

Name: _____ Date: _____

Making Inferences

Making an inference means using clues from the text to figure out something the author doesn't tell you directly.

Directions: Answer the questions or follow the directions that appear in italics to fill in the chart. We completed the first row for you.

Clues	Inference
<p>1. On page 23, Mike visits his school counselor to ask her about dreams. Here is her reply:</p> <p>"Well, I'm influenced by Jung," said Mrs. Skinner, interrupting her perpetual search for order in the jumble of her desk." (p. 23)</p>	<p><i>What can you infer about Mrs. Skinner from this description?</i></p> <p>From the "jumbled" state of Mrs. Skinner's desk and the fact that she is constantly trying to organize it, you can infer that Mrs. Skinner is often busy and has a lot to do. You can also infer that she is a bit disorganized.</p>
<p>2. Find two lines that support the inference on the right.</p>	<p>The boat owner who gets trapped out at sea is careless.</p>
<p>3. On page 25, Mike asks his mother if she worries when his dad goes on a mission. Here is her reply:</p> <p>"I used to," she admitted. "But your father's very good at what he does." Then she sighed. "Besides, there's no point worrying. He loves it. He's not going to stop doing it. It's a big part of who he is. . . . It's what he does. What you and I have to do is live with it."</p>	<p><i>What do these lines tell you about how Mike's mom feels about her husband's job?</i></p>

Clues	Inference
<p>4. On page 26, Mike and his mom are waiting for Mike's dad to return from work:</p> <p>"At 9 p.m., with the sky black and the wind whispering around the eaves, Mom called the base. Mike saw her knuckles whiten, watched her face go quiet. She hung up."</p>	<p><i>What can you infer about the news Mike's mom received on the phone?</i></p>
<p>5. Find two lines in the play that support the inference on the right.</p>	<p>Mike's dad is tough and courageous.</p>
<p>6. "A monster in a dream might be some part of you that frightens you, some fear that your unconscious wants you to deal with . . . " (p. 24)</p> <p>"Then the back door opened and his mom called, 'Mike! They found him! He's OK!' Then, like magic, the bear was gone. . . . And the bear never came back—not to the woods, not to Mike's dreams." (p. 27)</p>	<p><i>What might the bear in Mike's dreams represent?</i></p>

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Exploring Mood

Mood is the feeling you get from reading a piece of writing. Another way to describe mood is *atmosphere*. When you walk into a place, it has an atmosphere that makes you feel a certain way; when you "walk into" a story, it too has an atmosphere that creates a feeling. Writers create mood through word choice, imagery, dialogue, setting, and plot.

In this activity, you will consider the mood of the following passage from "Bearing Up":

He'd had the bear dream for as long as he could recall, although it didn't start out as a bear. Back when he was a kid, it had been a dagger-toothed tyrannosaur stomping through the patio doors, hunting him across the family room at the old house in Ottawa. Another time, a golden-eyed tiger glided after him into the garage, and once, when he was really little, Cookie Monster shadowed him around daycare, goggle-eyed and blue-shaggy.

Now it was the bear. It would come for him every few months; not that he could count on it to keep to a schedule. Sometimes it was twice in the same week.

The settings varied but never the sequence of events. He'd be doing something ordinary—getting off a bus, walking up his front steps—when he'd catch a flicker of movement from the corner of his eye. He'd turn, and there'd be a glimpse of something dark sliding around a corner or dipping down behind a wall. The glimpse always shot through him with a bolt of white terror. He would back up, turn around, edge off in another direction. If he fled the house, the bear would lurk in the yard. Get on the bus, and it would come snuffling at the door. Try to outrun it, and he would feel its breath bursting hot on the back of his neck.

At the end of the dream, he'd be trapped, hedged in, the bear stalking closer and closer. The bear seemed to enlarge toward him, like a dark balloon swelling across his field of vision, or as if he were a lost astronaut falling into a vast planet.

Then when it was about to touch him, there'd come a high-pitched whine, loud enough to make his teeth buzz, and he'd burst out of the dream, sweating and gasping.

1. In the box below, write one or two words that describe the mood of the passage:

Now let's look at what creates this mood.

2. Plot

Briefly explain how what is happening in the passage helps create the mood that you identified.

3. Verbs

Look at all of the vivid verbs that author Matt Hughes uses! These verbs help create the mood.

CIRCLE at least five verbs in the passage that help create the mood you identified.

4. Imagery

The imagery Hughes uses also helps create the mood. (Imagery is description that appeals to the reader's sense of sight, hearing, taste, smell, or touch—also known as sensory details.)

UNDERLINE at least five sensory details in the passage that create the mood you identified.

5. Figurative Language

Hughes uses figurative language to help readers feel what Mike is feeling. This also helps create the mood.

PUT A STAR NEXT TO two similes (comparisons using *like* or *as*) in the passage that help create the mood you identified.

6. You try it!

Below, write a short passage about a dream Mike could have had that involved a bear, but with a different mood than the passage from the story. For example, the mood of your passage could be silly, gloomy, or peaceful.

In this box, write the mood that you will create.

Now use plot as well as descriptive writing—vivid verbs, imagery, and/or figurative language—to create the mood that you chose. Use the back of this page or another sheet of paper if you need more space.

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Exploring Mood

Mood is the feeling you get from reading a piece of writing. Another way to describe mood is *atmosphere*. When you walk into a place, it has an atmosphere that makes you feel a certain way; when you "walk into" a story, it too has an atmosphere that creates a feeling. Writers create mood through word choice, imagery, dialogue, setting, and plot.

In this activity, you will consider the mood of the following passage from "Bearing Up":

You'll find out what the marks are for when you read the next page.

He'd had the bear dream for as long as he could recall, although it didn't start out as a bear. Back when he was a kid, it had been a dagger-toothed tyrannosaur stomping through the patio doors, hunting him across the family room at the old house in Ottawa. Another time, a golden-eyed tiger glided after him into the garage, and once, when he was really little, Cookie Monster shadowed him around daycare, goggle-eyed and blue-shaggy.

Now it was the bear. It would come for him every few months; not that he could count on it to keep to a schedule. Sometimes it was twice in the same week.

The settings varied but never the sequence of events. He'd be doing something ordinary—getting off a bus, walking up his front steps—when he'd catch a flicker of movement from the corner of his eye. He'd turn, and there'd be a glimpse of something dark sliding around a corner or dipping down behind a wall. The glimpse always shot through him with a bolt of white terror. He would back up, turn around, edge off in another direction. If he fled the house, the bear would lurk in the yard. Get on the bus, and it would come snuffling at the door. Try to outrun it, and he would feel its breath bursting hot on the back of his neck.

At the end of the dream, he'd be trapped, hedged in, the bear stalking closer and closer. The bear seemed to enlarge toward him, ^{*}like a dark balloon swelling across his field of vision, or as if he were a lost astronaut falling into a vast planet.

Then when it was about to touch him, there'd come a high-pitched whine, loud enough to make his teeth buzz, and he'd burst out of the dream, sweating and gasping.

Here is one word that could be used to describe the mood of the passage:

frightening

Now let's look at what creates this mood.

1. Plot

Complete the sentences below to explain how what is happening in the passage helps create the frightening mood.

The narrator is describing a dream in which Mike is being chased by _____.
_____. This is a _____ situation.

2. Verbs

Look at all of the vivid verbs that author Matt Hughes uses! These verbs help create the mood.

We circled one verb that helps create a frightening mood. **CIRCLE at least three more vivid verbs.**

3. Imagery

Imagery also helps create the mood of the passage. (Imagery is description that appeals to the reader's sense of sight, hearing, taste, smell, or touch—also known as sensory details.)

We underlined one sensory detail that helps create the frightening mood. **UNDERLINE three more sensory details.**

4. Figurative Language

Hughes uses figurative language to help readers feel what Mike is feeling. This also helps create the mood.

We put a star next to one simile (a comparison using *like* or *as*) that helps create a frightening mood. **PUT A STAR NEXT TO one more simile that does this.**

5. You try it!

Below, write a short passage about a dream Mike could have had that involved a bear, but with a different mood than the passage from the story. For example, the mood of your passage could be silly, gloomy, or peaceful.

In this box, write the mood that you will create.

Now use plot as well as descriptive writing—vivid verbs, imagery, and/or figurative language—to create the mood that you chose. Use the back of this page or another sheet of paper if you need more space.

Identifying Mood

Mood is the feeling the reader gets from a work of literature. Another way to describe mood is atmosphere. When you walk into a place, it has an atmosphere that makes you feel a certain way; when you “walk into” a text, it too has an atmosphere that makes you feel a certain way. For example, the mood could be *calm*, *creepy*, *romantic*, *gloomy*, or *tense*. Authors create mood through word choice, imagery, dialogue, setting, and plot. The mood can stay the same from the beginning to the end of a text, or it can change.

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Mood Words

Mood is the feeling the reader gets from a work of literature. There are *many* different words you can use to describe the mood of a piece of writing. Here are some to get you started. They are organized into groups of words with similar meanings. We've left space in each box so you can add your own words.

angry

aggravated, enraged, hostile, irate,
violent

happy

content, joyful, delighted, ecstatic, elated

boring

dreary, dull, uneventful, tiring

loving

warm, delicate, romantic, touching,
sympathetic

calm

quiet, serene, tranquil, mellow, harmonious

sad

depressed, melancholy, mournful, tragic,
gloomy

exciting

exhilarating, lively, rousing, thrilling,
energetic

scary

creepy, nightmarish, spooky, haunting,
threatening

fun

amusing, bouncy, cheerful, playful

worried

anxious, nervous, restless, suspenseful, tense,
uneasy

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Integrating Ideas: Mike's Bear Dream

Directions: Read "Bearing Up" and "Why Do You Dream?" Then jot down notes in response to the questions in the boxes below. Use your notes to help you answer the writing prompt on page 29.

1. What happens in Mike's recurring dream?

2. How does Mike feel about the dream?

3. How do other characters in "Bearing Up" explain Mike's dream?

4. What does "Why Do You Dream?" say about where the characters and events in our dreams comes from and the purpose of dreaming?

5. Based on the ideas in the texts, why do you think Mike dreamed about the bear?

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Integrating Ideas: Mike's Bear Dream

Directions: Read "Bearing Up" and "Why Do You Dream?" Then jot down notes in response to the questions in the boxes below. (We gave you a few ideas.) Use your notes to help you answer the writing prompt on page 29.

1. What happens in Mike's recurring dream?

2. How does Mike feel about the dream?

- Talking about the dream makes him uncomfortable.

3. How do other characters in "Bearing Up" explain Mike's dream?

- Mrs. Skinner, Mike's school counselor, suggests that the bear might be some part of Mike that frightens him—a fear that his unconscious wants him to deal with. She says the bear keeps coming back because Mike keeps running away (24).

4. What does "Why Do You Dream?" say about where the characters and events in our dreams come from and the purpose of dreaming?

- The settings and characters in our dreams are drawn from our memories; our brains make up the stories.

5. Based on the ideas in the texts, why do you think Mike dreamed about the bear?

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Close-Reading Questions

"Bearing Up"

1. What do the dreams in this paragraph have in common? (inference, page 23)
2. What is the mood of Mike's dream? (mood, page 23)
3. What do these two similes help you understand? (figurative language, page 23)
4. How might what Mrs. Skinner is saying relate to Mike's nightmare? (text structure, page 25)

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“Why Do You Dream?”

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Critical-Thinking Questions

"Bearing Up" and "Why Do You Dream?"

1. Do you think Mike really saw a bear in his backyard? Explain.
2. Why might people have once believed that dreams were messages from gods and demons?

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"Bearing Up"

Character Thinking Tool

The questions in this activity are about the character of
Mike

1. On pages 23-24, what does Mike's conversation with Mrs. Skinner reveal about Mike?

2. Does the description of Mike and Jonah's conversation on page 25 confirm or change your impression of Mike? Explain.

3. How does Mike feel about his dad's job as an SAR Tech? How do you know?

4. Consider this passage from page 27, in which Mike is talking to the bear:

"Do you want to . . . tell me something?' The bear cocked its head and eased back a bit as if deciding how to answer this unusual question. But Mike already had the answer."

What is the answer? What does Mike now understand that the bear in his dreams has been trying to tell him?

5. How does Mike feel after he "talks" to the bear? Compare this feeling with the feeling Mike's dad describes on page 24.

6. Is Mike a static character or a dynamic character? Explain your reasoning.

A **static character** does not change in any important way over the course of a story.

A **dynamic character** undergoes an important internal change over the course of a story.

Glossary of Literary Terms

alliteration (uh-LIH-tuh-RAY-shuhn): When two or more words in a group of words begin with the same sound (usually, the same letter or group of letters). For example: *Anne's awesome apple; Fred's frozen french fries*. See also: *figurative language*.

antagonist (an-TAG-uh-nist): The opponent or enemy of the main character, or protagonist. See also: *protagonist*.

aside (uh-SAHYD): Words spoken to the audience by a character in a drama that are not supposed to be heard by the other characters onstage. An aside is usually used to let the audience know what a character is thinking.

characterization (kar-ik-ter-uh-ZAY-shun): The means through which an author reveals a character's personality. Characterization may be *direct* or *indirect*. In **direct characterization**, the writer or a narrator tells the reader what the character is like: "Ben was a quiet, serious boy." In **indirect characterization**, the author shows the reader or audience member what the character is like through (1) how the character looks, (2) what the character does, (3) what the character says, (4) what the character thinks, and (5) how the character affects other characters. From these five things, the reader or audience member understands the character's personality.

climax (KLAHY-maks): The point in a play, novel, short story, or narrative poem at which the conflict reaches its greatest intensity and is then resolved. The climax is also the part of a narrative when the reader or audience member experiences the most-intense emotions. See also: *plot*.

conflict (KAHN-flikt): A struggle between opposing forces. A conflict may be external (between the character and another person, society, nature, or technology) or internal (a struggle within the character).

dialogue (DAHY-uh-lawg): The conversation between characters in a work of literature.

dynamic character (dahy-NAM-ik KAR-ik-ter): A character who undergoes a significant internal change over the course of a story. This may be a change in understanding, values, insight, etc. See also: *static character*.

figurative language (FIG-yer-uh-tiv LANG-gwidj): The *literal* meaning of a word is its definition as you would find it in a dictionary. Figurative language uses words in some way *other* than for their literal meanings to make a comparison, add emphasis, or say something in a fresh and creative way. Examples of figurative language include *alliteration*, *hyperbole*, *idiom*, *imagery*, *metaphor*, *onomatopoeia*, *personification*, and *simile*. (You can find definitions of these words in this glossary.)

flashback (FLASH-bak): A scene in a story that occurred before the present time in the story. Flashbacks provide background information about events happening during the current narration. They may be presented as memories, dreams, or stories of the past told by characters.

foreshadowing (for-SHAD-oh-ing): Clues or hints about something that is going to happen later in the story. Authors use foreshadowing to build suspense and to prepare the reader for what happens later.

hyperbole (hahy-PUR-buh-lee): Extreme exaggeration used for emphasis or effect; an extravagant statement that is not meant to be taken literally. For example: “I almost died of boredom.” Hyperbole is frequently used in humorous writing. See also: *figurative language*.

idiom (ID-ee-um): An expression that cannot be understood from the meanings of its individual words. For example, “it’s raining cats and dogs” is an idiom that means it’s raining really hard—but there is no way to know that from the meanings of its individual words. See also: *figurative language*.

imagery (IH-muhj-ree): Language that portrays *sensory experiences*, or experiences of the five senses: sight, hearing, smell, taste, and touch. Authors use imagery to describe actions, characters, objects, and ideas, and to heighten the emotional effect of their writing. One way authors create imagery is through the use of figurative language. See also: *figurative language*.

irony (AHY-ruh-nee): There are three types of irony: (1) **dramatic irony**, when the reader or audience member is aware of something that the characters are not aware of; (2) **situational irony**, when something happens that is the reverse of what you expected; and (3) **verbal irony**, when the name or description of something implies the opposite of the truth (for example, calling a very tall person “Tiny”).

major character (MEY-jer KAR-ik-ter): A main or important character; a character who plays a large role in a story. Major characters usually face some sort of obstacle, and they will be present

throughout all, or almost all, of a story. A story can have one major character or several. See also: *minor character*.

metaphor (MET-uh-for): The comparison of two unlike things to illuminate a particular quality or aspect of one of those things. For example, “Karen was a ray of sunshine” is a metaphor in which Karen is compared with a ray of sunshine. The metaphor suggests that Karen was cheerful, happy, warm, hopeful—qualities we associate with the sun. Metaphors state that one thing *is* something else; they do not use the words *like* or *as*. See also: *figurative language*, *simile*.

minor character (MY-ner KAR-ik-ter): A character who does not play a large role in a story. Minor characters usually do not face any obstacles during the course of the story, and they usually do not change during the course of the story. The reader does not usually learn much about minor characters. They are just there for the major characters to interact with and to help advance the plot. See also: *major character*.

mood (mood): The feeling the reader gets from a work of literature. Another way to describe a story’s mood is *atmosphere*. When you walk into a place, it has an atmosphere that makes you feel a certain way; when you “walk into” a story, it too has an atmosphere that makes you feel a certain way. For example, the mood could be calm, creepy, romantic, sad, or tense. Authors create mood through word choice, imagery, dialogue, setting, and plot. The mood can stay the same from the beginning to the end of a story, or it can change.

onomatopoeia (on-uh-maht-uh-PEE-uh): The use of words whose sounds imitate the sounds of what they describe, such as *hiss*, *murmur*, *growl*, *honk*, *buzz*, *woof*, etc. See also: *figurative language*.

personification (per-son-uh-fih-KAY-shun): Describing nonhuman animals, objects, or ideas as though they possess human qualities or emotions. For example: “The moon smiled down at her,” “I felt the cold hand of death on my shoulder,” “There is a battle being fought in my garden between the flowers and the weeds.”

plot (plaht): The sequence of events in a story. The plot includes the opening event (what happens at the beginning/the main problem that the main character faces), the rising action (what happens to intensify the problem), the climax (when the problem reaches its most intense point and begins to be resolved), the falling action (what happens to solve the problem), and the resolution (how things end).

point of view (poynt uhv vyoo): The perspective from which a story is told. In other words, who is telling the story—a character in the story or an outside narrator. There are several types of point of view: (1) **first-person point of view**, where the narrator is a character in the story who describes things from his or her own perspective and refers to himself or herself as “I”; (2) **third-person limited point of view**, where the narrator is not a character in the story but the narrator can describe the experiences and thoughts of only one character in the story; (3) **third-person omniscient point of view**, where the narrator is not one of the characters and is able to describe the experiences and thoughts of every character in the story.

protagonist (proh-TAG-uh-nist): The main or central character of a work of literature. Usually, the main character is involved in a conflict or struggle with the antagonist. See also: *antagonist*.

setting (SEHT-ing): The environment in which a story takes place, including the time period, the location, and the physical characteristics of the surroundings.

simile (SIM-uh-lee): When two unlike things are compared—using *like* or *as*—in order to illuminate a particular quality or aspect of one of those things. For example, “Randy’s voice is like melted chocolate” is a simile in which Randy’s voice is compared to melted chocolate. The simile suggests that Randy’s voice is rich, smooth, sweet, warm—qualities we associate with melted chocolate. See also: *figurative language, metaphor*.

static character (STAT-ik KAR-ik-ter): A character who does not undergo a significant change over the course of a story. See also: *dynamic character*.

symbol (SIM-buhl): An object, setting, event, animal, or person that on one level is itself, but that has another meaning as well. For example, the American flag is really a piece of fabric with stars and stripes on it, but it also represents the United States and ideals like freedom, patriotism, and pride. In a story or play, rain could be a symbol; the rain would really be rain, but it might also represent an idea like sadness or leaving the past behind. *Symbolize* means “to be a symbol of.”

symbolism (SIM-buhl-izm): The practice of using symbols. See also: *symbol*.

theme (theem): A story’s main message or moral.

tone (tohn): The author’s attitude toward the subject matter or toward the reader or audience. Words that could describe tone include *doubtful, humorous, gleeful, serious, and questioning*. Tone is conveyed through the author’s word choices and the details that he or she includes.

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Go to Scope
Online to listen
to the words
and definitions
read aloud.

Vocabulary:

"Why Do You Dream?"

1. confront (kuhn-FRUHNT) *verb*; *Confront* means to "come face-to-face with someone or something, especially in a challenging way." A superhero in a movie might confront his enemy in an epic battle scene. Adam might be confronted with challenges while trying to build a robot. Megan might confront Lisa about something unkind that Lisa said.

2. generate (JEN-uh-reyt) *verb*; *Generate* means "produce or create." Windmills generate electricity. Your class might generate ideas for the theme of the school dance. The possibility of a snow day might generate excitement in the hallways.

3. intimate (IN-tuh-mit) *adjective*; *Intimate* has a range of meanings related to the idea of "close." It can mean "very personal or private." People often write their most intimate thoughts in a diary. It can also mean "in a close relationship." Your intimate friends are the people you know the best and feel very close to.

Intimate can also mean "cozy." An intimate restaurant is small with a warm and friendly feeling; when you're there, you sit close to the people you're with.

4. speculate (SPEHK-yuh-leyt) *verb*; To speculate is to think about or wonder and make guesses without being sure. You might speculate about what will happen in the next season of your favorite TV show, which team will win the Super Bowl, or why your sister is in such a bad mood.

5. supernatural (soo-per-NACH-er-uhl) *adjective or noun*; Something that is supernatural can't be explained by science or the laws of nature. Spirits, vampires, fairies, and werewolves are supernatural creatures. Mind-reading and invisibility are supernatural powers.

When people talk about "the supernatural," they mean the collection of all things supernatural—everything mysterious and not of this world. If you heard a strange voice calling your name when you were home alone, you might start to believe in the supernatural.

Directions: On this page, list any other words from the article whose definitions you are not sure about. For each word, use context clues to try to figure out the meaning. Then look up the word in a few different dictionaries. Discuss the primary meaning of the word with your teacher or another adult. Then write a definition for the word and one example sentence using the word.

Vocabulary Practice

"Why Do You Dream?"

Directions: Fill in the circle next to the best answer to each question.

1. Which of the following could be described as a supernatural event?

- Ⓐ a volcano erupting
- Ⓑ a star shooting across the sky
- Ⓒ the discovery of a rare dinosaur fossil
- Ⓓ a house being haunted by a ghost

2. Next week, our basketball team will confront our rivals, the Cougars.

In the sentence above, *confront* means

- Ⓐ lose to.
- Ⓑ entertain.
- Ⓒ face.
- Ⓓ defeat.

3. David and Tim are intimate friends. In other words,

- Ⓐ their friendship is on and off.
- Ⓑ they are very competitive with each other.
- Ⓒ they are very close friends.
- Ⓓ they like each other but don't know each other well.

4. Caleb had only one assignment to complete: to _____ a list of possible essay topics. He _____ that he could get it done in time to watch *The Voice*.

Choose the words that best fit in the blanks.

- Ⓐ generate/speculated
- Ⓑ speculate/generated
- Ⓒ confront/speculated
- Ⓓ generate/confronted

Directions: Write two sentences that each include a word or words from the list of vocabulary words on pages 1-2 of this activity.

5. _____

6. _____

SKILL: Vocabulary Acquisition, page 1 of 4

DIY Vocabulary

Welcome to do-it-yourself vocabulary! We're leaving it to you to teach yourself the meanings of new words you encounter in a *Scope* article or story.

Directions: First, in the space provided, write the name of the article or story you are working on. Then find three to seven words in that article or story that are new to you, or whose meanings you are not sure about. Write each word in one of the gray tabs, followed by the page number where it appears. Then write what you think the word means, based on context clues. After that, look up the word in a dictionary and write down its dictionary definition. Finally, use the word in a sentence.

Article or Story:

	page:
--	-------

What I think the word means, based on context clues:

Dictionary definition:

Example sentence:

	page:
--	-------

What I think the word means, based on context clues:

Dictionary definition:

Example sentence:

	page:
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What I think the word means based, on context clues:

Dictionary definition:

Example sentence:

	page:
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What I think the word means, based on context clues:

Dictionary definition:

Example sentence:

	page:
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What I think the word means, based on context clues:

Dictionary definition:

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	page:
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What I think the word means, based on context clues:

Dictionary definition:

Example sentence:

	page:
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What I think the word means, based on context clues:

Dictionary definition:

Example sentence:

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“Bearing Up” Quiz

Directions: Read “Bearing Up” and “Why Do You Dream?” Then answer the questions below.

1. Which detail should definitely NOT be included in a summary of the story?
 - (A) Mike has a recurring dream about a bear.
 - (B) Mike’s dad has a dangerous job.
 - (C) Mike once dreamed about Cookie Monster.
 - (D) Mike encounters a bear in the forest.
2. On page 25, Mike asks his mom: “Mom, do you worry when Dad goes on a mission?” You can infer that Mike asks this question because
 - (A) Mike is worried about his mom.
 - (B) Mike wants to know if his mom understands how dangerous his dad’s job is.
 - (C) Mike thinks his mom doesn’t care about his dad.
 - (D) Mike is worried about his dad.
3. On page 26, the author writes, “An hour crawled by.” This line contains
 - (A) symbolism that emphasizes how anxious Mike and his mom are while waiting for Mike’s dad.
 - (B) a simile that compares time to a baby.
 - (C) a metaphor that describes how slowly time was going by.
 - (D) personification that shows how anxious Mike and his mom are while waiting for Mike’s dad.
4. Which pair of words best describes the mood of the story when Mike first encounters the bear in the forest on page 27?
 - (A) suspenseful and frightening
 - (B) joyful and cheery
 - (C) somber and mysterious
 - (D) upbeat and frantic
5. Which line from the story best supports your answer to question 4?
 - (A) “He knew it was silly . . .”
 - (B) “But his imagination had always supplied daylight.”
 - (C) “Mike’s neck hair prickled his collar.”
 - (D) “The bear cocked its head and eased back a bit.”
6. Which claim could NOT be supported with information from the informational text “Why Do You Dream?”
 - (A) Dreams are created by our brains.
 - (B) Dreams about snakes are common.
 - (C) The brain functions differently when a person is dreaming than when he or she is awake.
 - (D) Ideas about dreams have changed over time.

Constructed-Response Questions

Directions: Write your answers to the questions below on the back of this paper or type them up on a computer.

7. What do Mike’s conversations with Mrs. Skinner and Jonah add to the story? Support your answer with text evidence.
8. In “Why Do You Dream?,” Mackenzie Carro writes, “Other researchers believe that dreams help us deal with our emotions.” How does this theory apply to Mike? Use text evidence.

Name: _____ Date: _____

“Bearing Up” Quiz

Directions: Read “Bearing Up” and “Why Do We Dream?” Then answer the questions below.

1. Which detail should definitely be included in a summary of the story?

- (A) Mike is friends with a boy named Jonah.
- (B) Mike once dreamed about Cookie Monster.
- (C) Mike’s dad has a dangerous job.
- (D) The four couples who get stuck in a boat were hand-trolling for salmon.

2. Which line gives you a clue that Mike might be worried about his father’s job?

- (A) “‘So what do I do?’ Mike asked.” (p. 24)
- (B) “He whispered, ‘Do you want to . . . tell me something?’” (p. 27)
- (C) “‘Trouble like scary dreams, like where something’s chasing you?’” (p. 24)
- (D) “‘Mom, do you worry when Dad goes on a mission?’” (p. 25)

3. On page 26, the author writes, “An hour crawled by.” This line contains personification that

- (A) emphasizes how quickly time was passing.
- (B) compares time to a baby.
- (C) creates a mood or feeling of ease.
- (D) emphasizes how anxious Mike and his mom are while waiting for Mike’s dad.

4. Which pair of words best describes the mood when Mike first encounters the bear in the forest on page 27?

- (A) suspenseful and frightening
- (B) joyful and cheery
- (C) somber and mysterious
- (D) upbeat and frantic

5. Which line from the story best supports your answer to question 4?

- (A) “He knew it was silly . . .”
- (B) “But his imagination had always supplied daylight.”
- (C) “Mike’s neck hair prickled his collar.”
- (D) “The bear cocked its head and eased back a bit.”

6. According to “Why Do We Dream?,” which of the following statements about dreams is true?

- (A) Dreams about snakes are common.
- (B) Dreams are created by our brains.
- (C) Dreams can predict the future.
- (D) Only certain people dream.

Constructed-Response Questions

Directions: Write your answers to the questions below on the back of this paper or type them up on a computer.

7. What do Mike’s conversations with Mrs. Skinner and Jonah add to the story?

8. Mackenzie Carro writes, “Other researchers believe that dreams help us deal with our emotions.” What emotion(s) does Mike’s bear dream help him deal with? How do you know? Use text evidence.

Note: *Scope* does not accept Google Docs. If you are e-mailing your entry, please send a .pdf or .doc file.

Dreams Contest

Why did Mike dream about the bear in “Bearing Up”? Answer this question in a well-organized essay. Use text evidence from the story and from “Why Do You Dream?” to support your ideas. Five winners will each get *Some Kind of Courage* by Dan Gemeinhart.

Entries will be judged on:

- ⇒ a clearly stated central idea
- ⇒ use of supporting text evidence
- ⇒ good organization and transitions
- ⇒ grammar, spelling, and punctuation

My name: _____

My home phone number: _____ My grade: _____

My teacher's name: _____ My teacher's e-mail: _____

School name: _____

School address: _____

City: _____ State: _____ ZIP: _____

School phone number: _____

My parent or legal guardian consents
to my participation in this contest.

Parent's or legal guardian's signature: _____

Include this form with your written entry and send both to: scopemag@scholastic.com
or mail them to: Dreams Contest, c/o *Scope*, P.O. Box 712, New York, NY 10013-0712

ENTRIES MUST BE RECEIVED BY March 15, 2018!