptune, and Pluto. Jupiter ruled the air and was the king of the gods. He was the strongest god. Juno was Jupiter's wife, and the goddess of husbands and wives. Neptune ruled the seas. He gave the waves the white caps and made the waters still. He held the fate of ships in his hands, so a trip could be safe or unsafe. His brother, Pluto, ruled over the dead. His kingdom was a dark and gloomy land. Pluto ruled over all who entered his kingdom. Once the dead entered Pluto's underworld, they could never leave.

People in all three cultures created stories about their gods and the challenges faced by heroic characters. These stories helped them make sense of their world. The stories were thrilling as well as entertaining and offered the common person a sense of hope in overcoming life's many challenges.

1. **Categorize** the gods and heroes according to their cultural origins.

Critical Understandings (cont.)

2. **Draw conclusions** about why people turned to myths for answers.

3. **Cite evidence** that shows similarities between Odin’s son Thor and Zeus’s son Hercules.

4. **Evaluate** Thor’s title of “god of thunder.”

5. **Connect** Odin to the idea of sacrifice.

Ask and Answer Questions

Reread “The Gorgon’s Head.” After each section, write a question or prompt for your partner to answer using question or direction words that you have learned so far. Try not to use the same word twice. Be prepared to answer your questions orally. Use the Critical Understandings chart or the poster to help you.

Introduction (lines 1–9)

Where?

Infer

1. _____

Lines 10–108

Why?

Cite evidence

2. _____

Lines 109–194

How?

Assess

3. _____

Lines 195–283

When?

Determine

4. _____

Passage Comprehension

Underline the direction word in each prompt. Then, respond to each prompt using a complete sentence. Provide line numbers for the text evidence.

1. Determine the reason Perseus accepts the king's request to bring him Medusa's head.

Text Evidence: _____

2. Analyze Hermes and Athena's decision to help Perseus.

Text Evidence: _____

3. Assess Perseus's character based on his dealings with the Gray Sisters.

Text Evidence: _____

Passage Comprehension (cont.)

4. Evaluate Perseus's conclusion that Hermes possessed magical powers. Cite evidence to support your position.

Text Evidence: _____

5. Evaluate the value of the gifts Perseus received from the Nymphs and decide if he could have succeeded without them. Provide reasons as well as cite evidence to support your position.

Text Evidence: _____

Passage Comprehension (*cont.*)

6. Imagine what Perseus was feeling when he faced Medusa in battle and describe the emotions, citing evidence from the text where possible.

Text Evidence: _____

7. Create an alternate ending to “The Gorgon’s Head” in which Perseus and his mother still gain their freedom from the king.

Define It

Determine the category and attributes of each word. Then, write the definition.

| Word | | Category | | Attributes |
|----------------|---|----------|---|------------|
| mission | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|--------------|---|----------|---|------------|
| brisk | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|----------------|---|----------|---|------------|
| whisper | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|------|--|----------|--|------------|
| | | | | |

Definition: _____

Analogies

Part A

Read each analogy and determine the relationship between the pairs of words. Write a sentence that explains the relationship.

1. finger : hand :: leaf : tree

2. glasses : see :: cane : walk

3. spend : save :: give : get

4. great : good :: strange : odd

5. moan : whale :: chirp : bird

Analogies (cont.)**Part B**

Use the word bank to complete the analogies.

Word Bank

| | | | | |
|-----------|------|----------|------|------|
| movie | bus | necklace | soft | dog |
| transport | easy | axe | book | feet |

1. gloves : hands :: socks: _____
2. now : later :: _____ : hard
3. rap : music :: horror : _____
4. ring : finger :: _____ : neck
5. kitten : cat :: puppy : _____
6. music : listen :: _____ : read
7. rock : hard :: velvet : _____
8. hammer : strike :: _____ : cut
9. shield : protect :: car : _____
10. boat : river :: _____ : pavement

Sentence Dictation: Conditional Tense

Listen to each sentence starter and repeat it. Write the sentence starter on the line, then complete the sentence using *could*, *would*, or *should*.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

Sentence Structure and Conditional Tense

Part A

Read the following the sentences and underline the *if* statement once and the remainder of the sentence twice. Circle the comma.

1. If you had made your bed, you could go to the park.
2. If you wanted to have some extra money, you should have cut the grass yesterday.
3. If you practiced free throws every day, you would score more points during the game.

Part B

Turn each one of the following sentences into a conditional sentence.

Example: We cannot go to the park because you did not finish your chores.

If you had finished your chores, we could go to the park.

1. Our class will not win the contest because we didn't read enough books.

2. Too many students were talking, so we did not finish the lesson in class.

3. You must not have wanted to make the team because you were not at tryouts.

4. Not many people were at the party, so the hosts will not have it next year.

5. People were making too much noise in the hall because they were not aware of the testing.

Masterpiece Sentences: Paint the Subject

Answer the subject painter questions to expand each sentence. Write your final sentence on the line and use the Royal Order of Adjectives chart to make sure the adjectives are in the right order.

1. The **shield** protected Perseus.

- Which one? _____
- What kind? _____
- What kind? _____

Final sentence: _____

2. The **sisters** argued loudly.

- What kind? _____
- What kind? _____
- How many? _____
- Which ones? _____

Final sentence: _____

3. The **stranger** helped Perseus.

- What kind? _____
- What kind? _____
- Which one? _____

Final sentence: _____

Close Reading

Read the text and complete the tasks.

The Gorgon's Head



After being set adrift at sea in a box, Perseus and his mother, Danae, had been rescued by a kind fisherman. The fisherman's brother was the evil king of the island of Seriphos. To show his thanks, Perseus accepted a dangerous mission given to him by the king. Hoping that Perseus would never return,

5 *the king sent him to kill a monster and return with its head. The story begins as Perseus starts his journey to slay the terrible Gorgon, Medusa.*



Perseus feared he was more likely to become a stone **image** than to bring back the head of Medusa with its snaky locks. Knowing he had **undertaken** a dangerous task, Perseus left without saying a word to his mother. He took

10 his shield and his sword, and crossed over from the island to the mainland. He sat down to gather his thoughts and heard a voice.

“Perseus,” said the voice, “why are you sad?”

He lifted his head from his hands, and there was a stranger. He was a brisk, **intelligent**, and remarkably shrewd-looking young man. He had on a

15 strange-looking cap and shoes with little wings. Perseus wiped his eyes, and quickly answered the stranger.

“I am not so very sad,” said he, “only thoughtful about an adventure that I have undertaken.”

Close Reading (*cont.*)



“Oho!” answered the stranger. “I have helped a good many young men through difficult adventures. Perhaps you may have heard of me. I have more names than one; but the name of Hermes suits me as well as any other. Tell me your troubles. We will talk the matter over, and see what can be done.”

After hearing Perseus’s story, Hermes exclaimed, “I am the very person to help you, if anybody can. My sister and I will do our utmost to bring you safely through your adventure.”

“Your sister?” repeated Perseus.

“Yes, my sister Athena,” said the stranger. “She is very wise, I promise you; and as for myself, I generally have all my wits about me. If you show yourself bold and cautious, and follow our advice, you need not fear being turned into a stone image. First of all, you must polish your shield until it shines like a mirror.”



Deciding that Hermes knew better than himself, Perseus immediately set to work. He scrubbed the shield and soon it shone like the moon at harvest time. Hermes looked at it with a smile. Then, taking off his own short and crooked sword, he gave it to Perseus to wear.

“No sword but mine will answer your purpose,” he stated. “The blade will cut through iron and brass as easily as through the slenderest twig. The next thing is to find the Three Gray Women, who will tell us where to find the Nymphs.”





“The Three Gray Women!” cried Perseus, “Pray who may the Three Gray Women be?”

“They are three very strange old ladies,” said Hermes, laughing. “They have but one eye among them, and only one tooth. Moreover, you must find them out by starlight, or in the dusk of the evening. They never show themselves by the light of the sun or the moon.”

He added, “There are other things to be done before you can find your way to the Gorgons. But after we meet the Three Gray Women, you may be sure that the Gorgons are not far away.”

Close Reading (*cont.*)

 50 They set out and walked at a brisk pace; so brisk, indeed, that Perseus found it rather difficult to keep up with his nimble friend Hermes. To say the truth, he had a suspicion that Hermes had a pair of wings on his cap along with wings on his shoes! When he looked straight at Hermes, he only saw an odd kind of cap. The twisted staff was evidently a great convenience


 55 to Hermes. It enabled him to **proceed** so fast that Perseus, though a remarkably fit young man, began to feel out of breath.


“Here!” cried Hermes, at last, “take you the staff, for you need it a great deal more than I. Are there no better walkers than you in the island of Seriphos?”

60 “I could walk pretty well,” said Perseus, glancing slyly at his companion’s feet, “if only I had a pair of winged shoes.”

“We must see about getting you a pair,” answered Hermes.

The staff helped Perseus tremendously. In fact, the stick seemed to be alive in his hand, and to lend some of its life to Perseus.

 65 They walked and talked until twilight. Suddenly Hermes whispered, “This is just the time and place to meet the Three Gray Women. Be careful that they do not see you before you see them. Though they have but a single eye among the three, it is as sharp-sighted as a half dozen common eyes.”



“But what must I do,” asked Perseus, “when we meet them?”

70 Hermes explained to Perseus how the Three Gray Women managed with their one eye. They were in the habit of changing it from one to another, as if it were a pair of spectacles. At the instant when the eye was passing from hand to hand, none of the poor old ladies was able to see a wink. That was when Perseus was to act.

75 As Perseus looked earnestly through the evening dusk, he spotted the Three Gray Women. He discovered that they had long gray hair and, as they came nearer, he saw that two of them had but the empty socket of an eye, in the middle of their foreheads. In the middle of the third sister’s forehead, there was a very large, bright, and piercing eye, which sparkled

80 like a great diamond.

Close Reading (*cont.*)



“Sister! Sister Scarecrow!” cried one, “you have had the eye long enough. It is my turn now!”

“Let me keep it a moment longer, Sister Nightmare,” answered Scarecrow. “I thought I had a glimpse of something behind that thick bush.”

85 The other two sisters, Nightmare and Shakejoint, began to argue with Sister Scarecrow about the eye. To end the dispute, old Dame Scarecrow took the eye out of her forehead, and held it forth in her hand.

“Take it, one of you,” she cried, “and quit this foolish quarrelling. For my part, I shall be glad of a little thick darkness. Take it quickly, or I will clap it
90 into my own head again!”

While the Three Gray Women were still scolding each other, Perseus leaped from behind the bushes and grabbed the eye. The Gray Women did not know what had happened. Each supposing that one of her sisters was in possession of the eye, they began their quarrel anew.



95 “My good ladies,” said he, “pray do not be angry with one another. I have the honor of holding your very brilliant and excellent eye!”

The sisters were terribly frightened. “Oh, what shall we do, sisters? What shall we do? We are all in the dark! Give us our eye! Give us our one, precious, solitary eye! You have two of your own! Give us our eye!”

100 Following Hermes’s advice, Perseus said patiently, “My dear, good, admirable old ladies, there is no occasion for putting yourselves into such a fright. You shall have back your eye, safe and sound, the moment you tell me where to find the Nymphs.”

“Goodness, we know nothing at all about them,” screamed Scarecrow. “We
105 are three unfortunate old souls that go wandering about in the dusk.”

All this while the Three Gray Women were groping with their outstretched hands and trying their utmost to get hold of Perseus. He took good care to keep out of their reach.

Close Reading (*cont.*)



“My respectable dames,” said he, “I shall keep the eye until you tell me where to find the Nymphs.”

Finding that there was no other way of **recovering** their eye, at last they told Perseus what he wanted to know. No sooner had they done so, than he immediately, and with the utmost respect, clapped it into the vacant socket in one of their foreheads. He thanked them for their kindness, and bade them farewell.



Hermes and Perseus went on their way. The old dames had given them such specific directions that they quickly found the Nymphs. They proved to be very different from Nightmare, Shakejoint, and Scarecrow. Instead of being old, they were young and beautiful. Instead of one eye among the sisterhood, each Nymph had two exceedingly bright eyes of her own, with which she looked very kindly at Perseus. They seemed to be acquainted with Hermes. When he told them the adventure that Perseus had undertaken, they did not hesitate to give him what he needed. First, they brought out a small purse, made of deer skin, and curiously embroidered. They urged him to keep the magic wallet safe. The Nymphs next produced a pair of slippers with a nice little pair of wings at the heel of each.

“Put them on, Perseus,” said Hermes. “You will find yourself as light as a feather for the remainder of our journey.”

Then the Nymphs gave Perseus the helmet of invisibility. When he placed the helmet on his head, Perseus instantly disappeared! Even the helmet, which covered him with its invisibility, had vanished!

Close Reading (*cont.*)



Perseus and Hermes headed off to find the Gorgons. As the two companions flew onward, Perseus thought he could hear the rustle of a garment close by. It was on the side opposite of Hermes, yet only Hermes
135 was visible.

“Whose garment keeps rustling close beside us in the breeze?” inquired Perseus.

“Oh, it is my sister’s!” answered Hermes. “Athena is coming along with us, as I told you she would. We could do nothing without the help of my sister.
140 You have no idea how wise she is. She has such eyes, too! Why, she can see you, at this moment, just as distinctly as if you were not **invisible**. I’ll venture to say, she will be the first to discover the Gorgons.”



As they were flying over a great ocean, a voice spoke in the air close by Perseus. It seemed to be a woman’s voice, melodious, but not sweet. It was
145 grave and mild.

“Perseus,” said Athena, “there are the Gorgons.”



“Where?” exclaimed Perseus. “I cannot see them.”

“On the shore of that island beneath you,” replied the voice. “A pebble, dropped from your hand, would strike in the midst of them.”

150 “I told you she would be the first to discover them,” commented Hermes, “and there they are!”

Straight downward, two or three thousand feet below him, Perseus **perceived** a small island, with the sea breaking into white foam all around its rocky shore. The **enormous** Gorgons lay fast asleep, soothed by the
155 thunder of the sea. The moonlight glistened on their steely scales and on their golden wings. Their brazen claws were thrust out and clutched the wave-beaten fragments of rock. The snakes that served as hair likewise seemed to be asleep. Now and then, they would emit a drowsy hiss, and then fall back asleep.

Close Reading (*cont.*)



 160 Luckily for Perseus, their faces were completely hidden from him. Had he
 but looked one instant at them, he would have fallen heavily out of the air, his image in senseless stone.

“Now,” whispered Hermes, as he hovered by the side of Perseus, “now is your time to do the deed! Be quick; for, if one of the Gorgons should awake,
 165 you are too late!”

“Which one is Medusa?” asked Perseus.

Athena replied in a calm voice, “The Gorgon that is stirring in her sleep is Medusa. Do not look at her! The sight would turn you to stone! Look at the reflection of her face and figure in the bright mirror of your shield.”

170 Perseus now understood Hermes’s motive for telling him to polish his shield. In its surface he could safely look at the reflection of the Gorgon’s face. The snakes twisted themselves into tumultuous knots, without opening their eyes.

 Perseus flew downward cautiously and lifted his sword. At that
 175 very instant, each separate snake upon the Gorgon’s head stretched threateningly upward, and Medusa opened her eyes! She awoke too late. The sword was sharp, and the stroke fell like a lightning flash. The head of the wicked Medusa tumbled from her body!

“Admirably done!” cried Hermes. “Make haste, and put the head into your
 180 magic wallet.”

To the astonishment of Perseus, the small, embroidered wallet instantly grew large enough to contain Medusa’s head. As quick as thought, he snatched it up, with the snakes still writhing upon it, and thrust it in.

“Your task is done,” said the calm voice of Athena. “Now fly! For the other
 185 Gorgons will do their utmost to take vengeance for Medusa’s death.”

Close Reading (*cont.*)



Perseus flew directly to the island of Seriphos to carry Medusa’s head to King Polydectes.

Not finding his mother at home, Perseus went straight to the palace and was immediately taken to the king. Polydectes was by no means happy to
190 see him. He had felt certain, in his own evil mind, that Perseus would be killed by the Gorgons.

The king asked, “Have you performed your promise? Have you brought me the head of Medusa with the snaky locks?”

“Yes,” answered Perseus with a casual tone. “I have brought you the
195 Gorgon’s head, snaky locks and all!”

“Indeed! Pray let me see it,” cried King Polydectes. “It must be a very curious spectacle, if all that travelers tell about it be true!”



Perseus persuaded the king to invite all of his subjects to see the terrible head of Medusa.

200 “Show us the head! Show us the head of Medusa with the snaky locks!” shouted the people.

A feeling of sorrow and pity came over the youthful Perseus. “O King Polydectes,” cried he, “and ye many people, I am loath to show you the Gorgon’s head!”

205 “Show me the Gorgon’s head, or I will cut off your own!” proclaimed the king.

Perseus sighed and cried out in a voice like a trumpet, “Behold it then!”

Instantly the king and all of his subjects were turned into stone. Perseus thrust the head back into the wallet, and went to tell his dear mother that
210 she need no longer be afraid of the wicked King Polydectes.

MYTHOLOGICAL

WOMEN



The ancient Greeks believed in more than 300 gods and goddesses. Each deity controlled different parts of their lives. The gods and goddesses looked like humans but were immortal. The Greek deities were far from perfect. They were more like superheroes or Hollywood stars than our idea of a god. Some were quick to anger, and others were easy to fool. They threw parties, made mistakes, lashed out, and played favorites. The gods and goddesses lived on Mount Olympus, their home in the sky, and they gave life to everything in nature. People prayed to them for help and gave them gifts in exchange for protection and favors. Some deities used their powers for good and some used their powers for evil.

The constant battle between good and evil exists in all of the myths. The myths explain how the world was created and other peculiar happenings. The stories involved the gods, creatures, and mortals. Though many of the gods and creatures were male, females played a major role in Greek mythology. Three females in particular have made their way from mythology to popular culture. Let's learn about them. One is a goddess, one is a creature, and one is a human.

Nike is the goddess of victory. She and her siblings (Strength, Force, and Zeal) were close to Zeus, the ruler of the gods. Their parents brought them to Zeus when he was preparing for war against the older deities. Nike was given the role of driving the chariot. She flew around battlefields rewarding the victors with glory and fame. Because she could bring victory, mortals sought her favor.



Medusa was once very beautiful and gained the attraction of many men, including gods. Poseidon was particularly enamored with Medusa and approached her in the temple of the goddess Athena. Athena, already in conflict with Poseidon and jealous of Medusa's beauty, was outraged by Poseidon's attraction to the beautiful mortal, so Athena disfigured Medusa because she was the object of Poseidon's desire. Athena turned Medusa's beautiful locks of hair into snakes and made her so ugly that whoever looked at her eyes would turn to stone. Nobody, including Poseidon, would find her beautiful again for as long as she lived.

Pandora, the first mortal woman, was created by the gods and was given many gifts. She was beautiful, charming, cunning, deceitful, skillful, and very curious. She was created to punish Prometheus, a god who liked humans. Prometheus had stolen fire from the gods and given it to humans against the wishes of the gods. Zeus decided to punish Prometheus and humans with the creation of Pandora, whom he offered to Prometheus's brother as a gift.

Zeus gave Pandora a box, which she was forbidden to open. Pandora always wondered what was in the box, and finally, her curiosity overcame her. She opened the box, and from it flew hate, anger, sickness, poverty, and every bad thing in the world. Luckily, before she was able to slam the lid down, the final thing escaped—hope. If hope had been left in the box, people would have struggled against all of these bad things without hope for something better. As Zeus had intended, Pandora's opening of the box brought great despair to Prometheus. To watch humans suffer was just as bad as suffering himself.

Ancient Greeks believed the gods and goddesses held the world in their hands and that they controlled all of nature and the people on Earth. Their punishments were cruel and ruthless, but the morals of the stories have survived the test of time.

Modal Verbs

| Modal Verb | Function |
|-----------------|--|
| can | <ul style="list-style-type: none"> • ask permission • make a request • show ability |
| could | <ul style="list-style-type: none"> • express possibility • ask permission • make a request |
| may | <ul style="list-style-type: none"> • ask permission • express possibility • express a wish |
| might | <ul style="list-style-type: none"> • express possibility |
| must | <ul style="list-style-type: none"> • express necessity |
| ought to | <ul style="list-style-type: none"> • give advice • express obligation |
| should | <ul style="list-style-type: none"> • give advice • express obligation |
| will | <ul style="list-style-type: none"> • express willingness • express desire • make a prediction |
| would | <ul style="list-style-type: none"> • express desire |

Using Modal Verbs

Part A

Complete each sentence with a modal verb that accomplishes the function in parentheses.

Example: I would love to go to the dance with Sasha. (desire)

1. Mom, _____ I invite Chris to dinner? (permission)
2. I _____ love to eat ice cream right now. (desire)
3. Waiter, _____ you bring me a menu? (request)
4. Tony _____ see the movie about fast cars tonight if he has time. (possibility)
5. Mom _____ let me borrow her car tomorrow. (willingness)
6. At this café, you _____ pay in cash because credit cards are not accepted. (necessity)
7. _____ you have a happy birthday! (wish)
8. Kara _____ work on her cooking skills before she makes dinner again. (advice)

Part B

Read the passage. Underline the incorrect modal verbs, then write the correct verbs on the lines.

Summertime is almost here! Here are some things you would do to enjoy the summer months. _____

First, put all your coats away and get out your shorts and flip-flops! If you don't have any sunglasses, you will get some. _____ They must come in handy while you walk down those sunny sidewalks! _____

Next, plan to go to the beach, lake, or river. You ought to be lucky enough to live close to the water. _____ If you don't, then you will head to the nearest pool instead. _____ This should be a pool at the city park or at a friend's place. _____ Nothing feels better than a nice dip in cool water!

Then, make some summertime snacks. Have you ever made ice cream at home? You would do this with an ice cream machine or just a large bowl, a whisk, and salt. _____ If you don't like ice cream, you should want to try freezing fruit. _____ Mashed frozen banana is quick and easy.

Try these tips for a super fun summer!

Vocabulary Expansion

Choose a word from the box and write in the circle. Then, fill in each box with the appropriate information.

| | | | | | |
|------|--------|------|-------|------|---------|
| ring | tolled | mane | write | beat | counsel |
|------|--------|------|-------|------|---------|

Definition

Homophone

Multiple meanings

Compound words

Category

Related words

Attributes

Simile

Example

Metaphor

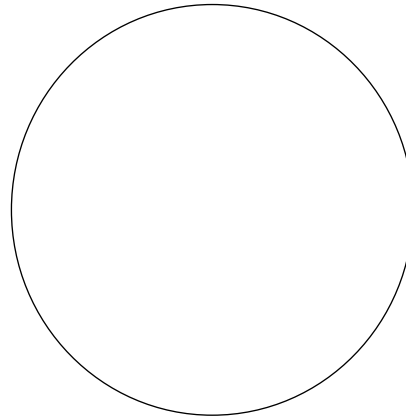
Nonexample

Analogy

Synonym

Antonym

Idiom



Prepare to Write

Part A. Study the Prompt

Read the prompt and identify the topic, directions, and purpose for writing.

Write a myth that tells about another adventure of Perseus. Choose a god to help Perseus succeed in his quest and a creature for Perseus to fight. Use descriptive language, and make sure to include dialogue.

Topic: _____

Directions: _____

Purpose for writing: _____

Prepare to Write (cont.)**Part B. Determine the Plot**

Complete the simple plot map to establish the setting, characters, problem, and solution.

| Introduction | |
|-----------------|--------------------|
| Setting: | Characters: |

↓

| |
|-----------------|
| Problem: |
|-----------------|

↓

| |
|------------------|
| Solution: |
|------------------|

Prepare to Write (cont.)**Part C: Write the Opening Paragraph: Choose a “Story Starter”**

Write the opening paragraph by choosing one of the following strategies.

| Ways to Start a Story | |
|--|--|
| <p>Provide a Where or When Let your readers know where or when the story takes place.</p> | <p>“My oldest memories are of a simple, yet comfortable cottage in the Hartz Mountains. I lived with my father, brother, and sister. In summertime the landscape was beautiful; but during the severe winter, it was desolate.” (Captain Frederick Marryat, “The White Wolf of the Hartz Mountains”)</p> |
| <p>Provide an Action Write a sentence that describes an action.</p> | <p>“Almost at the edge of the circle of light cast by Central Fire—Wolf was standing. His eyes reflected the fire’s warmth with a colder light. Wolf stood there, staring at the fire.” (Paula Underwood, <i>Who Speaks for Wolf</i>)</p> |
| <p>Introduce a Character Tell your reader about a character(s) in your story.</p> | <p>“She was a large woman with a large purse that had everything in it but a hammer and nails.” (Langston Hughes “Thank You, M’am”)</p> |
| <p>Start a Dialogue Use dialogue.</p> | <p>“I don’t know how you talked me into this,” Johann sighed. His friend shrugged and picked up another nail.” (Barbara McSwain, <i>The Mountain</i>)</p> |

Prepare to Write (cont.)

Part D: Write the Closing Paragraph: Choose a “Story Ending”

Write the ending paragraph of your story by choosing one of the following strategies.

| Ways to End a Story | |
|---|--|
| <p>Feel a Feeling Make an emotional connection.</p> | <p>“That day I could hardly wait to get home to tell Papá and Mamá the great news. As I got off the bus, my little brothers and sisters ran up to meet me. They were yelling and screaming. I thought they were happy to see me, but when I opened the door to our shack, I saw that everything we owned was neatly packed in cardboard boxes.” (Francisco Jimenez, “The Circuit”)</p> |
| <p>Remember a Character Focus on the impact of a character in a story.</p> | <p>“The boy wanted to say something else other than “Thank you, m’am” to Mrs. Luella Bates Washington Jones, but although his lips moved, he couldn’t even say that as he turned at the foot of the barren stoop and looked up at the large woman in the door. Then she shut the door.” (Langston Hughes “Thank You, M’am”)</p> |
| <p>Get Your Point Across Understand the message of the story.</p> | <p>“Now the question remains whether I am to pay the penalty of the vow my father made on his wedding day. I am convinced that, in some way or another, I shall.” (Captain Frederick Marryat, “The White Wolf of the Hartz Mountains”)</p> |
| <p>Think About the Story Reflect on the message of the story.</p> | <p>“Johann smiled at Michael, and they sat down between the boys. They would talk all afternoon, and in the morning two boys would embark on their journey to meet the Good Master.” (Barbara McSwain, <i>The Mountain</i>)</p> |

Six Traits of Writing: Narrative

| Ideas and Content | Organization | Voice and Audience Awareness | Word Choice | Sentence Fluency | Language Conventions |
|--|---|---|--|---|---|
| <p>4 Clear plot events, as well as a readily identifiable conflict/problem and setting. The climax and resolution are clear. Rich details and sensory description make characters come to life. No irrelevant material.</p> | <p>Beginning grabs reader's attention. Logically sequenced plot. Story transitions link events. Conclusion caps off story and does not leave the reader hanging.</p> | <p>Strong sense of person and purpose behind the words. Brings story to life.</p> | <p>Words are specific, accurate, and vivid. Word choice enhances meaning and reader's enjoyment.</p> | <p>Writes complete sentences with varied sentence patterns and beginnings.</p> | <p>There are no major grammar errors. There are few errors in spelling, capitalization, or punctuation.</p> |
| <p>3 Identifiable plot events. Conflict/problem may not be entirely clear. The climax or resolution may not be clear. Some details/sensory description. Characters present but may not be fully developed. Setting may be missing. Limited irrelevant material.</p> | <p>Beginning interests reader. Plot somewhat logically sequenced but may lack one story element such as climax or satisfying conclusion. Story transitions link some events.</p> | <p>Some sense of person and purpose behind the words.</p> | <p>Words are correctly used but may be somewhat general and unspecific.</p> | <p>Writes complete sentences with some expansion. Limited variety.</p> | <p>There are a few grammar errors. There are a few errors in spelling, capitalization, or punctuation.</p> |
| <p>2 Limited plot and/or the conflict/problem is not clear. The setting, climax, and/or resolution may not be apparent. There are insufficient details and description. Characterization is weak. Too repetitions or too much irrelevant material.</p> | <p>Beginning does not capture reader's interest. Plot underdeveloped and two or more story elements (setting, initiating event, climax, resolution) missing. Story transitions missing.</p> | <p>Little sense of person and purpose behind the words.</p> | <p>Word choice limited. Words may be used inaccurately or repetitively.</p> | <p>Writes mostly simple and/or awkwardly constructed sentences. May include some run-ons and fragments.</p> | <p>There are many grammar or spelling errors. There are quite a few errors in capitalization and punctuation.</p> |
| <p>1 Does not address the prompt or the plot, conflict/problem are not discernible. Description, details, and characterization are missing.</p> | <p>Text has no evident structure. Lack of organization seriously interferes with meaning.</p> | <p>No sense of person or purpose behind the words.</p> | <p>Extremely limited range of words. Restricted vocabulary impedes message.</p> | <p>Numerous run-ons and/or sentence fragments interfere with meaning.</p> | <p>There are many spelling and grammar errors. There are many errors in capitalization and punctuation.</p> |

The Writer's Checklist

| | | Trait | Yes | No | Did the writer . . . ? |
|----------|----------|----------|-----|----|--|
| R | E | I | | | include characters, setting, plot |
| | | | | | create an opening that grabs the reader's attention |
| | | | | | include enough description so that the reader can picture the characters and setting |
| | | | | | include dialogue between characters |
| V | O | W | | | create an initiating event, conflict (or rising action), and climax |
| | | | | | include a resolution, as well as a conclusion that ties everything up |
| | | | | | create a clear sequence of events |
| I | A | A | | | think about the audience and purpose for writing |
| | | | | | write in a clear and engaging way that makes the audience want to read the work; select a point of view (1st or 3rd person) and maintain it consistently |
| S | W | C | | | find a unique way to say things |
| | | | | | use words that are lively and specific to the content |
| E | S | F | | | write complete sentences |
| | | | | | expand some sentences using the steps of Masterpiece Sentences |
| | | | | | use compound sentence elements and compound sentences |
| E | D | I | | | capitalize words correctly: |
| | | | | | capitalize the first word of each sentence |
| | | | | | capitalize proper nouns, including people's names |
| | | | | | punctuate correctly: |
| | | | | | end sentences with a period, question mark, or exclamation point |
| | | | | | use an apostrophe for possessive nouns and contractions |
| | | | | | use commas and/or semicolons correctly |
| | | | | | use grammar correctly: |
| | | | | | use the correct verb tense |
| | | | | | make sure the verb agrees with the subject in number |
| T | | | | | use correct spelling |



WHALE Song

An Old Song

Sailors have listened to whale songs for thousands of years. The songs fascinate us. Roger Payne is a scientist who studies whale songs. He wants to uncover the purpose of their songs. Until recently, scientists

5 did not know that whales used songs to communicate. Slowly, they are realizing whale songs are messages, but they still don't know what the different songs mean.

Parts of the Song

Some whale songs have many parts. First, the most

basic part of a whale song is an **element**. An element is

10 one sound. Elements can be long groans. They can be low moans, roars, trills, cries, or snores. They can also be growls, whistles, or chirps. Whales emit different elements in a repetitive sequence to compose a *phrase*. Two to four different elements are repeated to create

15 short sound strings called phrases. The last part of a whale's song is the *theme*. Whales repeat the same phrases several times to sing a theme. Whales do not **pause** between themes. Often they sing for a very long time. Whales sing themes in order, from the first to the

20 last. A song may **contain** seven or eight themes and last anywhere from 10 to 30 minutes. The songs prove that whales have amazing memories. When a song ends, whales **surface** to breathe. Then they begin to sing again, starting over with the same sequence

25 of themes.

basic

serving as the starting point; simple

element

one part of a whole

pause

to stop for a short time

contain

to hold or include something

surface

to rise to the top

migrate

to move between habitats or places

Time for Singing

Whales sing when they **migrate**. They leave the colder waters and swim to the warmer waters of the tropics. They sing as they migrate to warmer waters, and they sing again during their migration back to
 30 colder waters. During the early spring or late summer, some whales are silent, but others still sing.

Who Sings?

Not all whales sing. Only males sing the elaborate whale songs. A singing male often swims alone, staying underwater for a long time and remaining in a small
 35 area. He comes up to breathe every 8 to 15 minutes and then continues his underwater serenade.

Purposes of Whale Song

Scientists continue to study whale songs and try to understand the different reasons they sing. It appears that whales sing for a variety of reasons. Scientists
 40 believe the songs are not just for entertainment. The songs communicate **guidelines** for a specific group of whales. The role of whale song is similar to that of bird song. It may be a signal for other whales to work together and stop competing. Scientists believe
 45 the songs are also used to attract females. They have observed females slapping the water with their fins in response to a male's song. Without the songs, what would happen? Groups of whales could become separated during migration. Feeding and behavior
 50 would not be **coordinated**.

guideline

a rule or piece of advice about how to behave

coordinate

to organize or arrange

Some of my happiest hours have been spent at night lying back in the cockpit of a sailboat, alone on watch, steering with one foot and watching the mast sweeping across vast fields of stars, while the songs of the humpback whales poured up out of the sea, to fill my head, my heart, and finally my soul as well.

—Roger Payne, whale researcher



Humpback whales in the singing position

Singing a New Song

Another interesting fact is that whale songs change. Each year's song is a little different. The whales make changes during the singing season. They all change their song at the same time. The changes may be

55 minor, affecting only one or two elements while the basic song pattern remains the same. For example, moans may be altered from a long moan to a short moan, but they are still moans.

Scientists don't know why whales change their

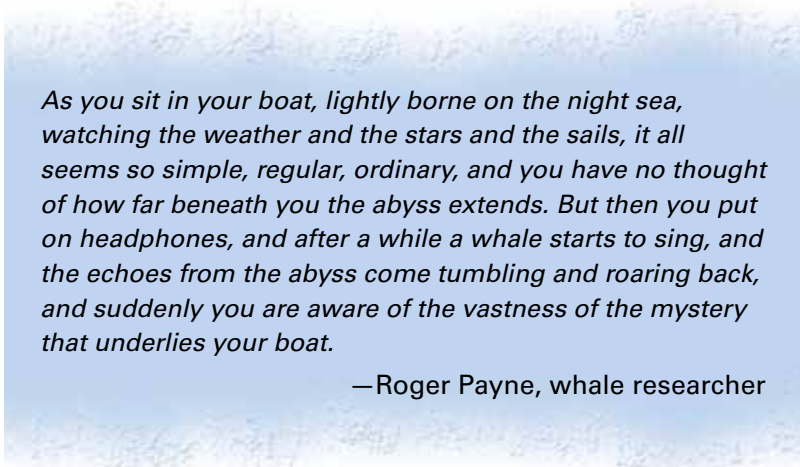
60 songs. They know whales living in different parts of the ocean sing different songs. They have even heard whales begin to sing the same songs as whales living on the other side of the ocean. The new song may be started by a dominant whale, or it may simply interest

65 other whales. Whatever the reason, all of the male whales in the area begin to sing this new song.

Whale songs fascinate many people. Through intensive study, scientists are learning how whales communicate. One day, people and whales may

70 communicate. When that happens, it will probably be with song.

Adapted in part from “Whale Song” from *Oceans Alive: Whale Dreams* by permission of the Australian Broadcasting Corporation. <http://www.abc.net.au/oceans/whale/song.htm>.



As you sit in your boat, lightly borne on the night sea, watching the weather and the stars and the sails, it all seems so simple, regular, ordinary, and you have no thought of how far beneath you the abyss extends. But then you put on headphones, and after a while a whale starts to sing, and the echoes from the abyss come tumbling and roaring back, and suddenly you are aware of the vastness of the mystery that underlies your boat.

—Roger Payne, whale researcher



Dolphin Talk

Through the glass bottom of my tourist boat
I see the dolphin pod afloat.

I hear whistles as high as the Empire State
And know they are trying to communicate.

- 5 Each dolphin has a unique sound
That it wears like a name tag, while swimming around.

Now I hear the sound of a quickly spinning wheel.
It must be a dolphin trying to find its next meal.
In murky water the dolphin's as blind as a bat.

- 10 It uses clicks to "see" where it is at.
Using sonar, the sounds bounce off what's near.
Distance, depth, and size are what the dolphin can hear.

Moans and squeaks echo in the abyss.
Dolphins alert each other of danger in their midst.

- 15 Atop their heads, the blowholes emit sound
As if beautifully played instruments abound.
In the boat I can hear many sounds from the sea.
The music of the dolphin is like a song written for me.

Killer Whales Don't Belong at OceanPlace

By Shawn Mendez



The new movie *Killer Beast* has a detailed description of the death of OceanPlace animal trainer Katie Johnson in 2010. Her body was battered. Her hair was pulled out. Her arm was torn off. How did this terrible thing happen? Johnson was killed by an orca whale she had been working with, Kalani.

Over the years, there have been other stories of captive whales hurting humans. These are always followed by a media frenzy. Then, OceanPlace explains that the whale did not *mean* to hurt the person. The huge animal was just playing too roughly.

Killer Beast argues this viewpoint. Its message is that OceanPlace will do anything to protect the money it makes from the orcas it keeps. This popular marine park owes much of its success to these animals. At OceanPlace, killer whales like Kalani perform in shows. They do tricks on command. OceanPlace wants to keep audiences coming to its killer-whale performances. As you can see, OceanPlace wants to protect the reputation of the orca whale itself.

How the Image of Killer Whales Has Changed

The sleek orca whale was not always known as the cuddly animal it has come to be seen as in America. Just a century ago, orcas were one of the sea's most feared and respected animals.

References to orcas in art, mythology, and written records go back thousands of years. They span many cultures because orcas live in seas all over the world. Earlier cultures usually saw orcas as godlike creatures. They were respected and feared.

Not surprisingly, orcas were best known to sailors. They thought of them as a nuisance to fishing. In some regions,

killing orca whales was encouraged by fishermen.

This all began to change in the 1960s. This was when orcas were first captured by humans for research and display. Over the next few years, dozens of the whales were caught and sold. Scientists did detailed research on the animals. They learned that orcas had one of the most sophisticated social structures of all mammals.

Soon, the same animals that had been feared were loved by Americans. News reports about the awful methods of trapping the whales soon followed. By 1976, catching orcas from North American waters was outlawed. Later, Iceland banned orca captures off its waters. Soon, most orcas in marine parks were born in captivity.

In the years since then, orca whales have become symbols of marine life. These huge animals seem gentle and wise. There have been deaths related to orcas at marine parks. People have tried to release the whales back into the wild. But, the whales are still being bred and kept for human entertainment. We've learned a lot about orca whales in the last 50 years. But our love for them has more to do with myth and imagination than science.

Orcas Will Always Be Wild Animals

The social lives of wild orcas are sophisticated. Family structures are headed by the mothers instead of the fathers. The whales communicate through a complex system of calls. Orcas are predators, but their diets vary widely. Orca pods in some places feed on salmon. Others hunt sharks and other marine mammals. Pods of up to 40 whales stalk prey with vicious methods. They may bump into chunks of ice to force seals off into the water.

Orcas also hunt dolphins and

other whales, even other injured orcas. They have been seen off the coast of California harassing pods of gray whales. They do this to separate mothers from their calves. Then, they attack the babies. Orcas have different hunting methods around the world. One thing is consistent. They are not threatened by any other sea animal.



An orca in its native habitat

Why aren't we as afraid of killer whales as we are of sharks, or even bears or lions? It may be because orcas don't eat people. No fatal attacks in the wild have been reported. But it's another story when whales in captivity are included.

Katie Johnson's death shows that orcas can cause much destruction with little effort. There have been other reports of trainer deaths and injuries from orcas over the years. They are just as gruesome. However, people still seem to think of orcas as gentle and intelligent. They don't think about how they are wild animals with hunting instincts. Even *Killer Beast* shines little light on this side of orcas. The movie focuses more on the effects of captivity on the whales.

Orcas have traveled a path from feared predator to cuddly, trainable performer. This has led to negative consequences for the whales. OceanPlace is not the only guilty party in this. People seem to make orcas into heroes instead of seeing them for what they are. And this refusal is one of the reasons OceanPlace is successful at convincing us that its trainers are not in danger while working with the wild creatures.

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He was severely underweight and he had a skin infection from the warm water in his tank. He was in very bad shape.

The movie became a hit. But Keiko could not be returned to the terrible conditions in Mexico. However, other marine parks would not take him because of his illnesses. Just like in the movie, a campaign arose to free Keiko. However, it did not have a Hollywood ending.

Keiko began two years of rehabilitation in Oregon. When he was healthy enough, he was moved to waters off Iceland. He had to be taught to eat live food because he had been fed dead fish from a bucket most of his life. He was taken on long swims in the open ocean. Finally, he was fitted with a tracking device and released into the wild.

However, Keiko was not able to reintegrate with his pod. Just three weeks after his release, he was seen in Norway letting small children ride on his back. A few years later, he was found dead. His cause of death was thought to be pneumonia. This is a common cause of death for starving marine mammals.

Sadly, Keiko was not able to adapt to the open ocean. The sea is a harsh place for even the toughest species. Whale survival requires skills learned from other whales over time. Whales need strong social ties and communication abilities. Keiko knew how to perform for trainers in tanks in front of people. He did not know how to be a wild orca. His captivity had robbed him of what makes a whale a whale.

Closing OceanPlace Will Not Help the Whales

OceanPlace has over two dozen orca whales. They have lived their whole lives in captivity. What would happen to them if OceanPlace went out of business? These animals need humans to provide them with their basic needs, not to mention the more sophisticated tools for survival.

It goes without saying that no more orcas should be taken from the wild. But what about the whales that are bred to live in captivity? Why shouldn't our goal be to stop OceanPlace's captive breeding program instead of driving the company into bankruptcy? OceanPlace could sell their orcas to marine parks in other countries where laws are not as strict as the United States. More whales could end up living out their days in a place much worse than where they are now.

We have a responsibility to the orcas that have been kept in captivity their whole lives. We have a responsibility to not abandon them. We need to do our part to keep them alive and healthy. This responsibility will not be met by shutting down OceanPlace.





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Former OceanPlace Worker Disagrees with *Killer Beast* Movie

By Mariah Smithers

An OceanPlace animal trainer shown in the documentary *Killer Beast* claims that the film is misleading. He says it does not take into account the viewpoints of experienced trainers.

The blockbuster movie sheds light on the treatment of orca whales in marine parks like OceanPlace. It portrays the whales as a danger to their trainers. *Killer Beast* focuses on the events before and after the death of trainer Katie Johnson. She was mauled by an orca whale named Kalani. The film includes interviews with trainers who worked with both Kalani and Johnson. They talk about their experiences at OceanPlace. They offer their perspectives on the accident that killed Johnson.

James Castellon is a former senior trainer who joined in the film. He claims *Killer Beast* shows a limited viewpoint from a small group of people. Castellon says the film leaves out the perspectives of experienced trainers. He thinks it manipulates the audience's feelings by exaggerating events. According to Castellon, "The animals are happy, the trainers are happy, and the audience is happy. What else needs to be said?"

"I worked at OceanPlace during many of the events shown in the movie," Castellon said. "The filmmakers distorted what happened. They twisted the facts. In some cases, they just plain lied about what happened," Castellon continued.

Castellon pointed out that OceanPlace provides visitors with education and awareness of marine animals. This leads to positive activism. OceanPlace is one of the world's largest research and conservation organizations for whales and other marine mammals. Castellon claims *Killer Beast*'s director left out details about OceanPlace's educational benefits and conservation work in order to slant the movie.

Castellon hopes *Killer Beast* will motivate audiences to research marine animals like orca whales. He would like to see more people work toward the prevention of poaching and the collection of animals for entertainment. "OceanPlace has a place in our world. Without it, we would know far less than we do about marine life. Shutting down OceanPlace would be terrible."



James Castellon, former senior trainer at OceanPlace

Comments

Our family watched Killer Beast over the weekend. We were moved by the emotional separation of mother whales and their children. This must be stopped. [VilleNewsReader3](#)

OceanPlace has been known to commit millions of dollars to rescue, rehabilitation, and reintroduction of sea creatures to the wild. I hope viewers can see past the Hollywood slant of this movie. [OrcaGirl](#)

Aren't all zoos a prison for animals? Or do they serve an important informational purpose? [Anonymous](#)

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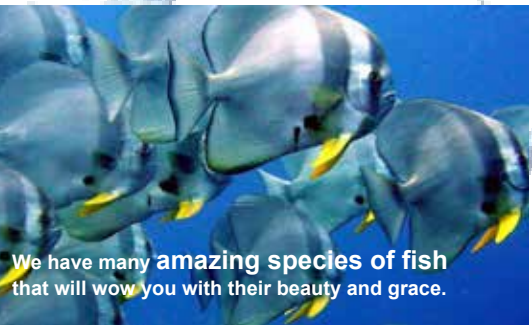
Get a fascinating glimpse into the lives of sea turtles with our award-winning exhibit of these graceful marine creatures.

MEET OUR SUPERSTARS, THE AMAZING ORCAS!



JOJO AND LOLO

JoJo and Lolo are two young brothers who were born at OceanPlace from our captive breeding program. They love each other and life at OceanPlace!



We have many amazing species of fish that will wow you with their beauty and grace.

LEARN ABOUT MARINE LIFE AT AQUACAMP!



AquaCamp is held each week in June and July for kids ages 6–12. This amazing experience allows kids to learn about marine life from experts and go behind the scenes at OceanPlace to see how the animals really live.



Meet our gang of sea lions. They love attention and we guarantee they will make you laugh out loud!

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- You have heard the phrase, “I’ve got a bug.” You might have thought that the person got a new pet, but it actually means the person is sick. In reality, we all have bugs because real bugs live all over our bodies. In
- 5 fact, your body is a zoo for bugs!



Stomach Alert!

- One type of bug that can bug you is bacteria. Bacteria are microscopic organisms that can cause illness. Bacteria are a blanket covering your body, inside and out. You can’t see bacteria because they’re
- 10 too small. This group of tiny invaders needs nutrients from our bodies in order to live. Most bacteria are not harmful. Some are even good for you. We use good bacteria in our intestines to help us **digest** food. When you eat a nutritious meal, these important
- 15 helpers provide nutrients to your body. Bad bacteria are called germs. If you don’t keep germs in check, they can spread, cause **infection**, and make you sick. Bacteria can cause infections such as tonsillitis, strep throat, ear infections, and pneumonia. They can even
- 20 cause cavities in your teeth! However, our bodies are made to fight off bacteria. Because of this, scientists use bacteria to make medicines. These medicines trigger our bodies to fight infections. Scientists also use bacteria to produce vaccines that prevent us from
- 25 getting sick.

digest

to break down food into substances that the body can use

infection

a disease caused by germs

multiply

to increase in amount or number

creature

a living person or animal

victim

a person or thing harmed or threatened by another

Bugs in Your Bed?

Dust mites are real bugs that live with you in your bedroom. They are often harmless but may cause an allergic reaction or trigger asthma. Dust mites **multiply** in things like pillows. If you used the same **30** unwashed pillow every night for 10 years, half its weight would be from dust mites. Seven thousand microscopic dust mites fit on one dime. You can't see these tiny **creatures**, but they are there, feeding on dead skin. Dust mites don't bite and cannot spread **35** diseases. They usually do not live on people. They are harmful only to people who become allergic to them. Their droppings cause allergies that make a lot of people sick. Do your eyes sometimes get red and itchy? Does this happen when you shake out the bedspread? **40** Does it happen when you sweep the floor? Then you're a **victim** of dust mites!

Like dust mites, bedbugs are wingless bugs that would like to live in your bed. Bedbugs used to live in caves and suck the blood of bats. Today, bedbugs **45** may try to sneak into your house through tiny cracks, electrical outlets, and even your luggage. Thousands can infest a single bedroom looking for a blood bank! Bedbugs can hardly wait to drink blood in order to stay alive and breathe. They find their meal by sensing **50** the carbon dioxide that you exhale. Before a bedbug bites, it injects an anticoagulant and an anesthetic. The anticoagulant is a substance that prevents your blood from clotting, which allows the pest to suck your blood for up to five minutes. An anesthetic numbs the area **55** so that you don't wake up. These blood suckers leave you with a red raised bump similar to a mosquito bite. They can drink three times their weight in a single meal. You can get bitten 500 times in one night! So when your parents say, "Sleep tight, and don't let the **60** bedbugs bite," they mean it!

In Your Hair?

The next type of bug that can live on your body is lice. Head lice just love the skin under the hair on your head, called the **scalp**. There, they can hunker down and guzzle blood from the scalp for up to 30 days.

- 65 These bugs lay eggs that can live in your hair for more than two weeks. Lice can spread quickly! They are track stars that run from one person's head to another. They spread when people work closely together such as in school classrooms and at work. If you get lice, special
- 70 shampoo can help **eliminate** them.

scalp

the skin on the top, sides, and back of the head

eliminate

to remove or destroy something

Eyelash Horrors!

The eyelash mite is the final type of bug that lives on our bodies. But don't worry; they're harmless. These tiny bugs cling to eyelashes with eight tiny legs. They live on sebum, a natural oil in skin and hair. The truth

75 is, a lot of bugs love our skin and hair and spend their lives there. They are hitchhikers catching a free ride to the next victim. Seeing them through a microscope may cause **horror**, but the bugs are so tiny that we don't even know they are there. The bugs are a part of

80 us whether they "bug" us or not.

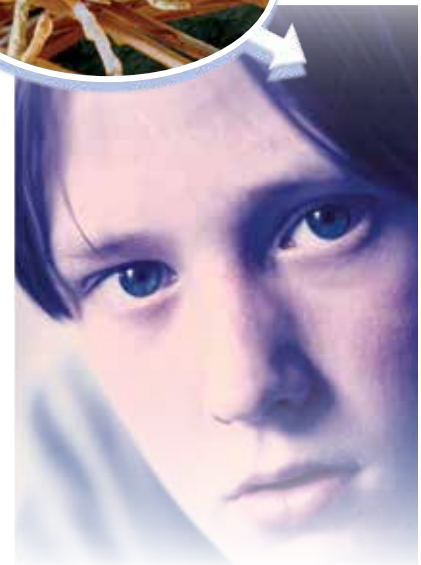
horror

a feeling of great fear or disgust

Adapted from *Amazing Body Science*
with permission of Cooper Square Publishing



Lice live in hair.





Bugs in Medicine

For many centuries, bugs were used to try to heal the sick. Due to advances in medicine, it was a practice long forgotten in many places. Recently, it has made a comeback.



- 5 In various places and at different times, bugs have been used to treat medical problems. It is difficult to know if any of the treatments were effective, but they were used nonetheless. Ants have been used to close wounds. Beetles have been used to treat kidney
- 10 infections. Fly paste has been used to treat baldness. Earwigs have been used to treat deafness. Bedbugs and spiders have been used to treat malaria. Cockroaches have been used to treat measles and other childhood illnesses. Among all the bugs used in medicine, the
- 15 most common have been leeches and maggots.

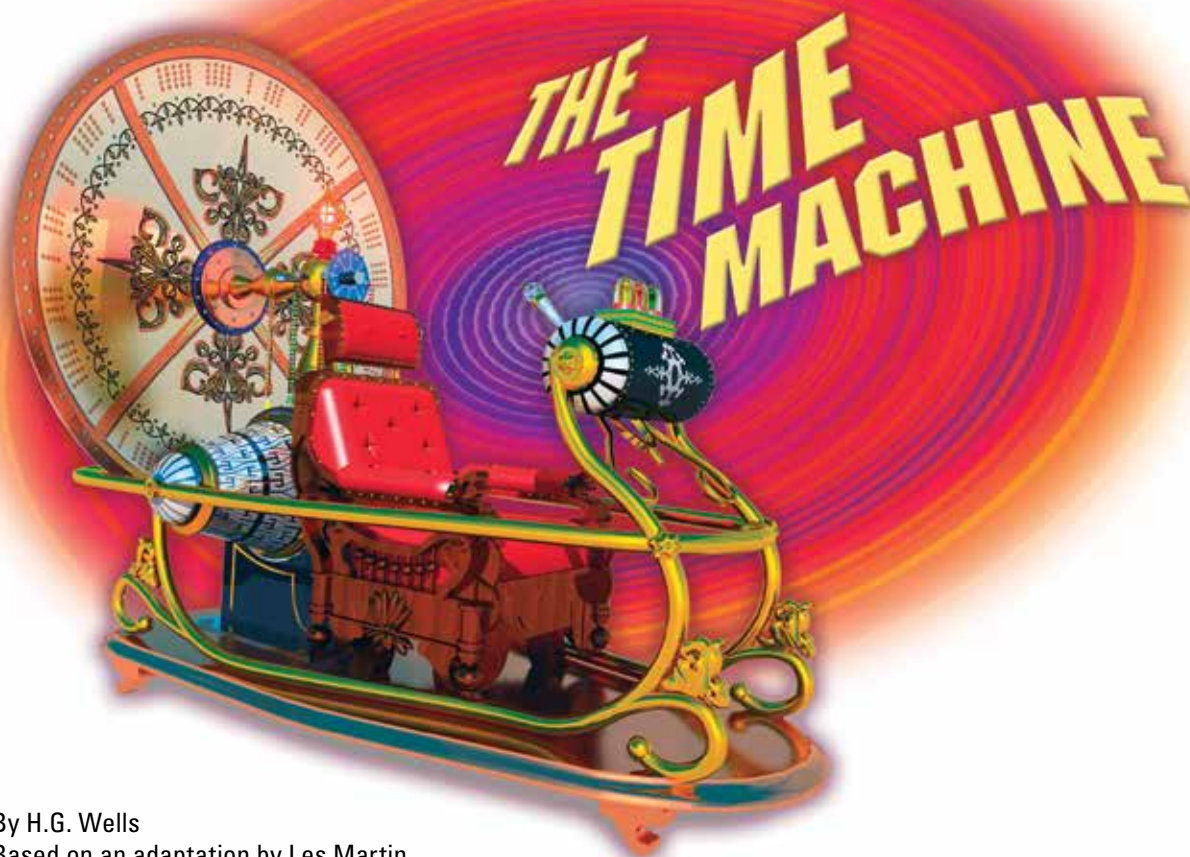


- Leeches are bloodsucking worms usually found in lakes, ponds, and streams. They were used in ancient times to treat many ailments, including headaches and ear infections. In the 1800s, leeches were back in use
- 20 for bloodletting, or getting rid of the “bad blood” in the body. But doctors realized that this use of the vampires of the bug world rarely helped patients, so the use of leeches stopped.



- Maggots are the wormlike larvae of flies. The use of
- 25 these bugs for wound care can be traced back hundreds of years. In America, maggots were first used during the Civil War. A doctor noticed the high survival rate in patients whose wounds were invaded by maggots. The flesh-eating bugs helped to cleanse the wound and keep
- 30 it free from infection, which aided in the healing process. When antibiotics were introduced in the 1900s, the use of these creepy, crawly infection fighters stopped.

- Today, leeches and maggots, like many other bugs, are making a medical comeback. These tiny creatures
- 35 are used in a practice called biotherapy—the use of living animals to treat illness. Earthworms, for example, are now used to fight infection. Snails and spiders are used to relieve pain. Ticks are used to prevent blood clots and other blood problems. Leeches are used to
- 40 treat arthritis, or pain in the bones. The saliva of the leech can be used to numb pain, reduce swelling, and thin blood. Maggots are used to remove dead tissue and reduce infections. Some doctors now prescribe maggots to treat burns, skin cancer, and diabetes-related
- 45 infections, often with miraculous results!



By H.G. Wells
Based on an adaptation by Les Martin

What is time? Is time travel possible? For centuries, these questions have **intrigued** mystics, **philosophers**, and scholars. H.G. Wells, a science teacher and science fiction writer, also became interested in the idea. He

5 published a novel called *The Time Machine* in 1895, and it quickly became famous. In this story of one man's **attempt** to travel through time, the protagonist builds a "black and polished brass" Time Machine and launches it into the future. After a series of harrowing

10 adventures, he returns to the present to **relate** to his friends the **consequences** of seeing things to come.

The following passage, adapted from *The Time Machine*, describes how H.G. Wells's protagonist, the Time Traveler, takes his first flight in the machine he

15 has invented.

intrigue

to stir up interest; fascinate; make curious

philosopher

a person who studies life's unanswered questions and problems

attempt

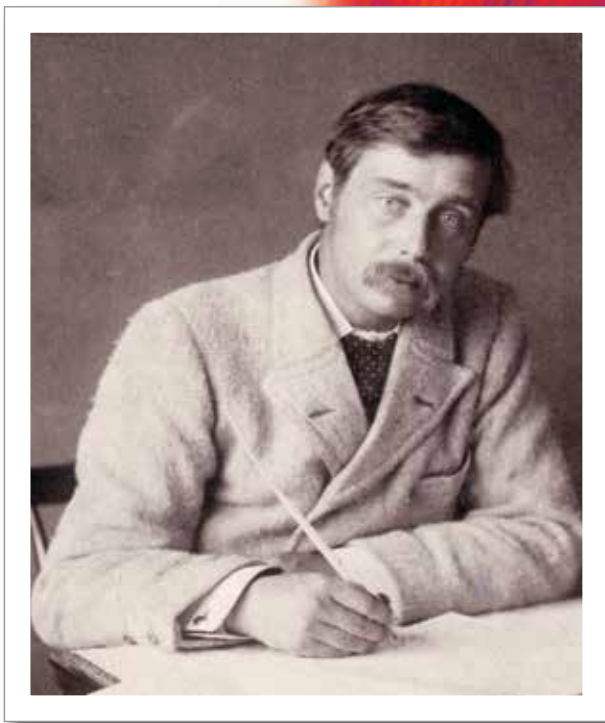
a try

relate

to tell

consequence

a result or outcome of an event or action



H.G. Wells

It was almost four in the morning, and I had finished my work, so I measured the levers one last time, and now, only one thing was left to do. I had to give the Time Machine its first test.

20 I sat down in the seat of the Time Machine and looked at my pocket watch; it said nineteen minutes after four. I held my breath as I gripped the lever and pulled it down a tiny bit. How can I say what it felt like? Only that it felt like falling; it felt like falling through endless space.

25 My stomach was trying to squeeze into my throat, and my mouth was open; it looked like the mouth of a fish—a fish gasping in air.

slight
small; minor

Quickly, I pulled the stop lever and felt a **slight** bump and the machine came to a stop. I looked around and my
30 heart sank.

My tools were exactly where I had laid them, my coat still hung over a chair, and my workshop was just as I had left it; my machine was a failure.

Next, I saw daylight streaming in the window, and
35 my heart beat faster. As I looked at a clock on the mantle,
the clock said half past nine; I pulled out my pocket
watch and looked at it; it said twenty-one minutes after
four. I had traveled through time! I had traveled more
than five hours in just two minutes; my Time Machine
40 had worked!

At that point, I suppose I should have stopped and
planned my next move, but I had waited too long for
this **moment**. I could not wait any longer to journey
through time, so I pulled down the lever again, and this
45 time I pulled it a bit harder and farther. Time outside the
machine was speeding up; I could hardly believe what I
was seeing. I saw my housekeeper whiz into the room,
clean it in record time, and shoot out the door. It was
clear that she could not see me.

50 I had to take the next step, so this time, I pulled the
lever even farther down. The window grew dark and then
it brightened, then it darkened again. Time was speeding
by; days went by like blinking lights as I pulled down on
the lever still more. Daylight and darkness became a blur,
55 and the windows and walls of my workshop **vanished**.
The machine was swaying now, and my mind was
swaying, too. I decided to pull the lever all the way down.

momentthe time when
something happens**vanish**to pass out of sight;
disappear

The next thing I saw around me was a world of wonders. Huge buildings were rising taller and taller; skies were changing from dark gray to bright blue; the countryside grew greener and greener. What a fantastic show! It was hard to turn my eyes away, and when I did, I looked at the dials. They told me how fast and far I was traveling. I was shocked; I had gone much faster and farther than I thought. I was in the year AD 802,701. Those huge numbers made me lose my head, and I was in a panic; I yanked hard on the stop lever.

At last, I paid the price because the stop was too sharp and the machine tipped over. I was thrown from my seat. Stunned, I lay on soft green grass. I heard a very loud thunderclap, and a shower of hailstones stung my face. It was impossible to see. "A fine welcome," I muttered, "a man travels over 800,000 years for a visit, and this is the greeting he gets!" Then the hail thinned, the sun shone through a break in the clouds, and I got my first good look at the world of the future.

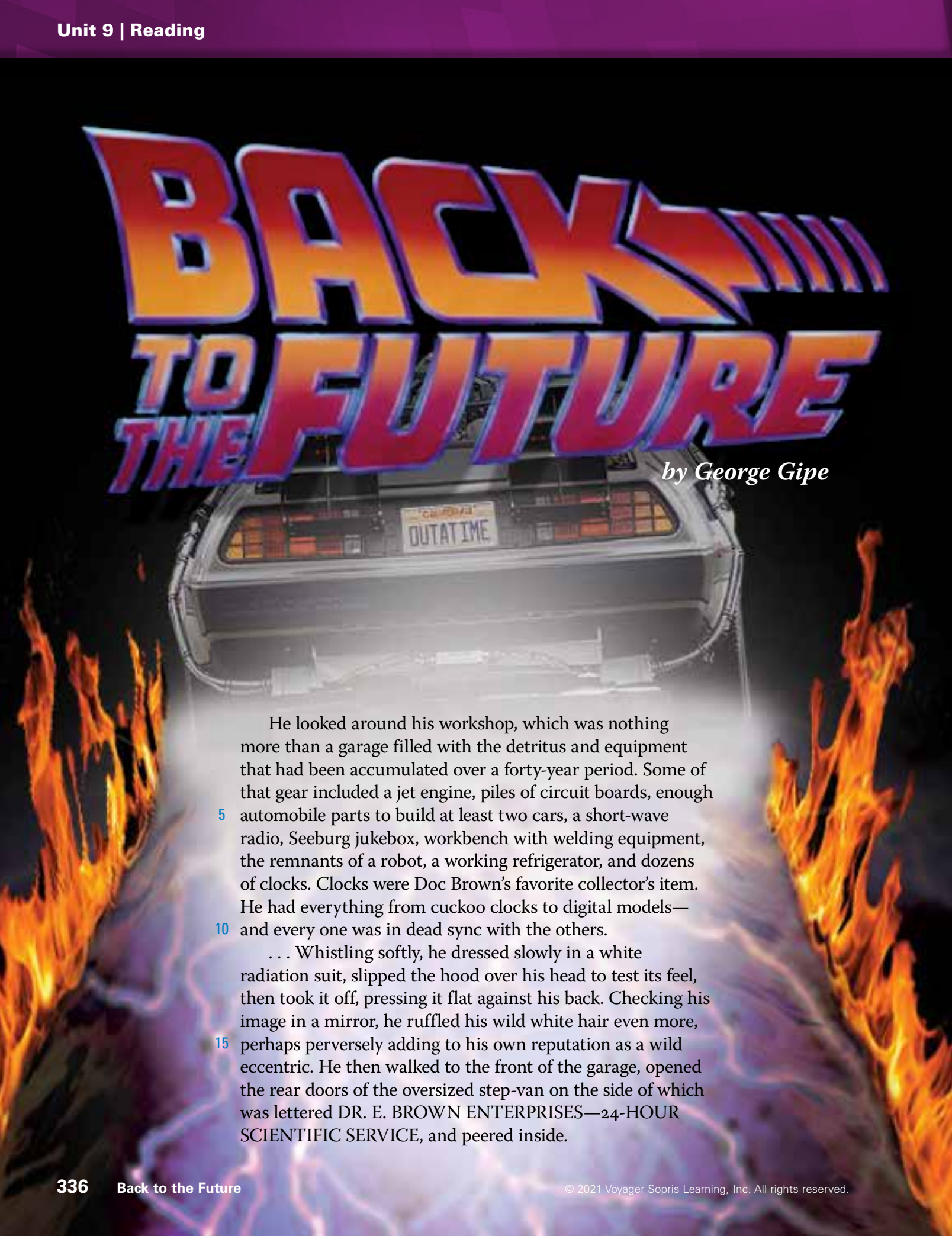


*H.G. Wells published
The Time Machine
in 1895.*



BACK TO THE FUTURE

by George Gipe



He looked around his workshop, which was nothing more than a garage filled with the detritus and equipment that had been accumulated over a forty-year period. Some of that gear included a jet engine, piles of circuit boards, enough
5 automobile parts to build at least two cars, a short-wave radio, Seeburg jukebox, workbench with welding equipment, the remnants of a robot, a working refrigerator, and dozens of clocks. Clocks were Doc Brown's favorite collector's item. He had everything from cuckoo clocks to digital models—
10 and every one was in dead sync with the others.

. . . Whistling softly, he dressed slowly in a white radiation suit, slipped the hood over his head to test its feel, then took it off, pressing it flat against his back. Checking his image in a mirror, he ruffled his wild white hair even more,
15 perhaps perversely adding to his own reputation as a wild eccentric. He then walked to the front of the garage, opened the rear doors of the oversized step-van on the side of which was lettered DR. E. BROWN ENTERPRISES—24-HOUR SCIENTIFIC SERVICE, and peered inside.

20 It was, of course, still there. Even in the sparse light of the garage, the sleek stainless steel DeLorean with its gull wings shone back at him like a giant Christmas tree ornament. How appropriate, he thought, that the vehicle which would propel mankind into the past and future should be such an
25 extraordinarily beautiful piece of machinery. There was no doubt in his mind as he closed the doors.

“It will work,” he said softly. “And I’ll be famous.”

All that remained was the final countdown check of minor items. Brown would handle that during the few hours
30 before Marty arrived at the Twin Pines Mall and then, together, they would take a step as significant for mankind as the moon landing of 1969.



. . . “Doc,” Marty said as he neared the truck.

There was no answer. Einstein, Doc’s dog, peered out the
35 passenger side window at him, his large dark eyes friendly but noninformative.

“Hiya, Einstein,” Marty said anyway. “Where’s the Doc? Where’s the Doc, boy?”

A few seconds later, he heard an engine roar to life and
40 rev quietly. It seemed to be coming from inside the van, but it didn’t sound like the truck engine. It was too far back, for



one thing, the sound emanating not from beneath the hood but somewhere midway of the vehicle.

Marty started to walk toward the back of the van.

45 Just as he arrived at the rear bumper, he heard a sharp grating sound, a slam, and saw the rear doors dramatically fly open. The drop-down gate lowered into position and a giant shining object swooped down onto the parking lot. It was the stainless steel DeLorean, modified with coils and
50 some wicked-looking units on the rear engine.

Marty stared at it in amazement.

The DeLorean moved softly toward him and stopped. The gull-wing driver's door was raised to reveal the smiling face of Doc Brown.

55 Marty barely noticed his friend, however. He continued to stare at the DeLorean, which was unlike anything he had ever seen before. The front of the modernistic vehicle was a smooth slope from windshield to fender—beautiful but hardly startling. From the driver's compartment rearward,
60 however, the car had been modified so that it resembled something you might see only in an atomic power plant. In place of the rear seat and hatchback door was a huge nuclear reactor, behind which jutted two large venting outlets, each with eight openings. Surrounding the vent and
65 reactor was a six-inch coil which disappeared beneath the rear bumper only to emerge later and wrap itself around the top. A circular projection approximately eighteen inches in diameter, which Marty learned later was radar, hung over the passenger's compartment. Various heavy cables ran the
70 length of the car from engine to front wheels, adding to its arcane look.

Doc Brown allowed his protégé to stare at the strange vehicle for a minute before speaking.

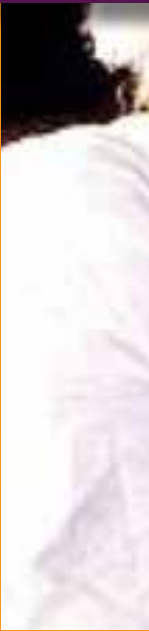
“Good evening, Marty,” he said with smiling formality.

75 “Welcome to my latest experiment. This is the big one—the one I’ve been working and waiting for all my life.”

Marty was less interested in the experiment than the DeLorean. Walking in a circle around it, he took in every line and hidden seam. “It’s a DeLorean,” he said. “But what did
80 you do to it?”

“Just a few modifications,” Doc Brown smiled.

As he spoke, Brown got out of the vehicle, revealing himself in all his sci-fi splendor . . .





“Bear with me, Marty,” he replied. “All of your questions
 85 will be answered in due time. Now if you’ll roll the tape, we’ll proceed.”

Marty took the video camera from its case, set it on the tripod, and pointed it at Doc Brown. He raised his hand, then dropped it as he pushed the ON switch.

90 Rather formally, like the narrator of a documentary film, Brown began to speak. “Good evening,” he intoned. “I’m Dr. Emmett Brown. I’m standing here on the parking lot at Twin Pines Mall. It’s Saturday morning, October 26, 1985. It’s 1:19 A.M. and this is temporal experiment number one.”

95 Glancing down at Einstein, who had jumped out of the step-van and was padding nervously around the base of the DeLorean, Doc added: “Come on, Einstein. Get in, boy.”

The dog obediently jumped into the car and sat down regally in the middle of the driver’s seat. Doc Brown reached
 100 across and buckled him in with the shoulder harness. Then, turning to Marty, the camera and unseen audience, he continued the narration.

“Please note that Einstein’s clock here is in precise synchronization with my control watch.”

105 With that, he held his digital watch next to the clock on Einstein’s collar. Marty, working the zoomar handle, moved in to a close-up of the two timepieces. Indeed, they were in dead sync.

“Now,” Doc Brown said, “if we can show the entire car
 110 again, you will note that the dog is alone in the vehicle and that his clock reads the same as this one on my wrist. This first part of our experiment will involve the canine subject

only. No risk is anticipated, but in the time-honored tradition of most breakthrough scientific experiments, we are allowing
115 animals to go first.”

Giving the dog a little pat on the head, he said, “Good luck, Einie,” as he reached in and started the ignition. The DeLorean engine roared once again to life. Brown turned on the headlights and lowered the gull-wing door. Only the very
120 top of Einstein’s head could be seen above the window level.

Stepping backward several feet, Doc Brown continued the scientific narration. “I will now operate the vehicle with this remote control unit.”

He tilted it toward the camera as Marty followed his
125 movements. The remote control unit was similar to that used for a radio-controlled toy car. There were buttons labeled “Accelerator” and “Brake,” as well as a joystick and an LED digital readout labeled “Miles Per Hour.” It was simple-looking but quite sophisticated. Marty had no doubt Doc
130 Brown could maneuver the DeLorean with the device, but at present he had no idea what the end result or product would be. Rather than try to puzzle it out, he decided to simply enjoy the spectacle as cameraman and audience member.

Brown switched the power button on and, using the
135 accelerator button and joystick, sent the DeLorean roaring to the far end of the parking lot. There he brought it to a quick halt, turning it so that it was pointing toward them. Seeing the trail of rubber fumes rising as it turned, Marty hoped no policeman would happen along. It would be very
140 embarrassing for him, as well as them, if he should be forced to arrest a reckless-driving dog.

For thirty seconds, the car sat, idling softly. To Marty it seemed to resemble a giant cat, readying itself to pounce on an unwary victim.

145 “We’re now ready to continue,” Doc Brown said. “If my calculations are correct, when a speed of eighty-eight miles an hour is attained, unusual things should begin happening in this phase of temporal experiment number one.”

. . . Taking a deep breath, he pushed the accelerator
150 button. The Twin Pines Mall parking lot had been selected by him because of its extreme length—nearly one-third mile—but as the spanking new DeLorean began to roar away toward the far reaches of the black-topped strip, he wondered if even this was enough. Taking off like a racing car, its
155 gears shifting automatically, the DeLorean’s recorded speed whirled quickly past 30, then 40. By the time it reached 60,





it seemed to be moving at a dangerously rapid speed. Marty followed it through the viewfinder, once or twice nearly allowing the vehicle to move out of the frame when a sudden
 160 burst of speed carried it forward.

“Sixty,” Doc Brown announced. “Sixty-five . . . seventy . . . seventy-five . . .”

Marty wondered how Einstein felt, sitting there in his captive seat, watching the gauges and instrument lights flash
 165 against the black sky.

“Eighty.”

Turning the vehicle in a huge arc, Doc Brown maneuvered it so that it was approaching them under full power. With nearly the entire length of the mall lot ahead
 170 of it on the return run, he now felt no compunction about leaning on the accelerator. The speedometer indicator leaped to 85, 86, 87, and finally 88, where it hung for a long second, the needle caressing the magic number as if to emphasize its importance.

175 Doc Brown waited. It should happen now, he thought, it should be happening at this very sec—

The thought was not completed, but instead was engulfed by a mind-numbing experience.

In the midst of its precipitous run down the center of the
 180 parking lot, the DeLorean was suddenly swallowed up by a blinding white glow. For a split second, the silhouette of the car, surrounded by the corona of light, resembled an eclipse of the sun. Then a shock wave and explosion of sound hit Marty and Doc Brown just as the car disappeared in a huge
 185 trail of fire. The embers, large at first, gradually became

smaller until only a pink fissure in the atmosphere remained. Then, a tiny, metallic sound, tinkly in quality, echoed across the lot. A shadow of something moving, something very small, could be seen. His fingers trembling, Marty zoomed in
 190 to the object.

It was the DeLorean's license plate, a vanity plate that read: OUTATIME.



“What did I tell you?” Doc Brown shouted, his voice elated. “Eighty-eight miles an hour! Just as I figured.” He
 195 checked his watch. “Temporal displacement occurred at exactly 1:20 A.M. and zero seconds.”

Marty shook his head in disbelief. “Christ Almighty!” he shouted. “You disintegrated Einstein!”

“No,” Doc Brown said evenly.
 200 “But the license plate’s all that remains of the car and dog and everything!”

“Calm down, Marty. I didn’t disintegrate anything. The molecular structure of both Einstein and the car are completely intact.”

205 “Then where the hell are they?” Marty demanded.

Doc Brown looked at him with maddening serenity. “Not where,” he said. “When.”

“I don’t understand.”

“The appropriate question,” Doc Brown amended, “is not
 210 where are they, but when the hell are they? You see, Einstein has just become the world’s first time traveler. I sent him into the future—one minute into the future, to be exact. And at exactly 1:21 A.M. and zero seconds, we shall catch up to him . . . and the time machine.”

215 Marty still didn’t get it.

“Are you recording this?” Doc Brown asked. “Because if you are, it might be appropriate to have the camera pointed at me or where the car was, rather than at the ground in front of you.”

220 Marty shook his head, noting that he had allowed the video camera to drop downward during the interval of stress

and excitement. Now he righted it, bringing Doc Brown into the frame.

“It’s all right,” Doc said, smiling indulgently. “We still
225 have a few seconds.”

“Few seconds until what?”

“You’ll see.”

“Are you trying to tell me you built a time machine out of that DeLorean?” Marty demanded.

230 Doc Brown smiled modestly. “The way I figure it,” he replied, “if you’re gonna build a time machine, why not do it with some style and imagination? Besides, there’s a practical aspect. The stainless steel construction of the DeLorean made the flux dispersal—”

235 He stopped as his digital clock began to beep.

“Ten seconds,” Doc Brown said. “Keep that tape rolling, Marty.”

“It’s never stopped.”

240 “Five seconds. Brace yourself for a sudden displacement of air.”

Marty held the camera tighter, aimed it at the spot where the DeLorean had disappeared.

“Four . . . three . . . two . . . one . . .” Doc Brown counted down, his voice filled with anticipation.

245 Exactly on schedule, a sharp blast of wind struck them, followed immediately by a deafening sonic boom, causing their hair to stand on end. No sooner had the shock registered than the DeLorean reappeared in the same spot it had last been seen. But it was not standing. It was moving at
250 the same high speed as before.

“Eighty-eight miles an hour!” Doc Brown shouted above the surge of thunderous air.

Looking down at the remote control unit, he hit the brake button, causing the car to come to a screeching halt, smoke
255 pouring from the body.

Doc Brown immediately started for the vehicle. Marty locked the camera in position and followed. He arrived at the DeLorean a few seconds after Brown, who pulled up to approach it cautiously. Indicating that Marty should wait
260 until he examined it, he gently touched the door handle. To Marty and Doc’s surprise, he recoiled with a shout of pain.

“Is it hot?” Marty asked.

“No. It’s cold. Damned cold,” Brown said, shaking his fingers back and forth.

265 He waited a few seconds, then raised the door on the driver's side. Einstein peeked out at them, his tail wagging against the back of the seat. Marty was relieved to see that no apparent harm had come to him. Doc was also pleased that his pet was in good condition, although his attitude was
270 more clinical. Instead of petting the dog, he reached down to turn the collar so that he could read the digital clock inset into the surface of it.

The clock read 1:20:10. Doc Brown looked at it and smiled. His own watch read 1:21:10.

275 "There's exactly one minute difference," he said triumphantly. "And Einstein's clock is still clicking. It didn't stop."

"Is he all right?" Marty asked.

"He looks fine to me."

280 Brown unbuckled the shoulder harness. Einstein bounded out of the car, playful and happy. Doc Brown reached into his pocket and gave him a milk bone as a reward. "A small price to pay for such invaluable research," he said.

"You're sure he's O.K.?"

285 "Yes," Brown replied. "And he's completely unaware that anything happened. As far as he's concerned, the trip was instantaneous. That's why his watch is a minute behind mine. He 'skipped over' that minute to instantly arrive at this minute in time . . ."

290 Seeing Marty's frown, Doc Brown indicated that he should move closer to the DeLorean. "Come here, let me show you how it works," he offered, sticking his own head into the cockpit of the car.

Marty edged closer, looked inside at the still-blinking
295 array of dials and gadgets.

Like a kid showing off a new toy, Doc Brown began to flip switches and talk at the same time. "First you turn the time circuits on," he said. A colorful battery of indicator lights went on inside as he pushed a button.

300 "This readout tells you where you're going, this one tells you where you are, and this one tells you where you were," he continued.

Marty looked at the readouts closely. They were labeled DESTINATION TIME, PRESENT TIME, and LAST TIME
305 DEPARTED.

Without waiting to find out if Marty had any questions, Brown went on at a rapid pace. "You input your destination





time on this keyboard," he said. "Want to see the signing of the Declaration of Independence?"

310 Marty stared blankly, his mind abuzz. Was he kidding? Could this machine, however sophisticated, perform such miracles?

Again without waiting for an answer, Doc Brown punched up a date on the destination time board: 7-4-1776.

315 "Then all we have to do is head for Philadelphia. Or perhaps you'd care to witness the birth of Christ."

With that, he changed the dial to read 12-25-0.

320 "Of course," he added didactically, "there's some dispute about that date. Some scholars say Christ was born in the year 4 B.C. and that somebody made a mistake in what year it was during the Dark Ages. But assuming 12-25-0 is correct, all we'd have to do is find our way to Bethlehem."

"No sweat," Marty said.

325 Now quite caught up in describing the mechanics of his system, Doc Brown changed the DESTINATION TIME to 11-5-1955. "Now here's another red-letter date in the history of science and progress," he went on. "November 5, 1955. I believe it was a Saturday. Yes, now that I think about it, I'm sure it was. The weather was kind of grey."

330 "What happened then?" Marty asked. That was more than a decade before he had been born, so he could only speculate. "Was that the Salk vaccine or something like that?" he asked, remembering from science class that the polio cure went back to about that time.

335 “No,” Doc Brown went on. “It’s a red-letter date in science that nobody knows about—yet. Nobody except me, that is. You see, that was the day I invented time travel—”

“Then what’s today?” Marty interrupted.

“Today is the carrying-out, the execution,” Brown smiled.

340 “November 5, 1955 was the conception, the moment when it all came together as a theory that I knew could work.” He leaned against the shiny frame of the DeLorean, his eyes misted in happy nostalgia. “I remember it vividly,” he said. “I was standing on the edge of my toilet, hanging a clock. The
345 porcelain was wet. I slipped and hit my head on the sink to my left. And when I came to, I had a revelation—a vision that was absolutely perfect—a picture in my head of everything I needed to do and how I could do it.”

He gestured to the car. “Believe it or not, I saw this,” he
350 continued. “My dream or hallucination or whatever it was contained a picture of this.”

“Amazing,” Marty said, his eyes wide with sincerity. He knew the feeling. Once he had awakened during the middle of the night with the lyrics and melody of a new song literally
355 playing inside his head. All that he had to do was find paper and take dictation. That was small potatoes compared to a scientific breakthrough such as the invention of time travel, but the emotional impact was similar.

Leaning inside the DeLorean, Doc Brown pointed to a
360 particular centerpiece unit. “Get a picture of this on tape,” he said.

Marty pointed the camera at the strange-looking object. Moving his head next to it so that he could be on camera and describe its workings at the same time, Doc Brown continued
365 in his professional tone. “This is what makes time travel possible—the flux capacitor.”

“Flux capacitor, huh?” Marty repeated. “Is that its real title or something you made up?”

370 “It’s a logical title applied by me when I decided to describe its function in one or two words. Any brilliant scientist would have arrived at approximately the same title if given the chance.”

Marty chuckled inwardly at the man’s lack of humility. He did not dislike him for it, however. As a matter of fact, he
375 found it charmingly refreshing.

“It’s taken me almost thirty years and my entire family fortune to fulfill the vision of that day when I fell off the

toilet . . . My God, has it been that long? I've been working on this for exactly . . ."

380 He reached into his inside coat pocket to withdraw a small calculator. Punching buttons quickly, he said presently: "I've been working on this for twenty-nine years, eleven months, and 355 days. Excluding vacations, of course, and a few weeks off for petty illnesses. Think of it. Almost thirty
385 years. It's amazing. Things have certainly changed during that time. This all used to be farmland here, as far as the eye could see . . ."

He looked off toward the horizon, dominated now by the huge department stores of the mall and sodium vapor lamps
390 lining the periphery of their vision like ugly ornaments.

"I can hardly believe it's gone," he murmured.

"What?"

"The farm . . . the years . . ."

He suddenly looked very sad.

395 Marty tried to shake him out of the mood. Slapping the side of the DeLorean, he said, "This is heavy duty, Doc. I'm really impressed."

The compliment caused a shift in Doc Brown's attitude. His eyes turned to the present, unclouding and becoming
400 instantly brighter, sharper.

"Yes, I'm proud of it," he smiled.

"And it runs on, like, regular unleaded gasoline?" Marty asked.

Doc shook his head and grinned. "Unfortunately, no," he
405 replied. "I tried that in the beginning. That was a dream that just wouldn't come true—to have this device run cheaply and simply. That may happen in the future, but for the moment, it requires something with a little more kick."

"You mean, atomic power?" Marty guessed.

410 Nodding, Doc Brown pointed to a container with purple radioactivity signs painted on it.

"Plutonium? You mean this sucker's nuclear?"

"Electrical, basically," Doc Brown replied. "But I need a nuclear reaction to generate the 1.21 gigawatts of electricity
415 I need. The flux capacitor stores it, then discharges it all at once, like a gigantic bolt of lightning. It's really quite efficient."

. . . "Now, before we proceed further, we must protect you," Doc said.

420 He strode to the step-van and removed a yellow radiation suit. "Put this on," he said.



Marty locked the video camera and stepped into the suit. The night had become chilly and it felt good to add the extra layer of material. With the hood pulled up, he felt totally
 425 divorced from the rest of the world, like a deep-sea diver on the floor of the ocean.

Working slowly, Doc Brown took a four-inch cylinder from the step-van, handling it with great delicacy. Marty knew that within the capsule must be a plutonium rod,
 430 surrounded by water, the new source of power for the time vehicle. Inching the DeLorean closer to the truck so that the plutonium would not have to be moved far, Marty returned to the video camera and started it again as Doc Brown stepped to the rear of the car and placed the plutonium
 435 cylinder into the loading hopper. He then sealed the hopper shut and tossed back the hood of his radiation suit.

“It’s safe now,” he smiled. “Everything is lead-lined.”

Marty took off his own hood and waited for Doc Brown’s next instructions.

440 “Just be sure you get my send-off,” Doc Brown smiled. “It’d be a shame if everything came out on tape but that.”

“Where are you headed?”

“The future.”

“How far?”

445 “Whoops,” Brown muttered, snapping his fingers.
“Almost forgot my luggage.”

He jogged back to the step-van, grabbed a suitcase and returned to the DeLorean. “Who knows if they’ll have cotton underwear in the future?” he said. “I’m allergic to all
450 synthetics. It would be rather unpleasant to find myself in the future with a terrible rash.”

“Are you sure it’s safe?” Marty asked.

“My machine works,” Doc Brown retorted. “You just saw it, didn’t you?”

455 “I meant, are you sure the future’s safe? Suppose you run smack into the bomb? Or it’s a society of robots that take you prisoner. At least you know the past is safe. Nobody there has better equipment than you. But the future—”

Doc Brown smiled, touched by the young man’s interest
460 in his safety. “What you say makes a lot of sense,” he admitted. “I gave it a lot of thought when I was considering where I should go first. But I’ve always dreamed of seeing the future a lot more than rehashing the past. I’d like to see where mankind’s headed, up or down. And besides,” he
465 added with a sly chuckle, “if I head down the road a quarter century, I’ll be able to find out who won the next twenty-five World Series and Super Bowls. Won’t that be a nice piece of information to have for my old age?”

Marty nodded. “Well, be sure to look me up when you
470 get there and I’ll fill you in on the details of what’s been happening,” he said.

“Indeed I will.”

HURRICANE!

It's summer, and hurricane season is here! Hurricanes, otherwise known as tropical cyclones, are powerful storms that twist and spin. They can become very large, some covering an area hundreds of miles

5 wide. These storms are feared because their strong winds, high tides, and heavy rains **threaten** life and **property**.

Hurricane season begins on June 1st and runs through November 30th.

- 10 Warm, tropical water is necessary for hurricane development. The surface temperature of an ocean must be at least 80 degrees
- 15 Fahrenheit, or 26 degrees Centigrade. However, hurricanes need more than warm water to develop. Low air pressure, moist ocean air,
- 20 tropical winds, and warm air temperatures must come together to set the stage for hurricane development.

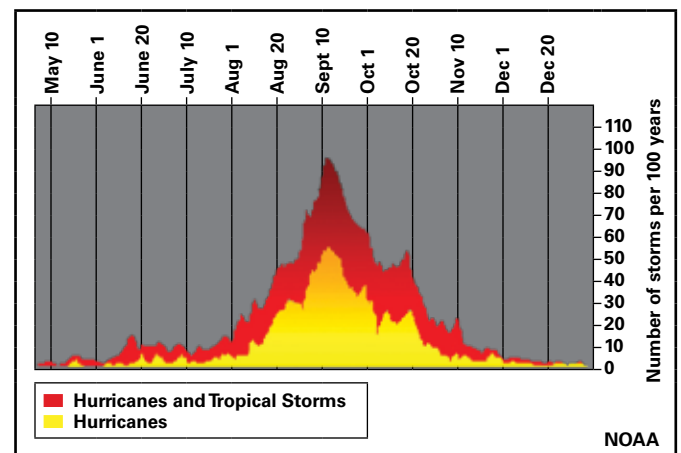
threaten

to be a possible source of danger or discomfort

property

land or objects owned by someone

Number of Tropical Cyclones per 100 Years



The official hurricane season for the Atlantic Basin (the Atlantic Ocean, the Caribbean Sea, and the Gulf of Mexico) is from June 1st to November 30th.



Hurricane Katrina, a Category 5 hurricane, was one of the worst hurricanes in American history. Though mandatory evacuation was ordered in Mississippi and Louisiana the day before the hurricane made landfall, many people remained. Massive flooding created a state of emergency, trapping many people in their homes. Property damage and loss of life reached historical numbers.

definite

firm and clear;
exact

sustained

kept going for a
period of time

ordinary

not special or
different in any
way

intense

very great or
strong

surroundings

the things or
conditions around
a person or place

Bands of low pressure and warm water temperatures
25 fuel thunderstorms. Warm, wet air rises from the water's surface, condenses, and turns into clouds. The heat and moisture come together, and several strong thunderstorms form and combine. Then, tropical winds join the organized system of thunderstorms and begin to spin.

30 The storm now has a **definite** and recognizable shape. When winds reach a **sustained** speed of 23–38 miles per hour, the storm becomes a tropical depression. If winds increase to speeds of 39 to 73 miles per hour, a tropical storm is born and given a name.

35 Some tropical storms continue to build strength by feeding on warm, moist air. For a tropical storm to become a hurricane, its winds must strengthen to 74 miles per hour. These winds must be sustained, or steady, rather than gusty, or intermittent.

40 Hurricanes are not like **ordinary** storms. As the winds continue to strengthen, they spin and create an “eye.” The eye can range from 5 miles to 120 miles in diameter! Although the very center of the eye is calm, the strongest winds are found in the eye wall. The

45 towering clouds around the eye form a wind wall. This wall contains the strongest winds and the heaviest rains. The strong winds spin like a top around the eye. Their speeds are **intense**, sometimes approaching 200 miles per hour. If the hurricane hits land, flooding
50 and destruction will follow.

Eventually, a hurricane enters cold, unfriendly
surroundings and begins to die. When it hits an area of cool land or water, it loses its supply of warm, moist air and there is nothing to feed it. Its winds begin to weaken,
55 the eye disintegrates, and the storm finally dies.

**Did you know?**

Spanish explorers encountered storms of incredible violence. Called *huracán*, or “evil wind,” by the local people, these storms are now known as hurricanes.

How Are Hurricanes Categorized?

The hurricane **scale** is numbered one to five. Its categories are based on wind strength. These categories are described in the chart below.

scale

a numbered system or device used to measure something

Hurricane Intensity

| Category | Wind Speed (mph) | Description of Damage |
|----------|------------------|---|
| 1 | 74–95 | No real damage to buildings. Damage to mobile homes. Some damage to poorly built signs. Also, some coastal flooding. Minor pier damage. |
| 2 | 96–110 | Some damage to building roofs, doors, and windows. Considerable damage to mobile homes. Flooding damages piers. Small craft in unprotected moorings may break their moorings. Some trees blown down. |
| 3 | 111–129 | Some structural damage to small residences and utility buildings. Large trees blown down. Mobile homes and poorly built signs destroyed. Flooding near the coast destroys small structures. Large structures damaged by floating debris. Land may flood far inland. |
| 4 | 130–156 | More extensive wall failure. Some complete roof structure failure on small homes. Major erosion of beach areas. Land may flood very far inland. |
| 5 | 157 and up | Many complete roof failures. Some complete building failures. Small utility buildings blown over or away. Major flood damage to lower floors. All structures near shoreline affected. Massive evacuation of residential areas. |

Source: the Saffir-Simpson Hurricane Scale, www.nhc.noaa.gov/HAW2/english/basics/saffir_simpson.shtml

Did you know?

The National Hurricane Center began naming tropical storms in 1953. Because scientists were often tracking more than one storm, names made it easier to provide updated information regarding a specific storm. Tropical storms were once given only women's names. Today, storms are alternately given men's and women's names.

Did you know?

The rotation of Earth affects the direction in which a hurricane's winds spin. North of the equator, the winds spin to the right, but south of the equator, they spin to the left. This is called the *Coriolis effect*.

Unmoved by Winds of Change

The unavoidable question is, “Do I flee?”

Every newscaster, family member, neighbor tells me to seek shelter. But, this IS my shelter. These doors and windows have kept out bad guys, bitter cold, and sticky salt air. These walls have heard the laughs, cries, and squabbles of me and my brood. They did not crack when my heart broke as my wife took her last breath in the bedroom where I now sit. The rattling of windows and the howling of wind isn't enough to force me into the local gym, to sleep on a cot. No matter the category they use to label this force of nature, I know that there is nowhere else I want to be. If this house is gone, then there will be nothing left of me. Time passes slowly, as my eyes peruse pictures documenting 34 years in the house we bought because of good schools and a canal in which to fish. The water of that canal is now lapping at the back stoop and thunder shakes the floors. The storm shutters were installed earlier this year, but I hear them loudly clanging with the power of the wind. I'm not going. I'm not leaving. I have faith that this is just another chapter in my story. The electricity is beginning to flicker. Flashlights have new batteries and sit on the nightstand, ready to light the darkness. My phone no longer works, and my daughter is likely worried about the lack of contact. She was angry at my decision to stay, but I know that was based on fear for my safety. I reminded her of the time we all camped out in the house when another destructive lady hit our town. The kids were young and we lit candles, played cards, and ate junk food for 24 hours. Her mom and I were worried, but the children remembered it as a fun adventure. We made it through that, and I will make it through this. My age of 62 does not weaken me, no, it gives me the wisdom of years. I have fresh water, lots of food, and my cat.

Well, power's out now. The air hangs thick around me. The humidity makes me feel claustrophobic. They had predicted that the worst of this would last several hours. I have lost track of time, without the hum of the TV and changing of the digital clock, I am not sure how much longer this will continue. Making my way to the kitchen, I see that water has penetrated the door. That must mean that the garage is beginning to fill. I pray that the rain ceases before water invades every nook and cranny of the house. I grab towels, attempting to soak up the early signs of flooding. I refuse to be one of the people seen on the news clinging to their roof, waving for a helicopter or canoe to rescue them. Counting in my head, I try and predict when the next clap of thunder will follow each lightning strike. One thousand one, one thousand . . . BOOM! My heart jumps, my cat scampers through the house, seeking a quiet spot. I sit, breathing deeply, questioning my decision. No, here I stay, too late to leave now. Ah, is that the sound of silence? The eye of the storm. A reprieve.

Twisting a Path of Destruction

- A tornado is one of nature's most powerful, unpredictable, and destructive storms. It has the ability to lift houses off their foundations and hurl them considerable distances. A tornado usually starts out
- 5 as a funnel cloud in the sky. Once the funnel cloud makes contact with land, that funnel cloud becomes a tornado. Funnel clouds can be from two to six miles wide, and a tornado's base can **span** from 250 feet to more than two miles. Tornadoes can produce large hail
- 10 and wind gusts of more than 200 miles per hour. The average tornado, however, has maximum wind speeds of 112 miles per hour and travels about one mile before it falls apart. A tornado usually spins in a counterclockwise direction like a hurricane. Once a tornado forms, the
- 15 biggest challenge is predicting its path.

span

to stretch or reach over or across

Tornado Categories

- The Fujita scale (F-Scale) classifies tornadoes by intensity rather than size. Tornadoes can be weak or intense whether they are large or small. The scale
- 20 **ranks** a tornado according to its wind speed, which can range from gale strength to incredible force. The chart shows the six categories of the Fujita scale.

rank

to compare one position with another, often on a scale

The Fujita Scale

| F-Scale Number | Tornado Intensity | Wind Speed (mph) | Description of Damage |
|----------------|-------------------|------------------|---|
| F0 | Gale | 40–72 | Some damage to trees and buildings |
| F1 | Moderate | 73–112 | Damage to roofs, cars moved off roads |
| F2 | Significant | 113–157 | Building frames torn off, large trees uprooted |
| F3 | Severe | 158–206 | Structural damage to buildings, roofs torn off, trees uprooted |
| F4 | Devastating | 207–260 | Houses leveled, vehicles thrown |
| F5 | Incredible | 261–318 | Houses destroyed or lifted from foundation, vehicles thrown through the air, severe structural damage to concrete buildings |

Source: <http://www.tornadoproject.com/fscale/fscale.htm>



Tornado Alley

occur

to take place; to happen

generate

to produce, bring into being, or create

severe

bad or serious

develop

to grow into a more advanced or mature state

entire

whole; total

region

an area with a certain type of land and climate

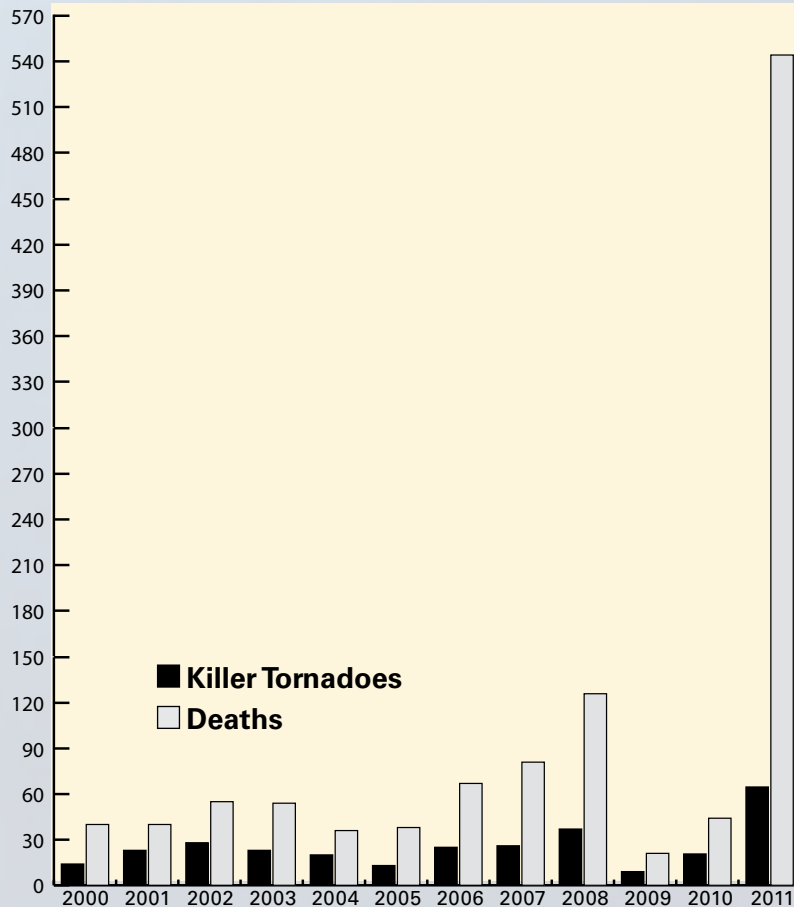
Tornadoes in the United States

The United States has more tornadoes than any nation in the world. During a typical year, more than 1,000 tornadoes **occur** across the continental United States. More than 30 percent of these tornadoes occur in “Tornado Alley.” Most of these tornadoes occur in the spring.

In fact, over 55 percent of a year’s tornadoes occur between the months of April and June, when cool dry air from Canada clashes with warm, moist air from the Gulf of Mexico. These ingredients, when combined with a storm system, **generate severe** thunderstorms and, in some cases, deadly tornadoes. Hundreds of tornadoes **develop** during an average tornado season in the United States. Some bring death and destruction.

Killer Tornadoes

Tornadoes can be weak, strong, or violent. Strong winds and debris can cause power outages, structural damage to buildings, and even death. Violent tornadoes make up only a small percentage of all tornadoes, but they are responsible for two-thirds of all tornado deaths in the United States. These killer tornadoes can last for more than an hour, bringing devastation to an **entire region**. The graph on the next page shows the number of killer tornadoes compared with the number of deaths they caused from 2000 to 2011.



Data from National Oceanic and Atmospheric Administration (NOAA)
www.noaa.gov

Tornado Safety

It is important to heed tornado warnings.

Tornadoes can develop in the blink of an eye, and individuals should pay attention to warning signs such as dark green skies, a loud roaring sound, hail,

- 50 and a visible funnel cloud. Listening to the radio or television can provide valuable updates on a tornado's development. Individuals should quickly find a safe place to weather the storm. Their lives may depend on it. The safest place is underground in a basement or
- 55 storm shelter. If no underground shelter is available, a room away from windows and with strong structural support is the next safest choice. In many homes, this may be a bathroom. Mattresses, cushions, and sleeping bags can provide some protection. When tornado
- 60 season approaches, experts recommend preparing an emergency kit. The kit should be stocked with flashlights, batteries, bottled water, canned foods, and first aid supplies.

Tornado Milestones

- The most tornadoes in one month occurred in April 2011, with a total of 758 tornadoes, compared with an average April total of 155.
- The most tornadoes occurring over a short period occurred on April 27–28, 2011, with at least 175 tornadoes.
- The most tornadoes in one year occurred in 2011, when 1,625 tornadoes were reported.
- Oklahoma City has been hit by more tornadoes than any other city; the known total is over 100.
- The deadliest tornado was the Tri-State Tornado of March 18, 1925. It claimed the lives of 695 people in 3½ hours. The deadliest of the modern era (since 1950) was on May 22, 2011, when a large F5 tornado crossed Joplin, Missouri, causing 158 direct fatalities.
- The costliest tornado in history was the F5 in Joplin, Missouri, on May 22, 2011, with an estimated \$2.8 billion in damage.
- The highest recorded wind speed was 318 mph in Moore, Oklahoma, on May 3, 1999.

Fury

While staring at the fields my own hands had plowed
The atmosphere thickened with fierce pelting rain.
Then, the rumbling of what sounded like trains through a crowd,
Raised the hairs on my neck and alerted my brain.

5 With haste and alarm I watched the storm unfurl
A deep muddy ditch was my shelter from fear.
The sky then transformed to a menacing swirl
And around me spun objects that I once held so dear.

While pleading with nature for a safe, rapid end
10 She answered, sending tractors in a vertical shot.
Then, without warning, I heard eery silence descend.
I stood on weak knees, body bloodied and mind wrought.

Looking up to the heavens, filled with rage and deep grief,
I cursed what was stolen by the storm like a thief.

The Gorgon's Head



After being set adrift at sea in a box, Perseus and his mother, Danae, had been rescued by a kind fisherman. The fisherman's brother was the evil king of the island of Seriphos. To show his thanks, Perseus

5 accepted a dangerous mission given to him by the king. Hoping that Perseus would never return, the king sent him to kill a monster and return with its head. The story begins as Perseus starts his journey to slay the terrible Gorgon, Medusa.

- 10 Perseus feared he was more likely to become a stone **image** than to bring back the head of Medusa with its snaky locks. Knowing he had **undertaken** a dangerous task, Perseus left without saying a word to his mother. He took his shield and his sword, and
- 15 crossed over from the island to the mainland. He sat down to gather his thoughts and heard a voice.

"Perseus," said the voice, "why are you sad?"

- He lifted his head from his hands, and there was a stranger. He was a brisk, **intelligent**, and remarkably
- 20 shrewd-looking young man. He had on a strange-looking cap and shoes with little wings. Perseus wiped his eyes, and quickly answered the stranger.

"I am not so very sad," said he, "only thoughtful about an adventure that I have undertaken."

image

the form or appearance of someone or something

undertake

attempt; to take on a task

intelligent

smart; reflecting good judgment or sound thought

25 “Oho!” answered the stranger. “I have helped a good many young men through difficult adventures. Perhaps you may have heard of me. I have more names than one; but the name of Hermes suits me as well as any other. Tell me your troubles. We will talk the matter
30 over, and see what can be done.”

After hearing Perseus’s story, Hermes exclaimed, “I am the very person to help you, if anybody can. My sister and I will do our utmost to bring you safely through your adventure.”

35 “Your sister?” repeated Perseus.

“Yes, my sister Athena,” said the stranger. “She is very wise, I promise you; and as for myself, I generally have all my wits about me. If you show yourself bold and cautious, and follow our advice, you need not fear
40 being turned into a stone image. First of all, you must polish your shield until it shines like a mirror.”

Deciding that Hermes knew better than himself, Perseus immediately set to work. He scrubbed the shield and soon it shone like the moon at harvest time.
45 Hermes looked at it with a smile. Then, taking off his own short and crooked sword, he gave it to Perseus to wear.

“No sword but mine will answer your purpose,” he stated. “The blade will cut through iron and brass as
50 easily as through the slenderest twig. The next thing is to find the Three Gray Women, who will tell us where to find the Nymphs.”

“The Three Gray Women!” cried Perseus, “Pray who may the Three Gray Women be?”

55 “They are three very strange old ladies,” said Hermes, laughing. “They have but one eye among them, and only one tooth. Moreover, you must find them out by starlight, or in the dusk of the evening. They never show themselves by the light of the sun or
60 the moon.”

He added, “There are other things to be done before you can find your way to the Gorgons. But after we meet the Three Gray Women, you may be sure that the Gorgons are not far away.”

65 They set out and walked at a brisk pace; so brisk, indeed, that Perseus found it rather difficult to keep up with his nimble friend Hermes. To say the truth, he had a suspicion that Hermes had a pair of wings on his cap along with wings on his shoes! When he looked
70 straight at Hermes, he only saw an odd kind of cap. The twisted staff was evidently a great convenience to Hermes. It enabled him to **proceed** so fast that Perseus, though a remarkably fit young man, began to feel out of breath.

75 “Here!” cried Hermes, at last, “take you the staff, for you need it a great deal more than I. Are there no better walkers than you in the island of Seriphos?”

“I could walk pretty well,” said Perseus, glancing slyly at his companion’s feet, “if only I had a pair of
80 winged shoes.”

“We must see about getting you a pair,” answered Hermes.

The staff helped Perseus tremendously. In fact, the stick seemed to be alive in his hand, and to lend some
85 of its life to Perseus.

They walked and talked until twilight. Suddenly Hermes whispered, “This is just the time and place to meet the Three Gray Women. Be careful that they do not see you before you see them. Though they have but
90 a single eye among the three, it is as sharp-sighted as a half dozen common eyes.”

“But what must I do,” asked Perseus, “when we meet them?”

Hermes explained to Perseus how the Three Gray
95 Women managed with their one eye. They were in the habit of changing it from one to another, as if it were a pair of spectacles. At the instant when the eye was passing from hand to hand, none of the poor old ladies was able to see a wink. That was when Perseus
100 was to act.

As Perseus looked earnestly through the evening dusk, he spotted the Three Gray Women. He discovered that they had long gray hair and, as they came nearer, he saw that two of them had but
105 the empty socket of an eye, in the middle of their foreheads. In the middle of the third sister's forehead, there was a very large, bright, and piercing eye, which sparkled like a great diamond.

"Sister! Sister Scarecrow!" cried one, "you have had
110 the eye long enough. It is my turn now!"

"Let me keep it a moment longer, Sister Nightmare," answered Scarecrow. "I thought I had a glimpse of something behind that thick bush."

The other two sisters, Nightmare and Shakejoint,
115 began to argue with Sister Scarecrow about the eye. To end the dispute, old Dame Scarecrow took the eye out of her forehead, and held it forth in her hand.

"Take it, one of you," she cried, "and quit this foolish quarrelling. For my part, I shall be glad of a
120 little thick darkness. Take it quickly, or I will clap it into my own head again!"

While the Three Gray Women were still scolding each other, Perseus leaped from behind the bushes and grabbed the eye. The Gray Women did not know what
125 had happened. Each supposing that one of her sisters was in possession of the eye, they began their quarrel anew.

"My good ladies," said he, "pray do not be angry with one another. I have the honor of holding your very
130 brilliant and excellent eye!"

The sisters were terribly frightened. "Oh, what shall we do, sisters? What shall we do? We are all in the dark! Give us our eye! Give us our one, precious, solitary eye! You have two of your own! Give us our
135 eye!"

Following Hermes's advice, Perseus said patiently, "My dear, good, admirable old ladies, there is no occasion for putting yourselves into such a fright. You shall have back your eye, safe and sound, the moment
140 you tell me where to find the Nymphs."

“Goodness, we know nothing at all about them,” screamed Scarecrow. “We are three unfortunate old souls that go wandering about in the dusk.”

All this while the Three Gray Women were groping
145 with their outstretched hands and trying their utmost to get hold of Perseus. He took good care to keep out of their reach.

“My respectable dames,” said he, “I shall keep the eye until you tell me where to find the Nymphs.”

150 Finding that there was no other way of **recovering** their eye, at last they told Perseus what he wanted to know. No sooner had they done so, than he immediately, and with the utmost respect, clapped it into the vacant socket in one of their foreheads.
155 He thanked them for their kindness, and bade them farewell.

Hermes and Perseus went on their way. The old dames had given them such specific directions that they quickly found the Nymphs. They proved to be
160 very different from Nightmare, Shakejoint, and Scarecrow. Instead of being old, they were young and beautiful. Instead of one eye among the sisterhood, each Nymph had two exceedingly bright eyes of her own, with which she looked
165 very kindly at Perseus. They seemed to be acquainted with Hermes. When he told them the adventure that Perseus had undertaken, they did not hesitate to give him what he needed. First, they brought out a small purse, made of deer
170 skin, and curiously embroidered. They urged him to keep the magic wallet safe. The Nymphs next produced a pair of slippers with a nice little pair of wings at the heel of each.

“Put them on, Perseus,” said Hermes. “You
175 will find yourself as light as a feather for the remainder of our journey.”

Then the Nymphs gave Perseus the helmet of invisibility. When he placed the helmet on his head, Perseus instantly disappeared! Even the helmet, which
 180 covered him with its invisibility, had vanished!

Perseus and Hermes headed off to find the Gorgons. As the two companions flew onward, Perseus thought he could hear the rustle of a garment close by. It was on the side opposite of Hermes, yet only Hermes
 185 was visible.

“Whose garment keeps rustling close beside us in the breeze?” inquired Perseus.

“Oh, it is my sister’s!” answered Hermes. “Athena is coming along with us, as I told you she would. We
 190 could do nothing without the help of my sister. You have no idea how wise she is. She has such eyes, too! Why, she can see you, at this moment, just as distinctly as if you were not **invisible**. I’ll venture to say, she will be the first to discover the Gorgons.”

195 As they were flying over a great ocean, a voice spoke in the air close by Perseus. It seemed to be a woman’s voice, melodious, but not sweet. It was grave and mild.

“Perseus,” said Athena, “there are the Gorgons.”

200 “Where?” exclaimed Perseus. “I cannot see them.”

“On the shore of that island beneath you,” replied the voice. “A pebble, dropped from your hand, would strike in the midst of them.”

“I told you she would be the first to discover them,”
 205 commented Hermes, “and there they are!”

Straight downward, two or three thousand feet below him, Perseus **perceived** a small island, with the sea breaking into white foam all around its rocky shore. The **enormous** Gorgons lay fast asleep, soothed
 210 by the thunder of the sea. The moonlight glistened on their steely scales and on their golden wings. Their brazen claws were thrust out and clutched the wave-beaten fragments of rock. The snakes that served as hair likewise seemed to be asleep. Now and then, they
 215 would emit a drowsy hiss, and then fall back asleep.

invisible

impossible to see;
not visible

perceive

to become aware
of through sight or
observation

enormous

very great in size or
amount

Luckily for Perseus, their faces were completely hidden from him. Had he but looked one instant at them, he would have fallen heavily out of the air, his image in senseless stone.

220 “Now,” whispered Hermes, as he hovered by the side of Perseus, “now is your time to do the deed! Be quick; for, if one of the Gorgons should awake, you are too late!”

“Which one is Medusa?” asked Perseus.

225 Athena replied in a calm voice, “The Gorgon that is stirring in her sleep is Medusa. Do not look at her! The sight would turn you to stone! Look at the reflection of her face and figure in the bright mirror of your shield.”

230 Perseus now understood Hermes’s motive for telling him to polish his shield. In its surface he could safely look at the reflection of the Gorgon’s face. The snakes twisted themselves into tumultuous knots, without opening their eyes.

235 Perseus flew downward cautiously and lifted his sword. At that very instant, each separate snake upon the Gorgon’s head stretched threateningly upward, and Medusa opened her eyes! She awoke too late. The sword was sharp, and the stroke fell like
240 a lightning flash. The head of the wicked Medusa tumbled from her body!

“Admirably done!” cried Hermes. “Make haste, and put the head into your magic wallet.”

To the astonishment of Perseus, the small,
245 embroidered wallet instantly grew large enough to contain Medusa’s head. As quick as thought, he snatched it up, with the snakes still writhing upon it, and thrust it in.

“Your task is done,” said the calm voice of Athena.

250 “Now fly! For the other Gorgons will do their utmost to take vengeance for Medusa’s death.”

Perseus flew directly to the island of Seriphos to carry Medusa's head to King Polydectes.

Not finding his mother at home, Perseus went
 255 straight to the palace and was immediately taken to the king. Polydectes was by no means happy to see him. He had felt certain, in his own evil mind, that Perseus would be killed by the Gorgons.

The king asked, "Have you performed your
 260 promise? Have you brought me the head of Medusa with the snaky locks?"

"Yes," answered Perseus with a casual tone. "I have brought you the Gorgon's head, snaky locks and all!"

"Indeed! Pray let me see it," cried King Polydectes.
 265 "It must be a very curious spectacle, if all that travelers tell about it be true!"

Perseus persuaded the king to invite all of his subjects to see the terrible head of Medusa.

"Show us the head! Show us the head of Medusa
 270 with the snaky locks!" shouted the people.

A feeling of sorrow and pity came over the youthful Perseus. "O King Polydectes," cried he, "and ye many people, I am loath to show you the Gorgon's head!"

275 "Show me the Gorgon's head, or I will cut off your own!" proclaimed the king.

Perseus sighed and cried out in a voice like a trumpet, "Behold it then!"

Instantly the king and all of his subjects
 280 were turned into stone. Perseus thrust the head back into the wallet, and went to tell his dear mother that she need no longer be afraid of the wicked King Polydectes.



PERSEUS SHOWING THE GORGON'S HEAD

MYTHOLOGICAL

WOMEN



The ancient Greeks believed in more than 300 gods and goddesses. Each deity controlled different parts of their lives. The gods and goddesses looked like humans but were immortal. The Greek deities were far from perfect. They were more like superheroes or Hollywood stars than our idea of a god. Some were quick to anger, and others were easy to fool. They threw parties, made mistakes, lashed out, and played favorites. The gods and goddesses lived on Mount Olympus, their home in the sky, and they gave life to everything in nature. People prayed to them for help and gave them gifts in exchange for protection and favors. Some deities used their powers for good and some used their powers for evil.

The constant battle between good and evil exists in all of the myths. The myths explain how the world was created and other peculiar happenings. The stories involved the gods, creatures, and mortals. Though many of the gods and creatures were male, females played a major role in Greek mythology. Three females in particular have made their way from mythology to popular culture. Let's learn about them. One is a goddess, one is a creature, and one is a human.

Nike is the goddess of victory. She and her siblings (Strength, Force, and Zeal) were close to Zeus, the ruler of the gods. Their parents brought them to Zeus when he was preparing for war against the older deities. Nike was given the role of driving the chariot. She flew around battlefields rewarding the victors with glory and fame. Because she could bring victory, mortals sought her favor.



Medusa was once very beautiful and gained the attraction of many men, including gods. Poseidon was particularly enamored with Medusa and approached
35 her in the temple of the goddess Athena. Athena, already in conflict with Poseidon and jealous of Medusa's beauty, was outraged by Poseidon's attraction to the beautiful mortal, so Athena disfigured Medusa because she was the object of Poseidon's desire. Athena
40 turned Medusa's beautiful locks of hair into snakes and made her so ugly that whoever looked at her eyes would turn to stone. Nobody, including Poseidon, would find her beautiful again for as long as she lived.

Pandora, the first mortal woman, was created by
45 the gods and was given many gifts. She was beautiful, charming, cunning, deceitful, skillful, and very curious. She was created to punish Prometheus, a god who liked humans. Prometheus had stolen fire from the gods and given it to humans against the wishes
50 of the gods. Zeus decided to punish Prometheus and humans with the creation of Pandora, whom he offered to Prometheus's brother as a gift.

Zeus gave Pandora a box, which she was forbidden to open. Pandora always wondered what was in the
55 box, and finally, her curiosity overcame her. She opened the box, and from it flew hate, anger, sickness, poverty, and every bad thing in the world. Luckily, before she was able to slam the lid down, the final thing escaped—hope. If hope had been left in the box,
60 people would have struggled against all of these bad things without hope for something better. As Zeus had intended, Pandora's opening of the box brought great despair to Prometheus. To watch humans suffer was just as bad as suffering himself.

65 Ancient Greeks believed the gods and goddesses held the world in their hands and that they controlled all of nature and the people on Earth. Their punishments were cruel and ruthless, but the morals of the stories have survived the test of time.



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Question Words: Basic

| Question Words | Model | How to Answer |
|----------------------------|--|---|
| If the question asks . . . | For example . . . | Your answer must include . . . |
| Who | Who is hosting the party? | information about a person or group |
| What | What are you wearing to the party? | an action or name of a thing |
| When | When is the party? | a specific time, date, or event |
| Where | Where is the party? | a general location or specific place |
| Why | Why is he having a party? | a reason or explanation |
| How | How did you get to the party? | the way something is done |
| Is/Are | Is Kayla singing at the party? Are you going to the party? | a “yes” or a “no” answer plus explanation |
| Do/Does | Do you want to go to the party? Does Sam like having parties? | a “yes” or a “no” answer plus explanation |



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Critical Understandings

| Prompt | Model | How to Respond |
|--|--|---|
| If the prompt asks you to . . . | For example . . . | Your response requires you to . . . |
| Analyze | Analyze the development of the text's central idea. | break down and evaluate or draw conclusions about the information |
| Apply | Apply death and destruction statistics to determine where most tornadoes occur. | make use of information |
| Assess | Assess the level of pressure in an arranged marriage. | decide on the value, impact, or accuracy |
| Categorize | Categorize different types of mammals. | create groups and place information into those groups based on shared characteristics |
| Cite Evidence | Cite evidence that supports your argument. | support your answer by paraphrasing or using a direct quote |
| Clarify | Clarify the events leading up to the marriage. | explain it so that it is easy to understand |
| Compare | Compare novels and dramas. | state the similarities between two or more things |
| Connect | Connect each storm with its safety plan. | tie ideas together; relate |



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Critical Understandings

| Prompt | Model | How to Respond |
|--|--|--|
| If the prompt asks you to . . . | For example . . . | Your response requires you to . . . |
| Contrast | Contrast a biography with an autobiography. | state the differences between two or more things |
| Create | Create a timeline of events. | make or produce something |
| Define | Define the unknown word using context clues. | tell or write the meaning or definition |
| Delineate | Delineate the evidence in the text. | show or list evidence, claims, ideas, reasons, or events |
| Demonstrate | Demonstrate your knowledge of wolves through poetry. | show how to do it |
| Describe | Describe the relationship between the plot and character development. | state detailed information about a topic |
| Determine | Determine the main idea. | find out; verify; decide |
| Develop an Argument | Use evidence from both stories to develop an argument against arranged marriages. | work on a case over a period of time, during which it grows or changes |
| Differentiate | Differentiate between the protagonist and the antagonist. | tell apart or tell the difference between |
| Distinguish | Distinguish between facts and opinions. | recognize something or explain the difference |



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Critical Understandings

| Prompt | Model | How to Respond |
|---------------------------------|---|---|
| If the prompt asks you to . . . | For example . . . | Your response requires you to . . . |
| Draw Conclusions | Draw conclusions about the shape of a bedbug. | make a judgment or inference based on text clues and background knowledge |
| Evaluate | Evaluate the ANC's plan for change. | think carefully to make a judgment; form a critical opinion of |
| Explain | Explain how the author develops the narrator's point of view. | express understanding of an idea or concept |
| Identify | Identify the character's motive. | say or write what it is |
| Illustrate | Illustrate the internal battle between good and evil through Dr. Jekyll's research and explanations. | use examples to demonstrate or prove |
| Infer | Use information from the text to infer the value of education. | provide a logical answer using evidence and prior knowledge |
| Integrate | Integrate information from several sources to write a report. | combine different kinds of information to form a complete whole |
| Interpret | Interpret the quote to confirm your understanding. | make sense of or assign meaning to something |
| Paraphrase | Paraphrase the main idea. | say or write it using different words |



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Critical Understandings

| Prompt | Model | How to Respond |
|---------------------------------|---|--|
| If the prompt asks you to . . . | For example . . . | Your response requires you to . . . |
| Present | Present the benefits of wolf reintroduction. | deliver information |
| Prove | Prove that arranged marriages can work. | give evidence to show that it is true |
| Relate | Relate Mr. Hyde to Jim Hall. | explain the connection between ideas or concepts |
| Report | Report the main events of the setting. | tell or write about a topic |
| Show | Use the timeline to show how opinions have changed. | demonstrate understanding of information |
| Summarize | Summarize the key details of the passage. | tell the most important ideas or concepts |
| Support | Support the statement that people have two selves. | help it succeed |
| Synthesize | Synthesize information from both texts to explain the impact of anger. | combine information in a logical way |
| Tell | Tell the date that the poem was written. | say or write specific information |
| Trace | Trace the boy's bad decisions. | follow information closely |
| Use | Use text features to identify the topic. | apply information or a procedure |



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Vocabulary Rating Scale

| | |
|----------|---|
| 0 | I have never heard the word before. |
| 1 | I have heard the word, but I'm not sure how to use it. |
| 2 | I'm familiar with the word, but I'm not sure if I know the correct meaning. |
| 3 | I know the meaning of the word and can use it correctly in a sentence. |

wonder brisk. intrigue
appropriate serenade
brilliant constellation
combine



LL LANGUAGE! Live®

Tense Timeline

| Yesterday | Today | Tomorrow |
|---------------|-------------|-----------------|
| Past | Present | Future |
| I jumped. | I jump. | I will jump. |
| He walked. | He walks. | He will walk. |
| She dreamed. | She dreams. | She will dream. |
| It rested. | It rests. | It will rest. |
| They bragged. | They brag. | They will brag. |
| We shopped. | We shop. | We will shop. |



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Royal Order of Adjectives

| Category of Adjective | Example |
|-----------------------|-----------|
| 1. Number | billion |
| 2. Opinion | beautiful |
| 3. Size | large |
| 4. Shape | narrow |
| 5. Age | old |
| 6. Color | blue |
| 7. Origin | American |
| 8. Material | golden |
| 9. Qualification | inspiring |

Pronouns

| Subject Pronouns | | |
|------------------|-------------|--------|
| Person | Singular | Plural |
| First Person | I | we |
| Second Person | you | you |
| Third Person | he, she, it | they |



Jack sat in a cab.
He sat in a cab.
 (He replaces **Jack** in the sentence.)

| Object Pronouns | | |
|-----------------|--------------|--------|
| Person | Singular | Plural |
| First Person | me | us |
| Second Person | you | you |
| Third Person | him, her, it | them |



Carla is handing the plant to **Sally**.
 Carla is handing the plant to **her**.
 (**Her** replaces **Sally** in the sentence.)



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Verb Forms: Be

| | | Past | | Present | | Future | |
|--------|-----------------|-----------|----------------|----------|---------------------|--------------|--|
| Person | Singular | Plural | Singular | Plural | Singular | Plural | |
| first | I was | we were | I am | we are | I will be | we will be | |
| second | you were | you were | you are | you are | you will be | you will be | |
| third | he, she, it was | they were | he, she, it is | they are | he, she, it will be | they will be | |

| | | Past Perfect | | Present Perfect | | Future Perfect | |
|--------|----------------------|---------------|----------------------|-----------------|----------------------------|---------------------|--|
| Person | Singular | Plural | Singular | Plural | Singular | Plural | |
| first | I had been | we had been | I have been | we have been | I will have been | we will have been | |
| second | you had been | you had been | you have been | you have been | you will have been | you will have been | |
| third | he, she, it had been | they had been | he, she, it has been | they have been | he, she, it will have been | they will have been | |



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Steps for Paragraph Writing

1

Begin with a topic sentence that explains the purpose of the paragraph.

2

Write the supporting details that support your topic sentence. Use transition words.

3

Write elaborations for each supporting detail: examples, explanations, evidence.

4

End with a concluding sentence that restates the topic sentence.



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Masterpiece Sentences

| | |
|----------------|--|
| Stage 1 | Prepare Your Canvas Choose a noun for the subject. Subject: Who or what did it? Choose a verb for the predicate. Predicate: What did he/she/it/they do? Direct Object: What did he/she/it/they do it to? |
| Stage 2 | Paint Your Predicate Tell more about what happened. When? Where? How? |
| Stage 3 | Move the Predicate Painters Move the Predicate Painters to create a different sentence structure. |
| Stage 4 | Paint Your Subject Tell more about the subject. Which one? What kind? How many? |
| Stage 5 | Paint Your Words Select words or phrases in the sentence and replace them with more descriptive words or phrases. |
| Stage 6 | Finishing Touches Move sentence parts, check spelling, and check punctuation. |



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The Writing Process

Prewrite/Plan

- Brainstorm or look for ideas.
- Decide on a purpose, audience, format, and tone.
- Research.
- Organize your ideas and information.

Draft

- Get your thoughts down on paper without worrying about conventions and accuracy.
- Write using your plan as a guide.

Revise

- Use the Six Traits rubric or Writer's Checklist to evaluate your draft.
- Have a peer evaluate your draft.
- Pay attention to voice, word choice, content, and organization. Make necessary changes.
- Rewrite your draft.

Edit

- Proofread your revised draft.
- Have a peer proofread.
- Correct errors in conventions: spelling, grammar, capitalization, and punctuation.

Publish/Present

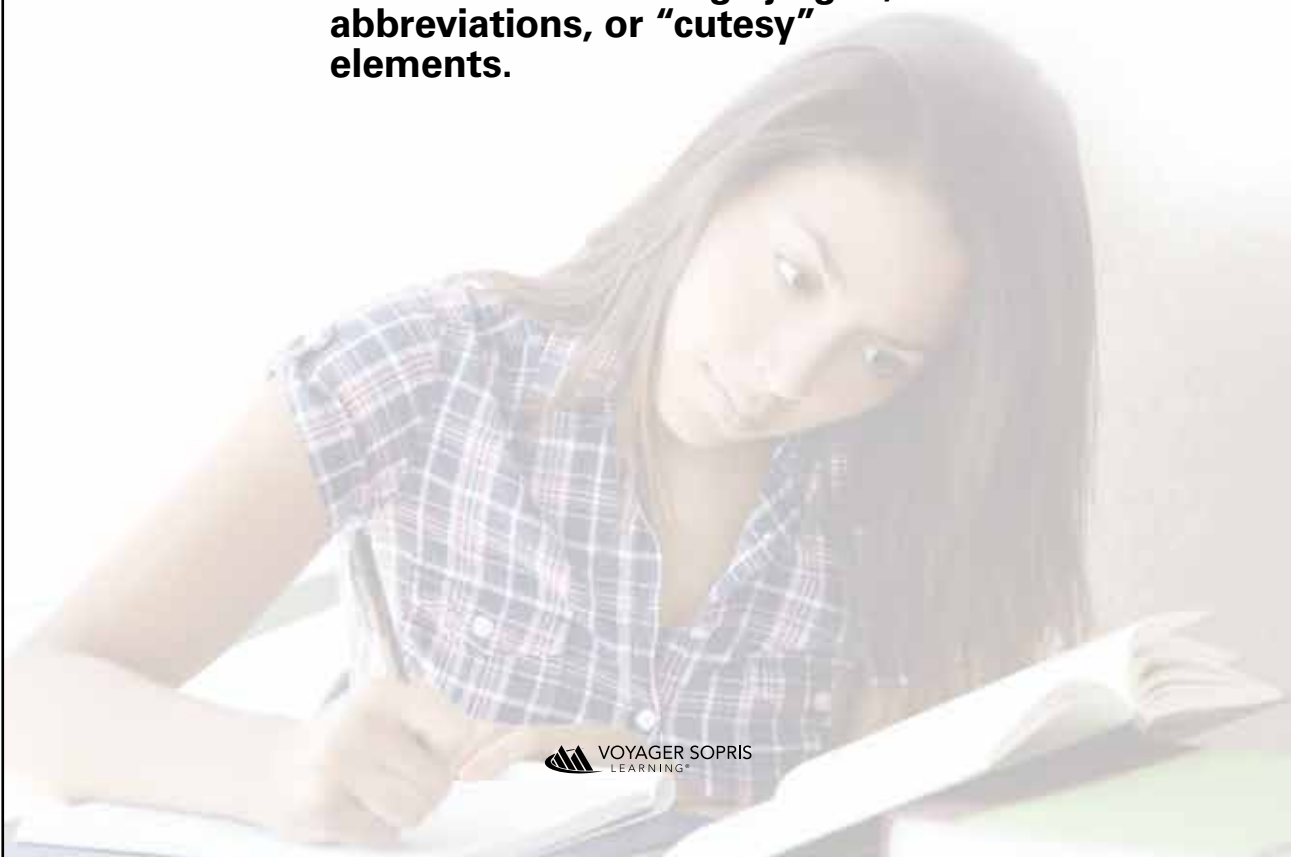
- Share the finished product.
- Publish your writing for others to read and respond to.
- Enhance the writing with visual aids to maximize the effect on the audience.



Elements of Formal Writing

Formal writing . . .

- is clear and direct.
- is grammatically correct.
- uses polite language.
- does not use slang.
- is free of strong emotion.
- gives support and evidence for general ideas.
- is free of contractions.
- is free of text message jargon, abbreviations, or “cutesy” elements.



 VOYAGER SOPRIS
LEARNING*



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Class Discussion Rules

1

Take turns. Do not interrupt speakers. Allow speakers to finish their thoughts. Follow established classroom protocol for getting a turn to speak.

2

Accept other people's opinions and ideas. There is no idea too big or too small.

Do not ridicule your classmates' opinions with your opinions.

Bad response: "That's just stupid."

Good response: "I understand you think personal devices should be allowed in the classroom, but I completely disagree."

3

Participate. Everyone's thoughts and opinions are valuable. What you say may make someone else think of an idea as well. Your participation helps everyone.

4

Agree to disagree. Not everyone will hold your point of view. Do not allow yourself to become angry or frustrated if someone's point of view differs from yours. Simply "agree to disagree."

5

Be brief. State your point quickly and clearly. Allow others to speak. Don't monopolize the discussion.



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How Can I Express . . .

Disagreement

- I disagree with _____ because _____.
- I'm not sure I agree with that because _____.
- I can see that _____; however, I can't see _____.
- I agree that _____; however, I don't agree that _____.

Confirmation

- I hear _____.
- I believe _____.
- I learned that _____.

Agreement

- I agree with _____ because _____.
- I like what _____ said because _____.
- I agree with _____ because _____; but on the other hand, I agree with _____ because _____.

Clarification

- Could you repeat that for me, please?
- What I heard you say is _____. Could you explain a bit more, please?
- I'm not certain I understood you when you talked about _____. Could you try to say it in a different way?
- Is there evidence to support your claim?
- How does that support the claim that _____?

Confusion

- I don't understand _____.
- Can you explain that another way?
- I have a question about _____.

Extension

- When I think about what _____ said, I wonder _____.
- This makes me think of _____.
- I would like to hear more about _____.
- How does this connect to _____?

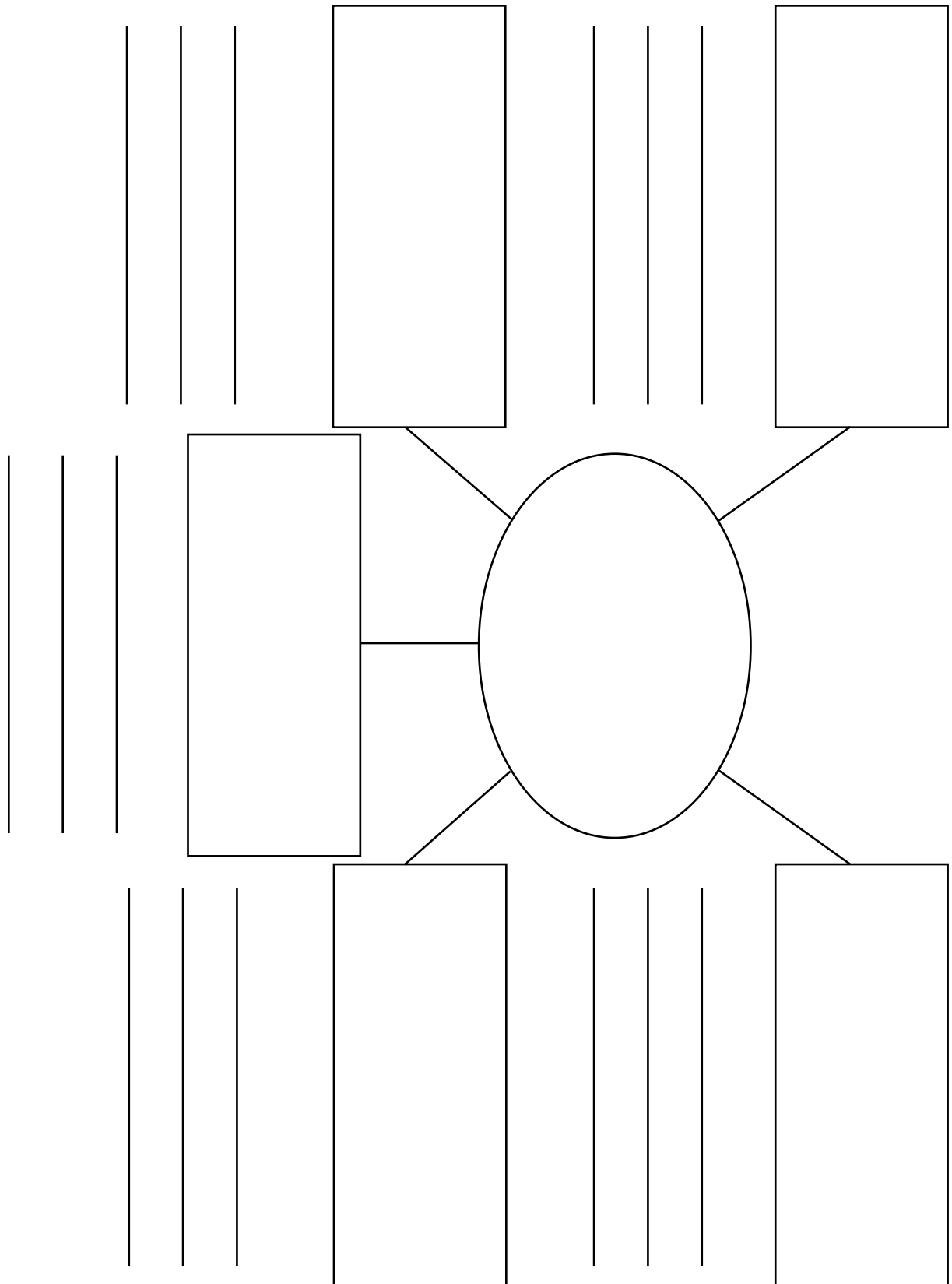
Review

- I want to go back to what _____ said.
- To recap, it has been said that _____.
- Did _____ say _____?

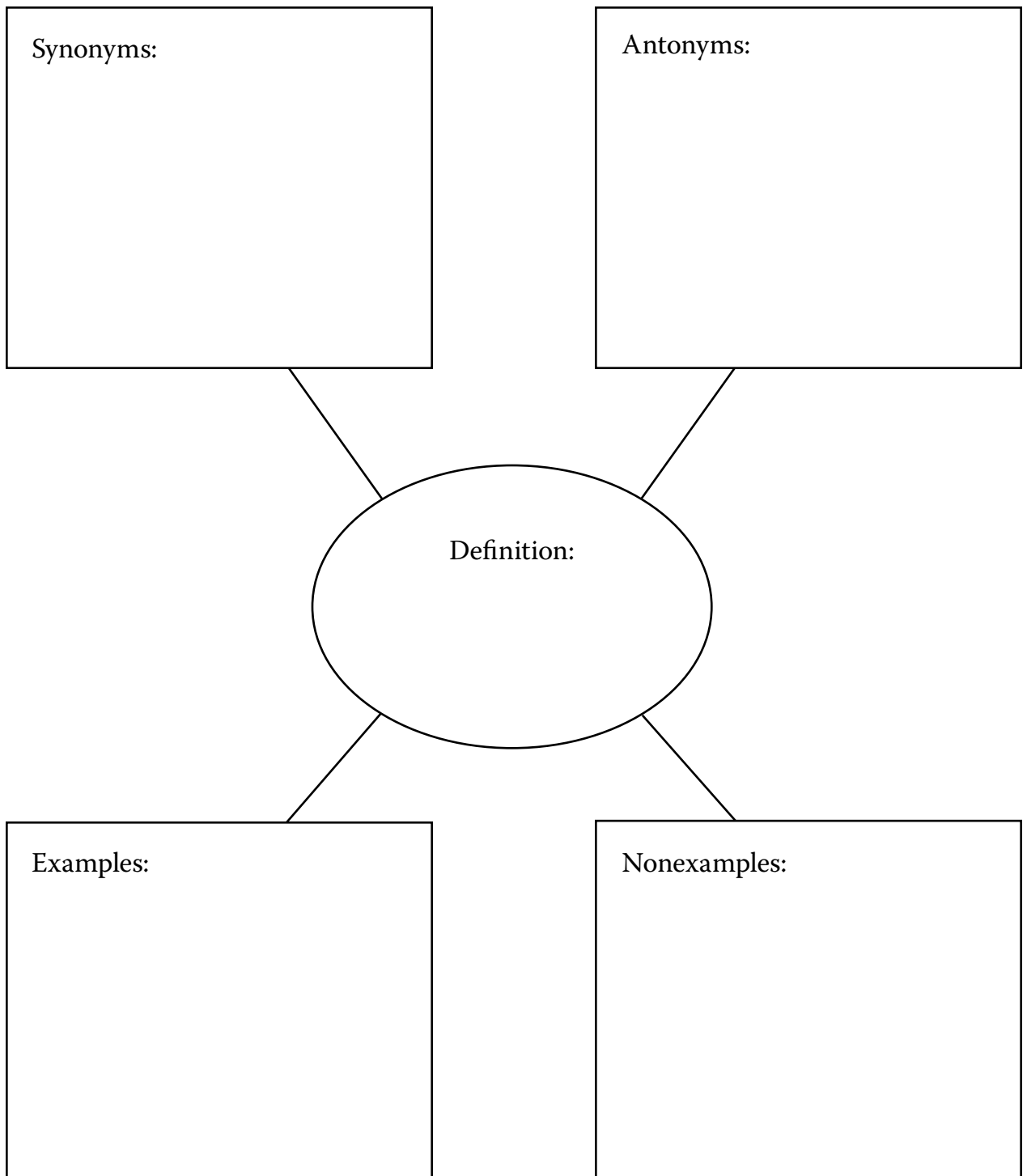
Key Passage Vocabulary

| Vocabulary | Knowledge Rating | Definition | Picture |
|------------|------------------|------------|---------|
| | 0 1 2 3 | | |
| | 0 1 2 3 | | |
| | 0 1 2 3 | | |
| | 0 1 2 3 | | |
| | 0 1 2 3 | | |
| | 0 1 2 3 | | |
| | 0 1 2 3 | | |
| | 0 1 2 3 | | |
| | 0 1 2 3 | | |

Multiple-Meaning Map



Four-Square



Advanced Four-Square

| | |
|---------------|---------------------|
| Synonyms: | Antonyms: |
| Examples | Nonexamples |
| Definition: | |
| Related words | Figurative language |

Define It

| Word | | Category | | Attributes |
|------|---|----------|---|------------|
| | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|------|---|----------|---|------------|
| | = | | + | |

Definition: _____

| Word | | Category | | Attributes |
|------|---|----------|---|------------|
| | = | | + | |

Definition: _____

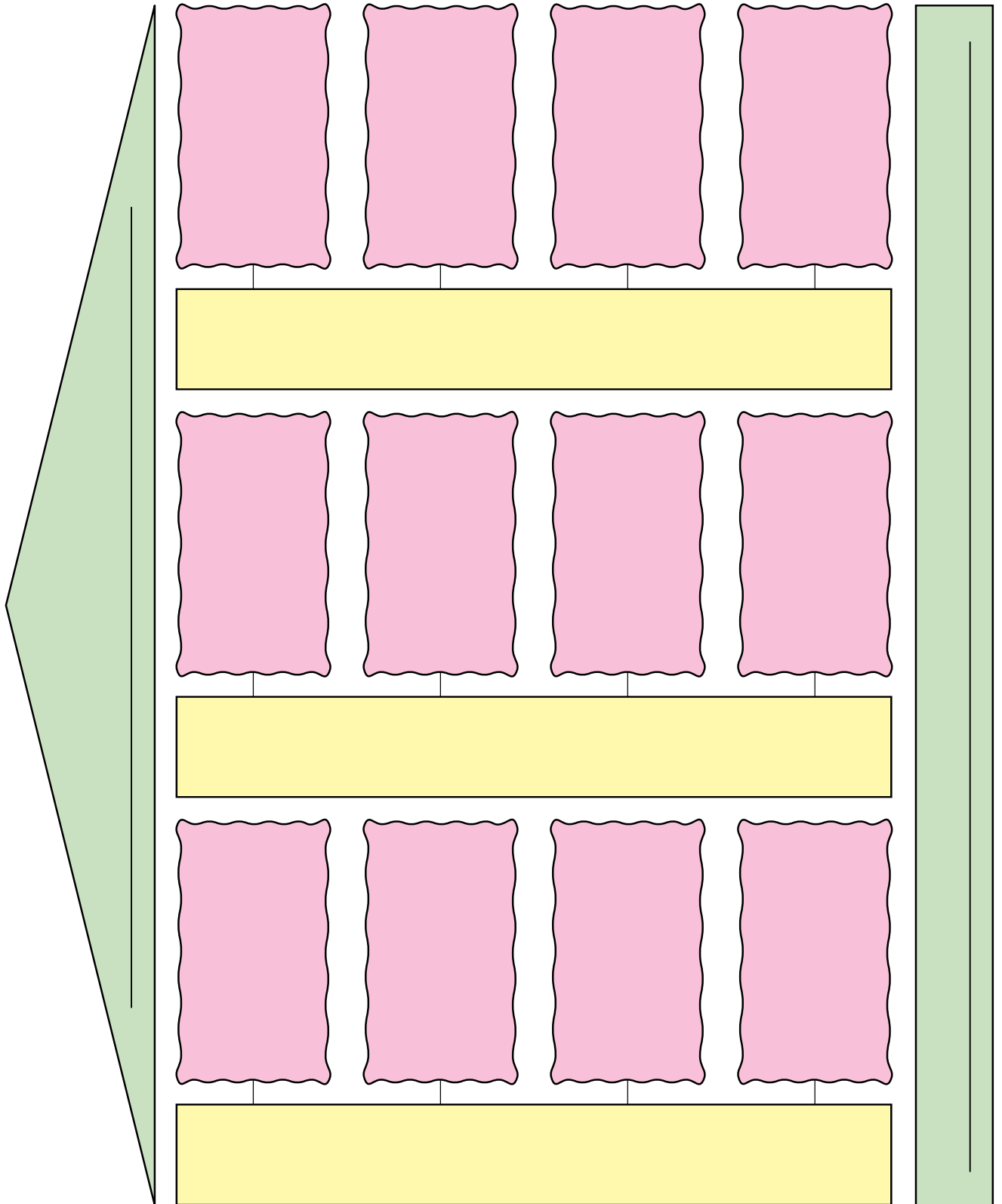
| Word | | Category | | Attributes |
|------|---|----------|---|------------|
| | = | | + | |

Definition: _____

Blueprint for Writing

The image shows a writing blueprint template. It consists of three identical rows. Each row is enclosed in a large rectangular frame. On the left side of this frame is a vertical line. At the top of each row is a wide, empty rectangular box. Below this box are four smaller, empty rectangular boxes with wavy, scalloped borders, arranged in a horizontal row. To the right of the main frame is a large, hollow arrow pointing to the right, with a vertical line extending from its top edge down to the bottom edge.

Color-Coded Blueprint for Writing



Blueprint for Writing With Symbols

The image shows a writing blueprint template. It consists of three identical rows. Each row begins with a rectangular box containing a solid black star. Below this box are four smaller, vertically-oriented rectangular boxes with wavy, scalloped edges. Each of these four boxes has a short vertical line at its top center. To the left of the entire grid is a vertical bar containing the letter 'T' above an equals sign '='. To the right of the grid is a large triangle pointing to the right, containing the letter 'C' above an equals sign '='.

Six Traits of Writing: Basic

| Ideas and Content | Organization | Voice and Audience Awareness | Word Choice | Sentence Fluency | Language Conventions |
|---|--|---|---|---|--|
| <p>4 Focuses on the topic. Main idea (topic sentence) is clear and well supported with details and elaboration (examples, evidence, and explanations).</p> | <p>Topic sentence clearly states main idea. Ideas are clear and logically organized. Contains concluding sentence.</p> | <p>The words have a strong sense of person and purpose. Brings topic to life.</p> | <p>Words are specific to the content, accurate, and vivid. Word choice enhances meaning and the reader's enjoyment.</p> | <p>Writes complete sentences and varies sentence structure.</p> | <p>There are no grammar errors. There are few or no errors in spelling, capitalization, or punctuation.</p> |
| <p>3 Mostly focuses on the topic. Sentences supporting the main idea (topic sentence) may be general rather than detailed and specific.</p> | <p>Topic sentence states main idea. Organization mostly clear and logical. May contain concluding sentence.</p> | <p>The words have some sense of person and purpose.</p> | <p>Words are correctly used but may be somewhat general and unspecific.</p> | <p>Writes complete sentences and attempts to use expanded sentences.</p> | <p>There are no major grammar errors. There are few errors in spelling, capitalization, or punctuation.</p> |
| <p>2 Main idea (topic sentence) is unclear and/or lacks sufficient support.</p> | <p>Structure may not be entirely clear or logical. Paragraph may seem more like a list and/or be hard to follow.</p> | <p>The words have little sense of person and purpose.</p> | <p>Words may be used inaccurately or repetitively.</p> | <p>Writes mostly simple and/or awkwardly constructed sentences. May include some run-ons and fragments.</p> | <p>There are a few grammar errors. There are a few errors in spelling, capitalization, or punctuation.</p> |
| <p>1 Does not address prompt and/or lacks a topic sentence. Supporting details are absent or do not relate to topic.</p> | <p>No evident structure. Lack of organization seriously interferes with meaning.</p> | <p>The words have no sense of person or purpose. No sense of audience.</p> | <p>Extremely limited range of words. Restricted vocabulary impedes message.</p> | <p>Numerous run-ons and/or fragments interfere with meaning.</p> | <p>There are many grammar and/or spelling errors. There are many errors in capitalization and punctuation.</p> |

Six Traits of Writing: Expository

| | Ideas and Content | Organization | Voice and Audience Awareness | Word Choice | Sentence Fluency | Language Conventions |
|----------|---|--|---|---|--|---|
| 4 | The thesis is very clear and well focused. Supporting details make the paper very easy to understand and interesting. | Ideas are very clearly organized. All parts of the essay (introduction, body, and conclusion) work together to support the thesis. | The writer's voice is distinctive and shows an interest in the topic. The writer knows who his or her audience is. | Words are used correctly and are very well chosen. They create pictures in the reader's mind. | Sentences have an easy flow and rhythm. Transitions are very smooth. | There are no grammar errors. There are few or no errors in spelling, capitalization, or punctuation. |
| 3 | The thesis is clear. Supporting details make the paper easy to understand. | Ideas are clearly organized. The paper includes all parts of an essay (introduction, body, and conclusion). | The writer's voice is natural and shows an interest in the topic. The writer knows who his or her audience is. | Words are used correctly. Some words may be a bit general. | Sentences are formed correctly and are varied in structure. Transitions are clear. | There are no major grammar errors. There are few errors in spelling, capitalization, or punctuation. |
| 2 | The thesis is not clear. The ideas are somewhat developed, but there are only a few details. | Ideas are fairly well organized. The paper includes all parts of an essay (introduction, body, and conclusion). | The writer's voice is natural, but the writer is not fully engaged in the topic. At times, the writer's viewpoint may be vague. | Most words are used correctly. A few words are too general. Some words are repeated. | Sentences are formed correctly, although they may be similar in structure. Most transitions are clear. | There are a few grammar errors. There are a few errors in spelling, capitalization, or punctuation. |
| 1 | The thesis of the paper is unclear or missing. The paper is poorly developed and/or confusing. | Ideas are not clearly organized. The paper may be missing an introduction or a conclusion. | The writer seems uninterested in the topic and unaware of his or her audience. | Most words are used incorrectly, many are too general or frequently repeated. | The sentences do not flow well and lack structure. They are short and choppy or long and confusing. | There are many grammar and/or spelling errors. There are many errors in capitalization and punctuation. |

Six Traits of Writing: Narrative

| Ideas and Content | Organization | Voice and Audience Awareness | Word Choice | Sentence Fluency | Language Conventions |
|--|---|---|--|---|---|
| <p>4 Clear plot events, as well as a readily identifiable conflict/problem and setting. The climax and resolution are clear. Rich details and sensory description make characters come to life. No irrelevant material.</p> | <p>Beginning grabs reader's attention. Logically sequenced plot. Story transitions link events. Conclusion caps off story and does not leave the reader hanging.</p> | <p>Strong sense of person and purpose behind the words. Brings story to life.</p> | <p>Words are specific, accurate, and vivid. Word choice enhances meaning and reader's enjoyment.</p> | <p>Writes complete sentences with varied sentence patterns and beginnings.</p> | <p>There are no major grammar errors. There are few errors in spelling, capitalization, or punctuation.</p> |
| <p>3 Identifiable plot events. Conflict/problem may not be entirely clear. The climax or resolution may not be clear. Some details/sensory description. Characters present but may not be fully developed. Setting may be missing. Limited irrelevant material.</p> | <p>Beginning interests reader. Plot somewhat logically sequenced but may lack one story element such as climax or satisfying conclusion. Story transitions link some events.</p> | <p>Some sense of person and purpose behind the words.</p> | <p>Words are correctly used but may be somewhat general and unspecific.</p> | <p>Writes complete sentences with some expansion. Limited variety.</p> | <p>There are a few grammar errors. There are a few errors in spelling, capitalization, or punctuation.</p> |
| <p>2 Limited plot and/or the conflict/problem is not clear. The setting, climax, and/or resolution may not be apparent. There are insufficient details and description. Characterization is weak. Too repetitious or too much irrelevant material.</p> | <p>Beginning does not capture reader's interest. Plot underdeveloped and two or more story elements (setting, initiating event, climax, resolution) missing. Story transitions missing.</p> | <p>Little sense of person and purpose behind the words.</p> | <p>Word choice limited. Words may be used inaccurately or repetitively.</p> | <p>Writes mostly simple and/or awkwardly constructed sentences. May include some run-ons and fragments.</p> | <p>There are many grammar or spelling errors. There are quite a few errors in capitalization and punctuation.</p> |
| <p>1 Does not address the prompt or the plot, conflict/problem are not discernible. Description, details, and characterization are missing.</p> | <p>Text has no evident structure. Lack of organization seriously interferes with meaning.</p> | <p>No sense of person or purpose behind the words.</p> | <p>Extremely limited range of words. Restricted vocabulary impedes message.</p> | <p>Numerous run-ons and/or sentence fragments interfere with meaning.</p> | <p>There are many spelling and grammar errors. There are many errors in capitalization and punctuation.</p> |

Six Traits of Writing: Argument

| Ideas and Content | Organization | Voice and Audience Awareness | Word Choice | Sentence Fluency | Language Conventions |
|--|---|---|--|---|---|
| <p>4 Clearly states a position on the issue. Fully develops main ideas with evidence, examples, and explanations that are compelling. No irrelevant information.</p> | <p>Introduction clearly states position. Ideas logically sequenced. Transition sentences link ideas. Conclusion ties essay together and gives reader something to think about. Follows required format.</p> | <p>Strong sense of person and purpose behind the words. Brings issue to life.</p> | <p>Words are specific, accurate, and vivid. Word choice enhances meaning and reader's enjoyment.</p> | <p>Writes complete sentences with varied sentence patterns and beginnings.</p> | <p>There are no major grammar errors. There are few errors in spelling, capitalization, or punctuation.</p> |
| <p>3 States a position on the issue. Develops main ideas adequately with some evidence, examples, and explanations. Limited irrelevant information.</p> | <p>Introduction states position. Ideas mostly logically sequenced. Some linkage among ideas. Conclusion ties essay together. Follows required format.</p> | <p>Some sense of person and purpose behind the words. Sense of commitment to the issue. Text may be too casual for the purpose.</p> | <p>Words are correctly used but may be somewhat general and unspecific.</p> | <p>Writes complete sentences with some expansion. Limited variety.</p> | <p>There are a few grammar errors. There are a few errors in spelling, capitalization, or punctuation.</p> |
| <p>2 Does not state a clear position on the issue and/or does not support main ideas with sufficient evidence, examples, and explanations. May be too repetitious or too much irrelevant information.</p> | <p>Introduction may not state a position. Ideas not logically sequenced. Transition sentences missing. Conclusion may be missing. Does not follow required format.</p> | <p>Little sense of person and purpose behind the words. Very little engagement with reader. Text may be too casual for the purpose.</p> | <p>Word choice limited. Words may be used inaccurately or repetitively.</p> | <p>Writes mostly simple and/or awkwardly constructed sentences. May include some run-ons and fragments.</p> | <p>There are many grammar or spelling errors. There are quite a few errors in capitalization and punctuation.</p> |
| <p>1 Does not address the prompt or does not develop a position. Elaboration lacking or unrelated to the issue.</p> | <p>Text has no evident structure. Lack of organization seriously interferes with meaning.</p> | <p>No sense of person or purpose behind the words. No sense of audience.</p> | <p>Extremely limited range of words. Restricted vocabulary impedes message.</p> | <p>Numerous run-ons and/or sentence fragments interfere with meaning.</p> | <p>There are many spelling and grammar errors. There are many errors in capitalization and punctuation.</p> |

Six Traits of Writing: Literary Analysis

| Ideas and Content | Organization | Voice and Audience Awareness | Word Choice | Sentence Fluency | Language Conventions |
|--|---|---|--|---|---|
| <p>4 States thesis clearly. Develops main ideas fully with elaborations. Direct quotations from text support ideas. All information pertinent to thesis.</p> | <p>Introduction contains thesis statement and cites title, author of work. Ideas logically sequenced. Transition sentences link ideas. Conclusion offers some evaluation of the work.</p> | <p>Strong sense of person and purpose behind the words. Brings topic to life.</p> | <p>Words are specific, accurate, and vivid. Word choice enhances meaning and reader's enjoyment.</p> | <p>Writes complete sentences with varied sentence patterns and beginnings.</p> | <p>There are no major grammar errors. There are few errors in spelling, capitalization, or punctuation.</p> |
| <p>3 States thesis clearly. Develops main ideas with some elaboration. May lack direct quotations from text to support ideas. Limited amount of irrelevant information.</p> | <p>Introduction contains thesis statement and cites title, author of work. Ideas mostly logically sequenced. Some linkage of main ideas. Formulaic conclusion may not offer evaluation of the work.</p> | <p>Some sense of person and purpose behind the words. Sense of commitment to the topic. Text may be too casual for purpose.</p> | <p>Words are correctly used but may be somewhat general and unspecific.</p> | <p>Writes complete sentences with some expansion. Limited variety.</p> | <p>There are a few grammar errors. There are a few errors in spelling, capitalization, or punctuation.</p> |
| <p>2 Does not state thesis clearly and/or minimal development of main ideas. No direct quotations to support ideas. Too repetitious or too much irrelevant information.</p> | <p>Introduction may not have clear thesis. Ideas not logically sequenced. Transitions may be missing. May lack conclusion, or conclusion is formulaic with no evaluation of the work.</p> | <p>Little sense of person and purpose behind the words. Very little engagement with the reader. Text may be too casual for purpose.</p> | <p>Word choice limited. Words may be used inaccurately or repetitively.</p> | <p>Writes mostly simple and/or awkwardly constructed sentences. May include some run-ons and fragments.</p> | <p>There are many grammar or spelling errors. There are quite a few errors in capitalization and punctuation.</p> |
| <p>1 Does not address the prompt or does not develop a thesis. Elaboration lacking or unrelated to a thesis.</p> | <p>No evident structure. Lack of organization seriously interferes with meaning.</p> | <p>No sense of person or purpose behind the words. No sense of audience.</p> | <p>Extremely limited range of words. Restricted vocabulary impedes message.</p> | <p>Numerous run-ons and/or sentence fragments interfere with meaning.</p> | <p>There are many spelling and grammar errors. There are many errors in capitalization and punctuation.</p> |

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