

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Summarizing

An objective summary is a short statement or paragraph that tells what an article or a story is about.

It does not include irrelevant details or the opinions of the person writing it.

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**Directions:** Answer the questions below to help you write an objective summary of "From War to America."

**1.** Who is the article mainly about? (It can be an individual or a group of people.)

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**2.** What significant event does the article describe?

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**3.** What problems do the main person(s) face as a result of this event?

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**4.** How do the main person(s) overcome these problems?

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**5.** How are the main person(s) in the article doing today?

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This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Summarizing

An objective summary is a short statement or paragraph that tells what an article or a story is about.

It does not include unimportant details or the opinions of the person writing it.

**Directions:** Follow the prompts in the margins to complete the summary of "From War to America."

<p>2. What happened that caused the family to move?</p>	<p>In 2014, Francois Jacob and his family joined the five million refugees who have fled war-torn Syria. When a civil war broke out in Syria in 2011, Francois, his brother Cedric, and their parents were living in _____.</p> <p>In 2012, after _____,</p> <p>the family was forced to flee their home and move to a safer part of Aleppo. But the war continued. _____ made life in Aleppo increasingly difficult.</p> <p>Then, the Jacobs received a call that changed their lives forever. _____.</p> <p>_____.</p> <p>After a long journey, the family arrived at their new home in New Jersey in 2014. Despite facing challenges in their new country, such as _____, the brothers started school and made new friends. Today, _____.</p>	<p>1. Where did Francois and his family live?</p> <p>3. What was happening in Aleppo that made life hard?</p> <p>5. List one challenge the brothers faced in America.</p>
<p>4. How did the family escape from Syria?</p> <p>6. How is the Jacob family doing today?</p>		

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# Finding and Using Text Evidence

**Directions:** Read "From War to America." Then complete the activity below.

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**1. Imagine that you are writing a paragraph describing the challenges refugees from Syria may face.**

**A. Which of the following is the BEST topic sentence for your paragraph?**

- Ⓐ Syrian refugees may face hardships.
- Ⓑ After arriving in a new country, many Syrian refugees cannot speak or understand the native language.
- Ⓒ The civil war in Syria has killed 300,000 people.

**B. Which information from the article BEST supports the sentence you chose in part A?**

- Ⓐ Food, fuel, and medicine grew scarce. (p. 8)
- Ⓑ Sometimes refugees are met with prejudice and feel unwelcome in their new country. (p. 8)
- Ⓒ Five million Syrians have fled the country. (p. 7)

**C. Which of the following BEST explains why the text evidence you chose in part B is relevant?**

- Ⓐ It explains why life in Syria is so difficult.
- Ⓑ It provides an example of the kinds of difficulties refugees can face while settling in a new place.
- Ⓒ It describes why so many refugees have had to flee Syria.



**2. Choose the piece of text evidence that BEST supports the statement below. Then complete the sentence to explain your choice.**

**Francois and his family had to make sacrifices to stay safe.**

- Ⓐ "Francois is now in college and plans to study architecture or mechanical engineering." (p. 9)
- Ⓑ "Sometimes when Francois or Cedric turned on the faucet, no water came out." (p. 8)
- Ⓒ "Francois's dad made a quick trip back to Aleppo. . . but it was too dangerous for his sons to accompany him. 'I never had a chance to go back and say goodbye to my friends,' Francois says." (p. 8)

I chose \_\_\_\_ because \_\_\_\_\_

**3. A. Choose THREE pieces of text evidence that BEST support the statement below.**

**The civil war in Syria has transformed the city of Aleppo.**

- Ⓐ "'I never had a chance to see Aleppo, the city I'd grown up in, and look at it one last time.'" (p. 8)
- Ⓑ "The war in Syria has created one of the worst humanitarian crises in decades." (p. 6)
- Ⓒ "Their neighborhood—where kids had once played soccer after school, and shops had always been abuzz with activity—became littered with bullet casings and broken glass." (p. 6)
- Ⓓ "For the Jacob family—and the millions of other residents in Aleppo—the sounds of gunfire and explosions became routine." (p. 6)
- Ⓔ "Power outages became common . . . Food, fuel, and medicine grew scarce—money even scarcer." (p. 8)

**B. Select one piece of evidence you did NOT choose in part A. Then explain why it does NOT support the statement above.**

Choice \_\_\_\_ does not support the statement because \_\_\_\_\_

**4. Choose the paragraph that correctly uses text evidence from the article "From War to America" in the form of a direct quotation.**

- Ⓐ Refugees are forced to flee their countries because their lives are in danger. In her article "From War to America," author Kristin Lewis explains, refugees flee their countries because of "war, persecution, violence, or natural disasters" (7). In other words, refugees flee their countries for different reasons, but primarily because something has made it too unsafe for them to stay.
- Ⓑ Refugees are forced to flee their countries because their lives are in danger. Refugees flee because of "war, persecution, violence, or natural disasters."
- Ⓒ Refugees are forced to flee their countries because their lives are in danger. In her article "From War to America," author Kristin Lewis explains that refugees flee for various reasons, including, war, persecution, violence, or natural disasters (7). In other words, refugees flee because something has made it too unsafe for them to stay.

Explain why the two answers you did NOT choose are incorrect: \_\_\_\_\_

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**5. Choose the paragraph that correctly uses text evidence from the article "From War to America" in the form of a paraphrase.**

- Ⓐ Many Syrian refugees risk their lives to escape Syria. Thousands of people have died attempting to cross the Mediterranean Sea to get to Greece and Italy. This shows that the journey out of Syria can be dangerous and life-threatening.
- Ⓑ Many Syrian refugees risk their lives to escape Syria. Author Kristin Lewis explains that thousands of people have died attempting to cross the Mediterranean Sea to get to Greece and Italy (7). This shows that the journey out of Syria can be dangerous and life-threatening.
- Ⓒ Many Syrian refugees risk their lives to escape Syria. Author Kristin Lewis explains that thousands of people have died attempting to cross the Mediterranean Sea to get to Greece and Italy (7).

Explain why the two answers you did NOT choose are incorrect: \_\_\_\_\_

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- **a topic sentence**
- **at least one piece of text evidence in the form of a paraphrase or a direct quotation**
- **a sentence that states how that evidence supports your central idea**

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# Finding Text Evidence

**Directions:** Read “From War to America,” then complete the activity below.

- 1. Choose TWO pieces of text evidence from “From War to America” that best support the statement below.**

**STATEMENT:**

**The civil war in Syria has transformed the city of Aleppo.**

- Ⓐ “The war in Syria has created one of the worst humanitarian crises in decades.” (p. 6)
- Ⓑ “Their neighborhood—where kids had once played soccer after school, and shops had always been abuzz with activity—became littered with bullet casings and broken glass.” (p. 7)
- Ⓒ “I never had a chance to see Aleppo, the city I’d grown up in, and look at it one last time.” (p. 8)
- Ⓓ “For the Jacob family—and the millions of other residents in Aleppo—the sounds of gunfire and explosions became routine.” (p. 6)

.....

- 2. Choose ONE piece of text evidence that best supports the statement below. Then complete the sentence to explain your choice.**

**STATEMENT:**

**Francois and his family had to make sacrifices to stay safe.**

- Ⓐ “Francois is now in college and plans to study architecture or mechanical engineering.” (p. 9)
- Ⓑ “Sometimes when Francois or Cedric turned on the faucet, no water came out.” (p. 8)
- Ⓒ “Francois’s dad made a quick trip back to Aleppo. . . but it was too dangerous for his sons to accompany him. ‘I never had a chance to go back and say goodbye to my friends,’ Francois says.” (p. 8)

I chose \_\_\_\_ because \_\_\_\_\_

**3. Below are a statement and two pieces of supporting evidence. Find one more piece of evidence from the article and write it on the lines below.**

**STATEMENT:**

**Not all refugees flee their homes because of war.**

- Ⓐ “In the mid-19th century, a potato famine in Ireland put nearly 4 million people at risk of starvation, and an estimated 2 million of them fled the country.” (p. 7)
- Ⓑ “In the 17th century, thousands of Huguenots fled persecution in France so they could practice their Protestant faith freely elsewhere.” (p. 7)

Ⓒ \_\_\_\_\_  
\_\_\_\_\_

.....

**4. Read the lines from the article below. Then write a statement that they all support.**

**STATEMENT:**

- Ⓐ “Refugees coming to America may not be fluent in English or know about cultural traditions like Thanksgiving and prom, making them feel like outsiders.” (p. 8)
- Ⓑ “Their journey from Syria had taken five arduous weeks: five days spent in Lebanon, then a month in Jordan, as paperwork was filed and travel plans were finalized.” (p. 8)
- Ⓒ “They have piled into leaky boats, attempting to make it across the treacherous Mediterranean Sea to the shores of Greece and Italy.” (p. 7)

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# Using Text Evidence: Quoting and Paraphrasing

When you write about something you have read, you need to use supporting evidence, or “text evidence,” to back up whatever point you are making. Most of your evidence will be details from the text you are writing about, which you can quote or paraphrase.

**Direct quotation:** A quotation is an exact copy of the words the author or speaker uses. Surround a direct quotation with quotation marks.

**Paraphrase:** To paraphrase is to put something written or spoken by someone else into your own words. A paraphrase is *not* surrounded by quotation marks.

**Reminder!** With quotations and paraphrases, always tell your readers where your information comes from.

## EXAMPLE

Ever wonder what it takes to be a competitive eater? Just ask Joey Chestnut, eight-time winner of Nathan’s Famous Hot Dog Eating Contest. Joey, who once ate 69 hot dogs in 10 minutes, told *Eat It Magazine* that being a competitive eater is all about finding your rhythm and getting your hands, mouth, throat, and stomach all working together. Having been a competitive eater for almost 10 years now, Joey knows what works. “Jump up and down a little bit,” Joey advises. “It helps the food settle to the bottom of your stomach.” Oh, and don’t forget the Pepto Bismol.

▲..... paraphrase

▲..... direct quote

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# How to Use Text Evidence

When you write about something you have read, you need to use **text evidence**—that is, details from the text—to support the points you are making. You can use text evidence in the form of a direct quotation (the author’s exact words) or a paraphrase (a restatement of what the author wrote). You also need to explain WHY that text evidence is relevant.

## Here are some tips for using text evidence:

### 1. Quote or paraphrase.

When using a **direct quote**, copy down the exact words from a sentence. Surround a direct quotation with quotation marks.

To **paraphrase** is to put something written or spoken by someone else into your own words. You don’t change the meaning of what the other person wrote or said, just the wording. A paraphrase is not surrounded by quotation marks.

### 2. Make it clear where your evidence comes from.

Identify who wrote or said what you are quoting or paraphrasing. This is called **“citing your source.”** Include a page number.

#### Words to help you:

- *according to (the author)*
- *(the author) claims*
- *(the author) suggests*
- *(the author) states*
- *(the author) writes*
- *(the author) reports*
- *(the author) describes*
- *(the author) implies*
- *(the author) explains*
- *(the author) argues*
- *(the author) declares*
- *(the author) observes*
- *(the author) notes*
- *(the author) reveals*
- *(the author) remarks*

### 3. Explain why your text evidence is relevant.

Include a sentence that makes it clear how the text evidence supports your idea. Reread the information you quoted or paraphrased and ask yourself, “So what?”

#### Words to help you:

- *(the author) says this because*
- *this proves that*
- *this exemplifies how*
- *this confirms*
- *this demonstrates*
- *this describes*
- *this explains*
- *this illustrates*
- *this implies*
- *this suggests*

Now let's look at two sample paragraphs. The first uses text evidence correctly.  
The second uses text evidence incorrectly.

### SAMPLE 1

Riding the world's tallest and fastest roller coaster, Kingda Ka, is a unique experience. According to author Mario Martinez in his book Roller Coasters of the World, Kingda Ka accelerates to 128 miles per hour in less than three seconds, going straight up at a 90-degree angle (18). "I have ridden hundreds of coasters," he writes. "But none of them were as terrifying as this one" (20). This suggests that Kingda Ka stands out among roller coasters as particularly intense.

This paragraph looks great! There are quotation marks around the direct quote, the writer tells us where the paraphrase and the quote came from, and the writer explains how her text evidence supports her statement that riding Kingda Ka is a unique experience. Hooray!

### SAMPLE 2

Riding the world's tallest and fastest roller coaster, Kingda Ka, is a unique experience. According to Mario Martinez, Kingda Ka accelerates to 128 miles per hour in less than three seconds, going straight up at a 90-degree angle. "I have ridden hundreds of coasters. But none of them were as terrifying as this one."

In this paragraph, neither the quote nor the paraphrase is cited correctly. Who is Mario Martinez? Which page in what book or article did the paraphrase and quote come from? The writer also fails to explain how her text evidence supports her statement that riding Kingda Ka is unique. She just plopped her text evidence into her paragraph.



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# Central Ideas and Details

A central idea of a text is one of the main points the author is making.

(Sometimes a central idea is called a main idea.)

A central idea can always be supported with details from the text.

**Directions:** Follow the prompts below to explore the central ideas and supporting details in "From War to America."

**1. Reread the section "Civil War." Which statement below BEST expresses the central idea of this section?**

- Ⓐ Four major groups are fighting for control of Syria.
- Ⓑ The civil war in Syria has disrupted the lives of many Syrians.
- Ⓒ The Islamic State in Iraq and Syria (ISIS) is a terrorist organization.
- Ⓓ Many of Aleppo's factories and shops have been destroyed.

**2. Read the central idea of the section "Fear and Chaos" that is stated in the box below. Then read the lines from the article listed under it. Which detail does NOT support the central idea?**

**Central Idea:**

**The journey to a new country can be difficult and dangerous for Syrian refugees.**

- Ⓐ "From 2015 to 2016, at least 8,000 people died attempting this crossing." (p. 7)
- Ⓑ "And they have camped out along the borders of Austria, Hungary, and Slovenia, hoping desperately to be allowed through." (p. 7)
- Ⓒ "They have piled into leaky boats, attempting to make it across the treacherous Mediterranean Sea to the shores of Greece and Italy." (p. 7)
- Ⓓ "The war in Syria has created one of the worst humanitarian crises in decades." (p. 6)

I chose \_\_\_\_\_ because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- 3. Read the details from the section "Forced to Flee" listed below. In the box, write a central idea that these details support.**

**Central Idea:**

**Detail 1:** "In the 17th century, thousands of Huguenots fled persecution in France so they could practice their Protestant faith freely elsewhere" (p. 7)

**Detail 2:** "After World War II, there were some 40 million refugees in Europe." (p. 7)

**Detail 3:** "In the mid-19th century, a potato famine in Ireland put nearly 4 million people at risk of starvation, and an estimated 2 million of them fled the country." (p. 7)

- 4. Consider one central idea of the whole article, written below. We wrote one detail from the article that supports this idea. Write two more supporting details in the spaces provided.**

**Central Idea:**  
**Refugees face many challenges.**

**Supporting detail 1:**

"Even grocery store shopping can be daunting, with aisle after aisle of strange foods that are nothing like what they were used to eating back home." (p. 8)

**Supporting detail 2:**

**Supporting detail 3:**

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# Central Ideas and Details

A central idea of a text is one of the main points the author is making.

(Sometimes a central idea is called a main idea.)

A central idea can always be supported with details from the text.

**Directions:** Follow the prompts below to explore the central ideas and supporting details in "From War to America."

**1. Read the central idea of the sections "Civil War" and "Fear and Chaos" stated in the box below. Then check the boxes next to the THREE details that support the central idea.**

**Central Idea:**

**The civil war in Syria has disrupted the lives of many Syrians.**

- ☐ "Four major groups, each divided into several factions, are now fighting for control." (p. 6)
- ☐ "There were many days when school had to be canceled entirely." (p. 6)
- ☐ "Others, like Islamic State in Iraq and Syria (ISIS), are terrorist organizations." (p. 6)
- ☐ "Six million Syrians have lost their homes, though they remain in the country." (p. 7)
- ☐ "Their neighborhood—where kids had once played soccer after school, and shops had always been abuzz with activity—became littered with bullet casings and broken glass." (p. 6)

**2. Read the details from the section "Huge Challenges" listed below. In the box, complete the central idea that these details support.**

**Central Idea:**

**The life of a refugee** \_\_\_\_\_

**Detail 1:** "Refugees coming to America may not be fluent in English . . ." (p. 8)

**Detail 2:** "Even grocery store shopping can be daunting, with aisle after aisle of strange foods that are nothing like what they were used to eating back home." (p. 8)

**Detail 3:** "Sometimes refugees encounter fear and prejudice that make them feel unwelcome in their new country." (p. 8)

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# What's the Tone?

Tone is the author's attitude toward either the subject he or she is writing about or toward the reader.

Words that could describe tone include *doubtful*, *humorous*, *gleeful*, *serious*, and *questioning*.

Tone is conveyed through the author's word choice, the information included, and how the text is organized.

In this activity, you will analyze the tone in the article  
"From War to America" by Kristin Lewis.

**1.** In much of her article, Lewis's tone as she writes about refugees is sympathetic.

Choose one statement below that does NOT support the claim that Lewis feels sympathetic toward refugees.

- Ⓐ Lewis writes that "starting over in a new place is always a challenge . . . but can be especially challenging for refugees" and then lists hardships refugees often face (8). Lewis sounds sympathetic because she is acknowledging the difficulties that refugees face.
- Ⓑ On page 9, Lewis includes a sidebar titled "How to Help Refugees." She is acknowledging the difficulties refugees face and expressing a wish for readers to help them, which makes her sound sympathetic to refugees.
- Ⓒ Lewis includes the detail that there were protests against the Syrian government and its president, Bashar al-Asaad (6). This makes Lewis sound sympathetic.
- Ⓓ Lewis emphasizes the danger refugees face and shows an understanding for their decision to flee when she writes, "They leave because they have no choice: Staying means putting their lives in grave danger" (7).

- 2.** Consider the section "Fear and Chaos." As Lewis describes the situation in Syria, her tone is dismayed. (*Dismayed* means "horrified" or "very upset.")

Below is one statement that supports this claim. Write one more statement that supports the claim.

- a. Lewis writes, "The war in Syria has created one of the worst humanitarian crises in decades" and she provides statistics about the massive number of people who have lost their homes and lives because of the Syrian civil war (6). She sounds as if she sees the war and its effects on Syrian citizens as a horrible situation.

- b. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

- 3.** Consider the section "Looking Forward." Complete the sentence below with one or two words that describe Lewis's tone as she describes Francois's and Cedric's lives after being in the United States for three years.

In the section "Looking Forward," Lewis's tone is \_\_\_\_\_.

- 4.** Write two statements, using text evidence, that support your claim from question 3.

- a. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
- b. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

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# What's the Tone?

Tone is the author's attitude toward either the subject he or she is writing about or toward the reader.  
Words that could describe tone include *doubtful*, *humorous*, *gleeful*, *serious*, and *questioning*.  
Authors create tone through word choice, the information they include, and how they organize the text.

In this activity, you will analyze the tone in the article  
"From War to America" by Kristin Lewis.

**1.** In much of her article, Lewis's tone as she writes about refugees is sympathetic.  
*Sympathetic* means "full of concern for someone else's struggles."

**Choose one statement below that does NOT support the claim that Lewis feels sympathetic toward refugees.**

- Ⓐ Lewis writes that "starting over in a new place is always a challenge . . . but can be especially challenging for refugees," and then lists hardships refugees often face (8). Lewis sounds sympathetic because she is acknowledging the difficulties refugees face.
- Ⓑ On page 9, Lewis includes a sidebar titled "How to Help Refugees," which has suggestions for helping refugees. She is acknowledging the difficulties refugees face and expressing a wish for readers to help them, which makes Lewis sound sympathetic to refugees.
- Ⓒ Lewis includes the detail that there were protests against the Syrian government and its president, Bashar al-Asaad (6). This makes Lewis sound sympathetic.

- 2.** Consider the section "Fear and Chaos." As Lewis describes the situation in Syria, her tone is dismayed. (*Dismayed* means "horrified" or "very upset.")

Below is one statement that supports this claim. Complete the sentence we started to write one more statement that supports this claim.

a. Lewis writes, "The war in Syria has created one of the worst humanitarian crises in decades" and she provides statistics about the massive number of people who have lost their homes and lives because of the Syrian civil war (6). She sounds as if she sees the war and its effects on Syrian citizens as a horrible situation.

b. Lewis describes the Syrian people "piled into leaky boats, attempting to make it across the treacherous Mediterranean Sea" and camped out along borders "hoping desperately to be allowed through" (7). Lewis sounds like \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

- 3.** Consider the section "Looking Forward," in which Lewis describes Francois's and Cedric's lives three years after coming to the United States.

Circle two words in the box below that describe Lewis's tone. Then complete the sentences we've started to support your choices.

gloomy	fearful	positive	questioning	hopeful
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a. Lewis writes that Francois and Cedric have "come a long way" and includes a quote in which Francois is joking about his spelling abilities (9). Lewis sounds \_\_\_\_\_

b. Lewis describes the Jacob family's plans for the future, including that \_\_\_\_\_  
\_\_\_\_\_. The way Lewis is focusing on the family's future and describing it in a positive way makes her sound \_\_\_\_\_  
\_\_\_\_\_

# Identifying Tone

*Tone* is the author's attitude toward the subject matter or toward the reader or audience. Words that could describe tone include *doubtful*, *humorous*, *sarcastic*, *serious*, and *outraged*. Tone is conveyed through the author's word choices and the details that he or she includes. A text may have more than one tone.

HINT: Keep in mind that in a work of fiction, tone is the author's attitude, and not necessarily the attitude of the story's narrator. Ask yourself, "How does the author feel about what he or she is writing about?"



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# Tone Words

Tone is the author's attitude toward the subject matter or toward the reader or audience.  
There are *many* different words that you can use to describe an author's tone. Here are some to inspire you.



## POSITIVE TONE WORDS

admiring	happy
adoring	hopeful
affectionate	humorous
amused	interested
appreciative	jovial
approving	light
celebratory	lively
cheerful	modest
comforting	nostalgic
comic	optimistic
compassionate	passionate
complimentary	playful
confident	pleasant
contented	proud
earnest	reassuring
elated	respectful
empathetic	romantic
encouraging	sentimental
excited	silly
facetious	sympathetic
forthright	tender
friendly	whimsical
funny	wistful
gleeful	worshipful
gushing	zealous



## NEUTRAL TONE WORDS

ambiguous  
ambivalent  
casual  
commanding  
conversational  
detached  
direct  
indifferent  
introspective  
neutral  
pensive  
questioning  
reflective  
scholarly  
serious  
solemn  
straightforward  
speculative  
uncertain  
unconcerned



## NEGATIVE TONE WORDS

angry	furious
annoyed	gloomy
biting	grave
bitter	grim
blunt	harsh
cold	haughty
conceited	hostile
condescending	impatient
confused	melancholy
curt	mocking
cynical	mournful
depressed	offended
derogatory	ominous
despairing	outraged
desperate	pessimistic
disappointed	sarcastic
disliking	scornful
disrespectful	selfish
doubtful	skeptical
enraged	sly
fearful	somber
flippant	stern
forceful	suspicious
foreboding	uneasy
frustrated	worried

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# The Lives of Refugees

The writing prompt on page 9 says:

**According to the Tennessee Office for Refugees, "it is a badge of strength, courage, and victory" to be called a refugee. Explain how this quote applies to the article. Use text evidence.**

Follow the directions below to help you organize the ideas and details you will use in your response.

## A badge of COURAGE

(Courage is bravery in the face of danger and uncertainty.)

1. List details from "From War to America" that show how the Jacobs and other Syrian refugees have shown courage. Include page numbers to show where you found each detail. We provided two details for you.
  - In Syria, Francois and Cedric stayed in school, trying to continue their education, despite being surrounded by gunfire and bombs (6).
  - Many Syrian refugees embark on long and dangerous journeys as they flee Syria, piling into leaky boats to cross the treacherous Mediterranean Sea (7).

Write your own definition of strength.

## A badge of STRENGTH

(Strength is \_\_\_\_\_.)

2. List details from the article that show how the Jacobs and other refugees have shown strength. Include page numbers to show where you found each detail. We provided one detail for you.
  - Refugees often withstand fear and prejudice in their new country (8).

Write your  
own definition  
of *victory*.

## A badge of VICTORY

(Victory is \_\_\_\_\_.)

3. List details from the article that show how the Jacobs and other refugees have achieved victory. Include page numbers to show where you found each detail. We provided one detail for you.
- Francois and Cedric made new friends after moving to the U.S., despite speaking little English (8-9).

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# Read, Think, Explain

## Identifying Nonfiction Elements

Use this activity sheet with “From War to America.” See *Scope’s* “Glossary of Nonfiction Terms” and “Glossary of Literary Terms” for definitions of the words that appear in bold.

### Before Reading Text Features, Inference

1. Read the **headline** and study the images on pages 4–5. What do these features tell you about Francois and Cedric Jacob?

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2. Read the **caption** and study the “before and after” images on page 7. What can you infer about the war in Syria from these text features?

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3. Study the **map** on page 6. What does it reveal about the Jacob family’s journey?

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4. Read the **subheadings** in the article. Based on your preview of the article, write one sentence predicting what the article will be mainly about.

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**During Reading**  
**Mood, Text Structure, Inference, Tone**

5. On page 6 the author writes, “Francois worried about how the disruptions in his education would affect his future.” What can you **infer** about Francois from this detail?

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6. A. Check ( ✓ ) the statement that BEST describes the **text structure** (the way the author organizes information) in the section “Just In Time.”

The author gives a chronological account of the Jacob family’s escape.

The author describes the terrible effects of the war in Syria.

The author lists the causes and effects of the Jacob family’s decision to leave Syria.

- B. Explain how you know.

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7. In the section “Huge Challenges,” author Kristin Lewis uses a sympathetic **tone**. Find two examples in this section that use this tone and write them on the lines below.

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8. In the section “Looking Forward,” the **mood** shifts. Describe how it changes.

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## After Reading

### Central Idea/Details and Objective Summary

9. Below are three **supporting details** for a central idea of “From War to America.” In the space provided, write a **central idea** that these details support.

<b>Central Idea</b>		
<b>Detail #1</b> “Even going grocery store shopping can be daunting . . .” (p. 8)	<b>Detail #2</b> “Sometimes refugees encounter fear and prejudice that make them feel unwelcome in their new country.” (p. 8)	<b>Detail #3</b> “They’ve lost their homes, their countries. They may have lost friends and family members too.” (p. 8)

10. Write an **objective summary** of “From War to America.” (Hint: Think about what you would say to a friend who asks, “What is this article about?”)

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Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Read, Think, Explain

## Identifying Nonfiction Elements

Use this activity sheet with “From War to America.” See *Scope’s* “Glossary of Nonfiction Terms” and “Glossary of Literary Terms” for definitions of the words that appear in bold.

### Before Reading Text Features and Inference

1. Read the **headline** and study the images on pages 4–5. What do these features tell you about Francois and Cedric Jacob?

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2. Read the **caption** and study the “before and after” images on page 7. What can you infer about the war in Syria from these text features?

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3. Study the **map** on page 6. What does it reveal about Francois and Cedric’s journey?

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4. Read the **subheadings** in the article. Based on your preview of the article, write one sentence predicting what the article will be mainly about.

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## During Reading

### Mood, Text Structure, Inference, Tone

5. On page 6 the author writes, “Francois worried about how the disruptions in his education would affect his future.” What can you **infer** about Francois from this detail?

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6. **Text structure** is the term for how an author organizes information. Information in the section “Just in Time” uses a sequence-of-events structure. Which words and phrases in the section help you identify this text structure?

- Ⓐ *They sprinted; bullets whizzed; they ducked*  
Ⓑ *catch their breath; lives were in danger; kept running*  
Ⓒ *On that September day; At last; In the coming days*

7. **A. Tone** is the author’s attitude toward the subject matter or toward the reader or audience. Circle the word that best describes the author’s tone in the section “Huge Challenges.”

judgmental

surprised

sympathetic

**B.** Briefly explain how you know: \_\_\_\_\_

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8. The author begins the section “Looking Forward” by describing how well Francois and Cedric have adjusted to life in the United States. The author then writes, “Of course, the brothers still think about Syria sometimes, about what they’ve lost and how their lives have changed.”

**Mood** is the feeling the reader gets from a piece of writing. The sentence above changes the mood of the section from

- Ⓐ excited and thrilled to overwhelmed and depressed.  
Ⓑ hopeful and upbeat to somber and thoughtful.  
Ⓒ hopeful and happy to confused and sad.



## After Reading

### Central Idea/Details and Objective Summary

9. A. Below is a **central idea** of “From War to America” and three **supporting details**. Two details DO support the central idea. Cross out the detail that DOES NOT.

<b>Central Idea</b> The life of a refugee can be difficult.		
<b>Detail #1</b> “Even going grocery store shopping can be daunting . . .” (p. 8)	<b>Detail #2</b> “Sometimes refugees encounter fear and prejudice that make them feel unwelcome in their new country.” (p. 8)	<b>Detail #3</b> “For as long as there have been countries, there have been refugees.” (p. 7)

- B. Briefly explain why the detail you crossed out does NOT support the central idea above.

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10. An **objective summary** is a short statement or paragraph that tells what an article is about. Draw a line through the three sentences below that should definitely NOT be included in an objective summary of “From War to America.”

- a. The Jacob family lived in Aleppo, Syria.
- b. Gym, art, and music classes had to be cut at Francois’s school.
- c. The Huguenots fled persecution in France.
- d. The war in Syria has driven millions of people from their homes and out of the country.
- e. After leaving Syria as refugees, the Jacob family found a safe haven in the United States.
- f. I can’t believe what Francois and his family have been through.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Close-Reading Questions

## "From War to America"

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1. Why did the Jacob family leave their apartment on a September afternoon in 2012?  
(key ideas; inference)
2. According to the article, why is there fighting in Syria? (key details)
3. What are some of the ways that the war in Syria affected Francois's and Cedric's lives in Aleppo? (key ideas and details)
4. What are some of the challenges that refugees may face? (key ideas and details)
5. What is the tone, or attitude, as Kristin Lewis writes about refugees? Explain. (tone)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Critical-Thinking Questions

## "From War to America"

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1. Lewis writes that Francois tries not to think too much about what his life would be like if he had stayed in Syria, that such thoughts "can haunt a person" (9). Why might it be difficult or upsetting for Francois to think about what his life in Syria would be like?
2. To empathize with someone is to understand and share their feelings—to put yourself in their shoes. Which details in the article could especially help *Scope* readers empathize with Francois and Cedric?
3. In the sidebar "How to Help Refugees," Rachel Peric says that interacting with people who are different can be awkward and require a "little bit of courage." Do you agree with her? Do you think it's important to interact with people who are different from you? Explain.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

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

# Vocabulary:

## "From War to America"

**1. daunting (DAWNT-ing)** *adjective*; The verb *daunt* (dawnt) means "to discourage or frighten." Remember the Dauntless from the Divergent book series? Its members could not be daunted—they were fearless and determined.

*Daunting* is often used to describe tasks that will be difficult to complete or deal with. Anything that makes you feel intimidated, discouraged, or overwhelmed when you even *think* about doing it—skydiving, going to a new school, or writing an entire research paper in one night—could be described as daunting.

**2. deteriorate (dih-TEER-ee-uh-reyt)** *verb*; To deteriorate is to get worse or fall apart as time passes. If the weather goes from sunny in the morning to rainy in the afternoon, you could say that it has deteriorated. If Dave and Paul used to be good friends but now hardly speak, you could say that their relationship has deteriorated.

**3. embroil (em-BROIL)** *verb*; If you're embroiled in something, you're tangled up in a mess—that is, you're involved in a complicated situation that is hard to get out of. If your two best friends are embroiled in an argument, you might want to help them work it out, or you might want to avoid getting embroiled in the disagreement yourself.

**4. faction (FAK-shuhn)** *noun*; A faction is a group within a larger group with different ideas and opinions than those of the rest of the group.

**5. humanitarian (hyoo-man-ih-TAIR-ee-uhn)** *noun or adjective*; Humanitarians are people devoted to improving the lives of others. They work to end human suffering by donating money or offering a service to help solve problems like poverty, disease, and hunger. *Humanitarian* can also be used as an adjective to mean "related to humanitarians," as in "humanitarian aid" or "humanitarian efforts."

When people refer to a "humanitarian crisis," they mean something slightly different. A humanitarian crisis is an event or a situation that threatens the health or safety of a large group of people.

**6. persecute (PUR-si-kyoot)** *verb*; To persecute someone is to treat them cruelly and unfairly, especially because of their ideas, race, religion, or political beliefs.

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**Directions:** In the space below or on the back of 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

## "From War to America"

**Directions:** Choose the word that is most similar in meaning to each word in bold.

1. **daunting**

- Ⓐ scary                      Ⓑ comforting

2. **deteriorate**

- Ⓐ decline                      Ⓑ improve

3. **persecute**

- Ⓐ protect                      Ⓑ mistreat

4. **embroil**

- Ⓐ exclude                      Ⓑ involve

**Directions:** For each statement below, fill in the circle to show whether you think it's true or false. Briefly explain your choice.

5. If a government is **persecuting** a group of people, the government is treating these people nicely.

- Ⓐ true                      Ⓑ false

**Reason:** \_\_\_\_\_  
\_\_\_\_\_

6. If the swing set in your backyard is **deteriorating**, it is safe to use.

- Ⓐ true                      Ⓑ false

**Reason:** \_\_\_\_\_  
\_\_\_\_\_

**Directions:** Rewrite each sentence below using one of the words in the box. There is one word you will not use.

<b>embroil</b> <b>faction</b> <b>daunting</b> <b>humanitarian</b>
---

7. Speaking in front of a large group of people can be a frightening experience.

\_\_\_\_\_  
\_\_\_\_\_

8. Casey's aunt works for an organization that makes other people's lives better—it helps people around the world get access to clean drinking water.

\_\_\_\_\_  
\_\_\_\_\_

9. The committee will likely split into smaller groups if its members cannot find a way to settle their differences.

\_\_\_\_\_  
\_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## “From War to America” Quiz

**Directions:** Read “From War to America.” Then answer the questions below.

**1. According to the article, the Jacob family left Syria because**

- (A) the civil war in Syria made it extremely dangerous to live there.
- (B) they had always dreamed of living in the U.S.
- (C) most of their friends and family members were already in the U.S., and the Jacobs missed them.
- (D) Francois wanted to go to college in the U.S.

**2. Which sentence from page 8 supports your answer to question 1?**

- (A) “Their uncle, who lived in Albany, New York, was an American citizen, and he had secured permission for the family to come to the U.S.”
- (B) “The brothers had to learn to do their homework to the sound of gunfire.”
- (C) “At the time they got the news, the family was visiting a relative in another city.”
- (D) “They spoke little English.”

**3. The section “Starting Over” portrays the Jacobs’s journey from Syria to New Jersey as**

- (A) dangerous and frightening.
- (B) interesting and exciting.
- (C) long and tiring.
- (D) quick and uneventful.

**4. On page 8, Kristin Lewis quotes Cedric: “My first thought was, ‘This place is cold. Is this real?’”**

**This quote helps the reader understand that**

- (A) for Cedric, the hardest thing about moving to the U.S. was the weather.
- (B) the winter of 2014 was colder than usual.
- (C) Cedric thought they had taken the wrong plane.
- (D) New York’s climate is very different than what Cedric was used to in Syria.

**5. On page 8, Lewis writes, “Then there are practical issues: finding jobs, getting driver’s licenses and bank accounts, and learning how to get around in a new place.” Which of the following would also be considered a practical issue?**

- (A) facing discrimination
- (B) feeling isolated
- (C) finding a house or an apartment
- (D) being reminded of a traumatic experience

**6. The author most likely wrote this article to**

- (A) provide readers with a detailed explanation of the causes of the Syrian civil war.
- (B) suggest the role the U.S. should play in trying to end the Syrian civil war.
- (C) give advice to refugees.
- (D) help readers understand the experience of a Syrian refugee.

### 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.** How has the civil war in Syria affected students’ education? Use details from the text to support your answer.

**8.** What might make moving to a new country as a refugee more challenging than moving to a new country for some other reason, such as for a job? Use details from the article to support your answer.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## “From War to America” Quiz

**Directions:** Read “From War to America.” Then answer the questions below.

1. According to the article, why did the Jacob family leave Syria?
  - (A) to escape danger
  - (B) They had always dreamed of living in the U.S.
  - (C) Most of their family was already in the U.S.
  - (D) so Francois could go to college
2. Which sentence from page 8 supports your answer to question 1?
  - (A) “Their uncle, who lived in Albany, New York, was an American citizen, and he had secured permission for the family to come to the U.S.”
  - (B) “The brothers had to learn to do their homework to the sound of gunfire.”
  - (C) “At the time they got the news, the family was visiting a relative in another city.”
  - (D) “They spoke little English.”
3. The section “Starting Over” portrays the Jacobs’s journey from Syria to New Jersey as
  - (A) dangerous and scary.
  - (B) interesting and exciting.
  - (C) long and tiring.
  - (D) quick and boring.
4. Which idea in the article is supported by the photos of Shahba Mall on page 7?
  - (A) History is full of stories of refugees. (p. 7)
  - (B) Francois did not have a chance to say goodbye to his friends in Aleppo. (p. 8)
  - (C) Five million people have fled Syria during its civil war. (p. 7)
  - (D) The civil war in Syria has reduced much of Aleppo to rubble. (p. 6)
5. On page 8, Kristin Lewis writes, “Then there are practical issues: finding jobs, getting driver’s licenses and bank accounts, and learning how to get around in a new place.” What does *practical* mean?
  - (A) difficult or impossible to achieve
  - (B) having to do with the emotions
  - (C) related to action, not ideas
  - (D) related to banking
6. The author most likely wrote this article to
  - (A) describe Syrian customs and traditions.
  - (B) give ideas for how the U.S. can help end the civil war in Syria.
  - (C) give advice to refugees.
  - (D) help readers understand the experience of a Syrian refugee.

### 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. According to the section “Civil War” on page 6, how did the civil war in Syria affect Francois’s education? Use details from the text to support your answer.
8. In the section “Huge Challenges” on page 8, Lewis writes that starting over in a new place “can be especially challenging for refugees.” How does she support this claim? Use text evidence.



Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Video Discussion Questions

## Behind the Scenes: "From War to America"

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1. How did Kristin Lewis prepare to write "From War to America"?
2. Based on the video, what was the city of Aleppo like before the war in Syria started?  
How does the video help you understand what it was like?
3. How does the mood of the video shift at 3:23? Consider the narration, visuals, and music.
4. At 4:18, Lewis says, "What I love about these stories is the resilience and grit these incredible young people demonstrate." Based on context clues, what does it mean to have resilience and grit?

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

# From War to America Contest

According to the Tennessee Office for Refugees, “it is a badge of strength, courage, and victory” to be called a refugee. Explain how this quote applies to the article. Use text evidence. Five winners will each get

*The Only Road* by Alexandra Diaz.

### Entries will be judged on:

- ⇒ a clearly stated central idea
- ⇒ good organization and transitions
- ⇒ use of supporting text evidence
- ⇒ 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](mailto:scopemag@scholastic.com)  
or mail them to: From War to America Contest, c/o *Scope*, P.O. Box 712, New York, NY 10013-0712

**ENTRIES MUST BE RECEIVED BY October 25, 2017!**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# 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 excerpt from Scene 8 in *Hercules the Mighty*.

**S2:** The next morning, Hercules trudges through a dark swamp. Small fires dot the gloom.  
**S3:** He hears savage grunting and hissing.  
**Hercules:** Show your monstrous heads, hydra. My sword awaits you!  
**S1:** Just then, the hydra lurches out from behind some trees.  
**S2:** Hercules quickly ties a cloth around his face, covering his mouth and nose.  
**Hercules:** Aaaaaaah!  
**S3:** Hercules rushes at the hydra and swings his sword, deftly slicing off one of the nine heads.  
**S1:** Hercules cuts off another head. And another.  
**S2:** Soon, there is only one head left.  
**Hercules:** This is easier than I expected.  
**S3:** But then, Hercules watches in horror as two new heads spring from each stump.  
**S1:** Now there are 17 vicious heads writhing and spewing toxic air into his face.  
**S2:** Hercules raises his sword again but freezes when he hears a familiar voice.  
**Athena:** Think before you strike, Hercules!  
**Hercules:** Right . . . the heads will keep multiplying unless I can stop them from growing back.  
**S3:** Hercules sweeps his eyes over the swamp. They come to rest on one of the small fires.  
**Hercules:** I have an idea.  
**S1:** He dips his club into the fire, setting it aflame.  
**S2:** Then he slices off one of the hydra’s heads and uses his burning club to sear the neck and stop more heads from growing.  
**S3:** Dodging the poisonous tongues that flick at him, Hercules slices and sears until no heads remain.  
**S1:** The beast collapses.

Here are two words that could be used to describe the mood at different points in this excerpt:

suspenseful, hair-raising

*Suspenseful* means “causing a feeling of nervousness or excitement caused by wondering what may happen.”

*Hair-raising* means “causing terror, excitement, or great surprise.” Something that is hair-raising gives you goosebumps.

### The Beginning: Suspenseful

The mood in the first few lines of the excerpt could be described as suspenseful.

1. Part of what makes the mood suspenseful is what is happening in the plot. Answer the following questions about the plot.

A. Why is Hercules in the swamp? What is he planning to do?

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B. Will it be easy or difficult? Explain.

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C. What will happen if he succeeds?

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D. What will happen if he fails?

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E. How does the plot help create a suspenseful mood at the beginning of the excerpt?

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2. The details that the storytellers provide about the setting also help create a suspenseful mood at the beginning of the excerpt. Here is what they say:

S2: The next morning, Hercules trudges through a dark swamp. Small fires dot the gloom.

S3: He hears savage grunting and hissing.

Which of the following does NOT state a way that the details about the setting help create suspense?

- ☐ A. Hercules is traveling through a swamp—a dark, damp, and gloomy landscape where it’s difficult to see what lies ahead or what lurks below its waters. This creates a suspenseful mood.
- ☐ B. The setting creates a suspenseful mood because the scene takes place during the morning in ancient Greece.
- ☐ C. Hercules hears frightening noises, building suspense about the fierce but yet unseen creature he is about to battle.

**The Rest: Hair-Raising!**

Once the battle begins, the mood of the excerpt could be described as hair-raising. The descriptive details that playwright Spencer Kayden uses to bring the scene to life help create this mood.

3. Consider the following line.

**S3:** But then, Hercules watches in horror as two new heads spring from each stump.

**Below is one way that the details in the line above help create a hair-raising mood. Complete the sentence in (B) to explain one more way that the details help create a hair-raising mood.**

A. The detail that “two new heads spring from each stump” allows the reader to visualize the monster’s new heads sprouting and growing very fast. This is a frightening image, which contributes to the hair-raising mood.

B. The detail that “Hercules watches in horror” helps create a hair-raising mood because

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4. Now consider this line.

**S1:** Now there are 17 vicious heads writhing and spewing toxic air into his face.

**Below is one way that details in the line above create a hair-raising mood. Write one more way.**

A. When Kayden writes that there are “17 vicious heads writhing,” the reader can visualize the violent twisting movement of the hydra’s many heads—a terrifying image. The reader feels frightened for Hercules and excited to see how he defends himself, contributing to the hair-raising mood.

B. \_\_\_\_\_

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5. And now consider this line.

**S2:** Hercules raises his sword again but freezes when he hears a familiar voice.

**Write a statement explaining how this sentence contributes to the hair-raising mood.**

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Name: \_\_\_\_\_ Date: \_\_\_\_\_

# 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 excerpt from Scene 8 in *Hercules the Mighty*.

**S2:** The next morning, Hercules trudges through a dark swamp. Small fires dot the gloom.  
**S3:** He hears savage grunting and hissing.  
**Hercules:** Show your monstrous heads, hydra. My sword awaits you!  
**S1:** Just then, the hydra lurches out from behind some trees.  
**S2:** Hercules quickly ties a cloth around his face, covering his mouth and nose.  
**Hercules:** Aaaaaaah!  
**S3:** Hercules rushes at the hydra and swings his sword, deftly slicing off one of the nine heads.  
**S1:** Hercules cuts off another head. And another.  
**S2:** Soon, there is only one head left.  
**Hercules:** This is easier than I expected.  
**S3:** But then, Hercules watches in horror as two new heads spring from each stump.  
**S1:** Now there are 17 vicious heads writhing and spewing toxic air into his face.  
**S2:** Hercules raises his sword again but freezes when he hears a familiar voice.  
**Athena:** Think before you strike, Hercules!  
**Hercules:** Right . . . the heads will keep multiplying unless I can stop them from growing back.  
**S3:** Hercules sweeps his eyes over the swamp. They come to rest on one of the small fires.  
**Hercules:** I have an idea.  
**S1:** He dips his club into the fire, setting it aflame.  
**S2:** Then he slices off one of the hydra’s heads and uses his burning club to sear the neck and stop more heads from growing.  
**S3:** Dodging the poisonous tongues that flick at him, Hercules slices and sears until no heads remain.  
**S1:** The beast collapses.

Here are two words that could be used to describe the mood at different points in this excerpt:

**suspenseful, hair-raising**

*Suspenseful* means “causing a feeling of nervousness or excitement caused by wondering what may happen.”

*Hair-raising* means “causing terror, excitement, or great surprise.” Something that is hair-raising gives you goosebumps.

## The Beginning: Suspenseful

The mood in the first few lines of the excerpt could be described as suspenseful.

1. Part of what makes the mood suspenseful is what is happening in the plot.

A. Why is Hercules in the swamp? What is he planning to do?

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B. What will happen if he succeeds?

---

C. What will happen if he fails?

---

D. Complete the following sentence: The plot helps create a suspenseful mood at the beginning of the excerpt . . .

- ☐ A. because it is full of suspense.
- ☐ B. because what Hercules is doing is extremely dangerous, and there is a lot at stake for Hercules. This makes the reader nervous and excited about what may happen.
- ☐ C. because Hercules is in a swamp to kill a hydra.

2. The details that the storytellers provide about the setting also help create a suspenseful mood at the beginning of the excerpt. Here is what they say:

S2: The next morning, Hercules trudges through a dark swamp. Small fires dot the gloom.

S3: He hears savage grunting and hissing.

Check the TWO statements that BEST state ways that the details about the setting help create suspense.

- ☐ A. Hercules is traveling through a swamp—a dark, damp, and gloomy landscape where it’s difficult to see what lies ahead or what lurks below its waters. This creates a suspenseful mood.
- ☐ B. The setting creates a suspenseful mood because the scene takes place during the morning in ancient Greece.
- ☐ C. Hercules hears frightening noises, building suspense about the fierce but yet unseen creature he is about to battle.

**The Rest: Hair-Raising!**

Once the battle begins, the mood of the excerpt could be described as hair-raising. The descriptive details that playwright Spencer Kayden uses to bring the scene to life help create this mood.

3. Consider the following line.

**S3:** But then, Hercules watches in horror as two new heads spring from each stump.

**Check the TWO statements that BEST explain how details in the line above help create a hair-raising mood.**

- ☐ **A.** The detail that “two new heads spring from each stump” allows the reader to visualize the monster’s new heads sprouting and growing very fast. This is a frightening image, which contributes to the hair-raising mood.
- ☐ **B.** The detail that “Hercules watches in horror” helps create a hair-raising mood because it allows the reader to understand the intensity of Hercules’s shock and fright. The reader understands that the battle is about to get more intense and thrilling, contributing to the hair-raising mood.
- ☐ **C.** The hydra’s heads grow back after Hercules cuts them off, which is cool.

4. Now consider this line.

**S1:** Now there are 17 vicious heads writhing and spewing toxic air into his face.

**Write a statement explaining how this line helps create a hair-raising mood.**

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# 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.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# 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

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Analyzing Hercules

*Hercules the Mighty* is about a young man with some unique gifts: unusual size and strength. In this activity, you'll explore how his feelings about his gifts change over the course of the play.

**1. First, read this claim about how Hercules feels about his gifts at the beginning of the play:**

**Claim:** At the beginning of the play, Hercules feels that his gifts make him an outsider.

**Next, find two pieces of text evidence that support the claim, and then provide commentary that explains why the text evidence supports the claim:**

**Evidence 1:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Commentary:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Evidence 2:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Commentary:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**2. Complete the sentence below to write a claim about how Hercules feels about his gifts at the end of the play:**

By the end of the play, Hercules feels \_\_\_\_\_.

**Give two pieces of text evidence for your claim and provide commentary for each.**

**Evidence 1:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Commentary:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Evidence 2:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Commentary:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Analyzing Hercules

*Hercules the Mighty* is about a young man with some unique gifts: unusual size and strength. In this activity, you'll explore how his feelings about his gifts change over the course of the play. We've done the first one for you.

**1. First, read this claim about how Hercules feels about his gifts at the beginning of the play:**

**Claim:** At the beginning of the play, Hercules feels that his gifts make him an outsider.

**Next, read the text evidence we found that supports our claim, and the commentary we wrote that explains why the text evidence supports our claim:**

**Evidence 1:** In Scene I, after Hercules struggles to play the lyre because of his size, Hercules gets very upset and says to his parents, "Everything I do is wrong! Why can't I just be normal?" When his mother tells him he is extraordinary, he replies, "But I have no friends. I scare everyone."

**Commentary:** Hercules's comments show that he does not appreciate being extraordinary—that being so big and strong makes him feel like an outsider and that he would rather just fit in.

**Now give one other piece of text evidence from the play that supports the claim, and then provide commentary explaining why the text evidence supports the claim.**

**Evidence 2:** \_\_\_\_\_

\_\_\_\_\_

**Commentary:** \_\_\_\_\_

\_\_\_\_\_

**2. Complete the sentence below to write a claim about how Hercules feels about his gifts at the end of the play:**

By the end of the play, Hercules feels \_\_\_\_\_.

**Give two pieces of text evidence for your claim and provide commentary for each.**

**Evidence 1:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Commentary:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Evidence 2:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Commentary:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Close-Reading Questions

## *Hercules the Mighty*

---

1. In Scene 1, why does Hercules storm out of class? (character, inference)
  
  
  
  
  
  
  
  
  
  
2. Based on what Hera says in Scene 2, how does she feel about Hercules? (character, inference)
  
  
  
  
  
  
  
  
  
  
3. In Scene 3, why might the author have chosen to use the word *looms* (rather than *appears*, for instance) in the line “The girl looks up as Hercules’s giant shadow looms over her”? (word choice)
  
  
  
  
  
  
  
  
  
  
4. How would you describe Hera’s tone at the end of Scene 4, when she calls Hercules a “foolish lug”? (tone)

5. In Scene 5, why does Hera tell King Eury that Hercules could easily take Eury's kingdom?  
(character's motivation)
6. In Scene 7, Hercules tells Athena, "I do not need help. I am the mighty Hercules!" How is this different from the way Hercules talks about himself in Scene 1? What is the reason for this change? (character)
7. At the end of Scene 8, why does Hercules drop to his knees when he sees Zeus? (inference)
8. By the end, have Hera's feelings toward Hercules changed? (character)



# Critical-Thinking Questions

*Hercules the Mighty*

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Name: \_\_\_\_\_ Date: \_\_\_\_\_

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

# Vocabulary:

## *Hercules the Mighty*

1. **arduous (AHR-JOO-US)** *adjective*; Something that is arduous is very difficult. It requires a lot of physical or mental effort.
2. **deftly (DEFT-lee)** *adjective*; To do something deftly is to do it easily and skillfully. If Jake deftly changes the subject, he changes the subject smoothly.
3. **dejected (dih-JEK-tid)** *adjective*; To be dejected is to be sad and depressed—to have given up hope.
4. **destined (DES-tind)** *adjective*; *Destined* can mean “meant to be” or “certain to happen.” If Rob says, “I know I’m destined for a life of adventure,” he is saying that adventure is in his future, with a sense that he was born to have such a life. *Destined* can also just mean “heading toward,” as in “The plane is destined for California.”  
  
*Destined* is a form of the word *destiny*, which means “fate.” Your destiny is what is likely to happen to you in the future.
5. **fawn (fawn)** *noun or verb*; The noun *fawn* means “a young deer.” Fawn can also be a verb. If Ella is fawning over Zendaya, Ella is giving Zendaya loads of attention and praise. Often, *fawn* is used to mean “to flatter someone or treat them as superior in order to get something you want from them.” A salesperson might fawn over a customer in hopes of making a sale.
6. **loathe (lohth)** *verb*; To loathe something is to hate it—to find it disgusting and horrible.
7. **lyre (lahyuhr)** *noun*; A lyre is a stringed instrument that looks like a small harp and was used by the ancient Greeks.
8. **renown (ree-NOWN)** *noun*; Someone or something with renown is famous, highly respected, or admired. An actor who is well-known and admired for her talent has renown. A scientist who is known for making an important discovery has renown, as does a restaurant with a great reputation. LeBron James is a basketball player of great renown.
9. **subdue(suhb-DOO)** *verb*; To subdue someone or something is to overpower it, hold it back, or bring it under control. If a dog is acting crazy, running around and barking, you might be able

to subdue her by giving her a bone to chew on. You might try to subdue your fears, or you might subdue your opinion if it doesn't seem like the right time to express it.

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**Directions:** In the space below or on the back of this page, list any other words from the play 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.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## ***Hercules the Mighty Quiz***

**Directions:** Read *Hercules the Mighty*. Then answer the questions below.

1. In Scene 1, the line “It’s like tickling a butterfly” contains
  - (A) a metaphor that tells you that butterflies are ticklish.
  - (B) a simile that tells you that the lyre must be played gently.
  - (C) symbolism that shows how lovely lyres sound.
  - (D) hyperbole that emphasizes how easy it is to play the lyre.
2. In Scene 1, why does Hercules’s father look at the floor?
  - (A) He is embarrassed by Hercules.
  - (B) He is mad at Hercules’s mother.
  - (C) He is thinking about having to tell Hercules who his real parents are.
  - (D) He is upset that Hercules has no friends.
3. Which pair of words describes how the author characterizes Hercules in Scene 6?
  - (A) confident and proud
  - (B) frustrated and angry
  - (C) timid and embarrassed
  - (D) rude and ungrateful
4. Which line best supports your answer to question 3?
  - (A) Hercules: And I thank you for your prayers.
  - (B) Hercules: With all my heart. These past 11 years have been arduous. But I must fulfill my duty to the gods.
  - (C) S1: Hercules succeeds at all of them and becomes a hero of great renown.
  - (D) S2: Hercules grins and flexes his massive biceps.
5. The mood of Scene 8 could be described as suspenseful. Which of the following lines contributes to this mood?
  - (A) Athena: Hercules, your 12 labors are complete!
  - (B) Zeus: My son, you are home! You are home at last.
  - (C) S2: Hercules raises his sword again but freezes when he hears a familiar voice.
  - (D) Hercules: This is easier than I expected.
6. Which detail should NOT be included in a summary of the play?
  - (A) A child asks Hercules to show his muscles.
  - (B) Zeus, the king of the gods, is Hercules’s father.
  - (C) Hercules is large and strong.
  - (D) The hydra’s breath is poisonous.

### **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. Describe the relationship between Hera and Hercules. Does this relationship change over the course of the play? Explain. Use text evidence to support your answer.
8. Explain how Hercules changes over the course of the play. Support your answer with text evidence.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## ***Hercules the Mighty Quiz***

**Directions:** Read *Hercules the Mighty*. Then answer the questions below.

1. In Scene 1, the line “It’s like tickling a butterfly” contains a simile, a comparison using *like* or *as*. This simile tells you that
  - (A) playing the lyre is easy.
  - (B) the lyre must be played gently.
  - (C) lyres look like butterflies.
  - (D) butterflies are ticklish.
2. In Scene 1, why does Hercules’s father look at the floor?
  - (A) He is embarrassed by Hercules.
  - (B) He is mad at Hercules’s mother.
  - (C) He is thinking about having to tell Hercules who his real parents are.
  - (D) He is upset that Hercules has no friends.
3. Which pair of words describes Hercules after he completes the first 11 labors in Scene 6?
  - (A) confident and proud
  - (B) angry and frustrated
  - (C) shy and embarrassed
  - (D) rude and ungrateful
4. Which line supports your answer to question 3?
  - (A) Hercules: And I thank you for your prayers.
  - (B) S2: Hercules grins and flexes his massive biceps.
  - (C) Hercules: I did. It was easy.
  - (D) both B and C
5. The mood of Scene 8 could be described as suspenseful. Which of the following lines helps create this mood?
  - (A) Athena: Hercules, your 12 labors are complete!
  - (B) Zeus: My son, you are home! You are home at last.
  - (C) S2: Hercules raises his sword again but freezes when he hears a familiar voice.
  - (D) Hercules: This is easier than I expected.
6. Which detail should definitely be included in a summary of the play?
  - (A) Zeus, the king of the gods, is Hercules’s father.
  - (B) King Eury is Hercules’s cousin.
  - (C) The hydra lives in a swamp.
  - (D) Songs are written about Hercules.

### **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. How does the author show that Hera dislikes Hercules? Use text evidence to support your answer.
8. In Scene 7, Hercules says, “I do not need help. I am the mighty Hercules!” What does this line tell you about how Hercules has changed since the beginning of the play? Use text evidence.



# ***Hercules the Mighty***

## **Pronunciation Guide to Names**

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**Go to Scope  
Online to listen  
to these names  
pronounced  
aloud!**

**Athena** [ah-THEE-nah]

**Eury** [YUR-ee]

**Hera** [HEE-rah]

**Hercules** [HUR-kyuh-leez]

**Zeus** [Z00S]

Thank you to expert from Richard Martin from Stanford University for his help with these names.

# 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.

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

# Hercules Contest

At the start of the play, Hercules feels like an outsider because of his gifts. By the end, his feelings about his gifts have changed. Explain the changes that occur. Use text evidence. Five winners will each get *The Red Sun* by Alane Adams.

## Entries will be judged on:

- ⇒ a clearly stated central idea
- ⇒ use of supporting 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](mailto:scopemag@scholastic.com)  
or mail them to: Hercules Contest, c/o *Scope*, P.O. Box 712, New York, NY 10013-0712

**ENTRIES MUST BE RECEIVED BY October 25, 2017!**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Exploring Text Features

Authors use text features to bring attention to important details. In a nonfiction article, text features include titles, subheadings, photos, captions, charts, and maps.

**Directions:** Answer the questions below to help you explore the text features in "How the Wolf Became the Dog" and "How the Dog Became Part of the Family."

1. Read the headline and look at the images on page 23. What mood do they create? Explain your answer.

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2. Describe the images at the top of page 24. Together, what story do the photos tell about the history of dogs?

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3. **A.** Consider the statistics in the paw prints on pages 26 and 27. Why do you think the author chose to include these statistics?

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- B.** Into which section(s) of the article would the statistics in the paw prints best fit? Why?

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4. What would be another appropriate subhead for the section "A Special Bond" on page 27? Explain your answer.

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Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Exploring Text Structures

"Text structure" is the term for how an author organizes information. Authors use different text structures to achieve different purposes, and one piece of writing often has multiple text structures.

**Directions:** Common text structures are listed in the boxes on the right. Use the information in these boxes to help you answer the questions below about the text structures in "The Amazing History of Dogs."

1. The author uses **description** in the introduction of "How the Wolf Became the Dog." What is she describing?

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## **Description or List**

Includes details to help you picture or get to know a person, a place, a thing, or an idea

2. A. Underline the text structure the author uses in the section "Teaming Up" in the article "How the Wolf Became the Dog."

sequence of events

problem and solution

- B. Explain how you know, using evidence from the text.

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## **Cause and Effect**

Explains *why* something happened (cause) and *what* happened as a result (effect)

## **Problem and Solution**

Presents a problem and explains how it is solved

## **Compare and Contrast**

Presents the similarities and/or differences between two items, such as a pair of events, time periods, ideas, or places

3. What does the author **compare and contrast** in the section "Hunters and Warriors" in the article "How the Wolf Became the Dog"?

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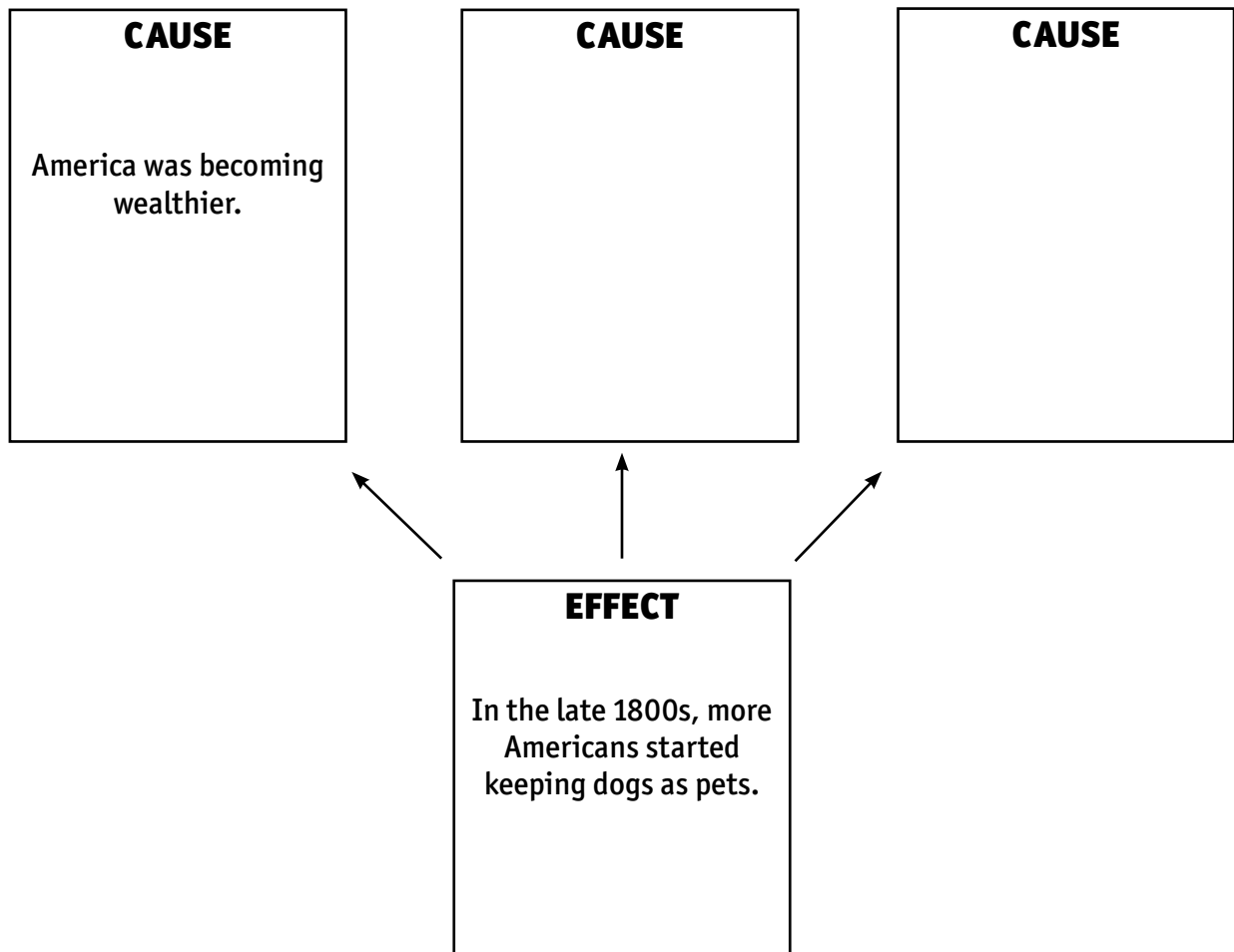
## **Sequence of Events**

Describes events in the order in which they happen (also called chronological order)

4. **A.** In the article "How the Dog Became Part of the Family," which text structure does the author use in the section "Workers to Pets"?

**B.** Explain how you know, using evidence from the text.

5. In the article "How the Dog Became Part of the Family," the author uses a **cause-and-effect** structure to explain how dogs became more popular as pets in the late 1800s. Write two causes of the increased popularity of pet dogs in the boxes below. (You may paraphrase or quote lines from the article.)



Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Synthesis

**Directions:** Fill in the chart below to synthesize information from "How the Wolf Became the Dog" and "How the Dog Became Part of the Family" and to explore how the relationship between dogs and humans has changed over time.

Question	Answer	Source (check one or both)
1. When and how did humans' relationship with dogs begin?		<input type="checkbox"/> "How the Wolf Became the Dog" <input type="checkbox"/> "How the Dog Became Part of the Family"
2. How has the reason people keep dogs changed over time? How has it stayed the same?		<input type="checkbox"/> "How the Wolf Became the Dog" <input type="checkbox"/> "How the Dog Became Part of the Family"
3. How has the type of people and the number of people who own dogs as pets changed over time?		<input type="checkbox"/> "How the Wolf Became the Dog" <input type="checkbox"/> "How the Dog Became Part of the Family"
4. How has the way people feel about their dogs changed over time? How has it stayed the same?		<input type="checkbox"/> "How the Wolf Became the Dog" <input type="checkbox"/> "How the Dog Became Part of the Family"

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Synthesis

**Directions:** Fill in the chart below to synthesize information from "How the Wolf Became the Dog" and "How the Dog Became Part of the Family" and to explore how the relationship between dogs and humans has changed over time. We filled in one answer for you.

Question	Answer	Source (check one or both)
1. When and how did humans' relationship with dogs begin?		<input type="checkbox"/> "How the Wolf Became the Dog" <input type="checkbox"/> "How the Dog Became Part of the Family"
2. How has the reason people keep dogs changed over time? How has it stayed the same?		<input type="checkbox"/> "How the Wolf Became the Dog" <input type="checkbox"/> "How the Dog Became Part of the Family"
3. How has the type of people and the number of people who own dogs as pets changed over time?	In the past, only the very wealthy kept dogs as pets. After the 1800s, more Americans could afford to take care of a pet, and so more people—even those who were not extremely wealthy—began keeping dogs as pets.	<input type="checkbox"/> "How the Wolf Became the Dog" <input checked="" type="checkbox"/> "How the Dog Became Part of the Family"
4. How has the way people feel about their dogs changed over time? How has it stayed the same?		<input type="checkbox"/> "How the Wolf Became the Dog" <input type="checkbox"/> "How the Dog Became Part of the Family"



Name: \_\_\_\_\_ Date: \_\_\_\_\_

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

# Paired Texts Vocabulary

## "How the Wolf Became the Dog"

- 1. ancestor (AN-ses-ter)** *noun*; Ancestors are family members from the past, such as your great-grandparents and all of your relatives who came before them. Your ancestors are the people from whom you descended.

*Ancestor* can also refer to an early version of something. For example, one of the modern computer's ancestors was a machine known as "Baby." It ran its first program in 1948 and could do only basic math problems.

- 2. game (geym)** *noun*; *Game* has a range of meanings. As it is used in "How the Wolf Became the Dog," *game* means "wild animals that are hunted for food or sport."

- 3. generation (jen-uh-REY-shuhn)** *noun*; A generation is a group of people born and living in the same time period. You and your friends belong to the same generation. Your grandparents, your parents, and you belong to three different generations.

*Generation* can also refer to a stage in the development of technology. The first generation of iPhones came out in 2007. Future generations of spaceships may allow us to travel farther into space.

- 4. millennia (mih-LEN-ee-uh)** *noun*; A millennium (mih-LEN-ee-uhm) is a period of 1,000 years. *Millennia* is the plural form of millennium.

- 5. utilize (YOO-tuh-lahyz)** *verb*; To utilize something is to make use of it—in particular, to give it a new use that it may not originally have had. So you wouldn't say you utilized your toothbrush to brush your teeth; you would say that you *used* your toothbrush to brush your teeth. But you could say that you utilized an old toothbrush to scrub the grout in the bathtub.

- 6. venture (VEN-chur)** *noun or verb*; A venture is a risky undertaking. It is often used to refer to the start of a new business that is not guaranteed to succeed.

To venture is to start something or go somewhere that involves risk. You might, for example, venture into a dark, creepy basement.

- 7. wary (WAIR-ee)** *adjective*; If you feel wary, you feel cautious or on your guard against possible trouble or danger. Young children are often taught to be wary of strangers.

## "How the Dog Became Part of the Family"

**1. scientific basis (sahy-uhn-TIF-ik BEY-sis)** *phrase*; *Basis* means the "base or foundation upon which something is supported." *Scientific* means "based on the methods of science."

The scientific basis of something is the science behind it or the scientific reasons for it. For example, exercise makes people feel good. The scientific basis of exercise making people feel good is that physical activity releases chemicals in the brain that cause positive feelings.

**2. unconditional (uhn-kuhn-DISH-uh-nul)** *adjective*; A condition is a requirement for something to happen. For example, if Dave's parents tell him that he is allowed to go to the movies on the condition that he clean his room, Dave's permission to attend the movies is conditional—it depends on whether or not he cleans his room.

The prefix *un-* means "not," so something that is *unconditional* does not have any conditions or limitations on it. If someone has unconditional love for you, their love does not depend on anything; they will love you regardless of what you do or anything that happens.

**3. vital (VAHYT-ul)** *adjective*; *Vital* has several meanings:

1. related to or necessary for life continuing, as in "The heart is a vital organ."
2. full of life and energy, as in "At 86, Janet is still an active and vital woman."
3. extremely important or necessary, as in "Mark is a vital part of the team" or "The detective discovered a vital clue to solving the mystery."

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**Directions:** Below and on the back of this page, list any other words from the articles 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 meaning of the word with your teacher or another adult. Then write a definition for the word and one example sentence.

# Paired Texts Vocabulary Practice

**Directions:** Rewrite each sentence below using one of the words in the box. There is one word you will not use.

wary	millennia	vital	game	generation	ancestors
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1. Ada's family came to America from Germany in the 1700s.

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2. To protect your privacy, it is very important that you keep your computer passwords secret.

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3. Some volcanoes can be inactive for centuries or even thousands of years.

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4. People born at different times often have different tastes in music.

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5. Native Americans used bows and arrows, spears, and blow darts to hunt for wild animals.

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**Directions:** In each pair of boldfaced words, underline the word that best completes the sentence.

6. My coupon for a free video game at Game Giant is **unconditional/vital**—I can use it on any date, for any game, at any Game Giant store.

7. The author's new book explains the **scientific basis/game** for his ideas about hypnosis.

8. We **utilized/ventured** the large empty space on our school's roof for the event.

9. The puppies never **venture/utilize** far from their mother.

10. "Are you sure it is safe to enter?" Peter asked, with a **wary/vital** look on his face.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Close-Reading Questions

## "How the Wolf Became the Dog"

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1. How does the information about the Ice Age in the introduction contribute to the article?  
(text structure)
2. In your own words, explain what a domesticated animal is. (vocabulary in context)
3. What is the purpose of the section "Hunters and Warriors"? (text structure)
4. On page 25, Lauren Tarshis writes, "They sleep in our beds, lick our faces, and join us on family vacations." What key idea do these details support? (key ideas and supporting details)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Close-Reading Question

## "How the Dog Became Part of the Family"

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1. On page 27, Tarshis explains that in the late 1800s, dogs transitioned from being mainly workers to being mainly pets. What factors led to this change? (key ideas, summarizing)
2. Why might the author have included the statistics in the paw prints on pages 26 and 27? What point does this information help make? (text features)
3. Compare the main image on page 24 with the main image on page 26. Together, what story do these photos tell about the history of dogs? (text features)
4. According to both articles, what is the biggest difference between why people own dogs today and why people owned dogs in the past? (key ideas, synthesis)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Critical-Thinking Questions

## **"How the Wolf Became the Dog" and "How the Dog Became Part of the Family"**

1. In "How the Dog Became Part of the Family," Tarshis refers to research about the biological connection between dogs and humans. Is this information important to the article? Explain.
2. How does reading both "How the Wolf Became the Dog" and "How the Dog Became Part of the Family" give you a better understanding of dogs?
3. Do you think it is fair to still use dogs as workers now that they have become such beloved pets?

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Paired Texts Quiz

**Directions:** Read the articles “How the Wolf Became the Dog” and “How the Dog Became Part of the Family.” Then answer the questions below.

- On page 24, Lauren Tarshis writes that thousands of years ago, wolves were “generally wary of people.” She means that wolves mostly
  - wanted to protect humans.
  - ignored humans.
  - showed caution around humans.
  - threatened humans.
- Tarshis portrays the transformation from gray wolf to dog as
  - a sudden change that is well understood by scientists.
  - important but no longer studied by scientists.
  - magical and mysterious.
  - a slow process that is still being studied and debated by scientists.
- Which of the following expresses a central idea of the article “How the Dog Became Part of the Family”?
  - Many Americans buy Halloween costumes for their pets.
  - Before dogs became popular as family pets, they were valued for the work they could do.
  - Walking a dog is good for a person’s health.
  - In the 1800s, veterinarians provided care mainly for horses and cows.
- Which section of “How the Wolf Became the Dog” expresses a similar idea to the central idea you chose in question 3?
  - the introduction
  - “Teaming Up”
  - “The Very First”
  - “Hunters and Warriors”
- The paw print on page 27 notes that each year, people spend \$350 million on Halloween costumes for dogs and other pets. This supports the idea that today,
  - most dogs are not expected to work.
  - dogs have a desire to understand humans.
  - dog owners spend an average of \$135 per month on their dogs.
  - many people treat their dogs like family.
- All the following statements are supported by information in both articles EXCEPT which?
  - Dogs and humans have had a special relationship for millennia.
  - Dogs are related to wolves.
  - Most dogs in the U.S. are treated like family members.
  - Researchers continue to study the relationship between humans and dogs.

## Constructed-Response Questions

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

- According to “How the Dog Became Part of the Family,” what happened in the late 1800s that made it easier to keep dogs as pets? Provide three pieces of text evidence to support your answer.
- The dog-human relationship has changed a lot over the millennia. In what way has it stayed the same? Use information from both articles to support your answer.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Paired Texts Quiz

**Directions:** Read the articles “How the Wolf Became the Dog” and “How the Dog Became Part of the Family.” Then answer the questions below.

- On page 24, Lauren Tarshis writes that wolves were “generally wary of people.” What does it mean to be wary of something?
  - to protect it
  - to ignore it
  - to not trust it
  - to completely trust it
- According to Tarshis, the transformation from wolf to dog was
  - sudden.
  - unimportant.
  - magical.
  - slow.
- Which is a central idea of the section “Workers to Pets” on pages 26-27?
  - In the early 1800s, veterinarians cared mainly for horses and cows.
  - Before dogs became popular as pets, they were valued for the work they could do.
  - Dogs helped firefighters.
  - Many Americans buy Halloween costumes for their pets.
- Which line BEST supports your answer to question 3?
  - “Dogs that became sick or injured either healed on their own or died . . .” (p. 27)
  - “He does have a job though: to love Ruby and her family.” (p. 27)
  - “Americans spend tens of billions of dollars on their dogs each year . . .” (p. 27)
  - “Until recently, however, unless you were very wealthy, the only reason to keep a dog around was for the work it could do.” (pp. 26-27)
- The paw print on page 27 states that each year, people spend \$350 million on Halloween costumes for dogs and other pets. This information supports the idea that today,
  - most dogs do not have jobs.
  - dogs want to understand humans.
  - dog owners spend an average of \$135 per month on their dogs.
  - many people treat their dogs like family.
- Both articles support the idea that
  - ancient Egyptians mummified hunting dogs.
  - dogs and humans have had a special relationship for tens of thousands of years.
  - Ruby loves her dog, Scout.
  - all dogs share a common ancestor.

## Constructed-Response Questions

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

- According to “How the Dog Became Part of the Family,” what happened in the late 1800s that made it easier to keep dogs as pets? Provide two pieces of text evidence to support your answer.
- Explain how dogs have helped humans for thousands of years. Use details from both articles to support your answer.



Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Video Discussion Questions

## *Scope Beyond the Story: Into the World of Military Working Dogs*

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1. Describe the three main duties that military working dogs perform today, according to the video.
2. The narrator says that preparing a dog for the military takes a lot of work. What evidence does she give to support this claim?
3. What is the mood of the video during the section about training? Consider the music, narration, and visuals. How do these elements contribute to the mood?
4. According to the narrator, "unbreakable bonds" form between military working dogs and their handlers. Why might this be? Use information from the video to support your answer.

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

## Dog Contest

Explain how the relationship between dogs and humans has changed over time. Use information from both texts. Your response can be in the form of a comic, an essay, a poem, or a video. Five winners will each get *Dash* by Kirby Larson.

### Entries will be judged on:

- ⇒ use of information from both texts
- ⇒ grammar, spelling, and punctuation
- ⇒ clarity and good organization
- ⇒ creativity

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](mailto:scopemag@scholastic.com)  
or mail them to: Dog Contest, c/o *Scope*, P.O. Box 712, New York, NY 10013-0712

**ENTRIES MUST BE RECEIVED BY October 25, 2017!**

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. <i>Find two passages in the story that support the inference on the right.</i></p> <p>"He could jump like a flea on the basketball court . . . He could swim like a fish and surf." (p. 18)</p> <p>"As that big black cloud spread across the sky, the wind and waves grew rougher. Wanting to help the man, but concerned about his own safety, Tucker hesitated, then straddled his surfboard and, using his hands for oars, paddled toward the raft." (p. 20)</p>	<p>Tucker is athletic and brave.</p>
<p>2. When Tucker first spots Mr. Nibbles, he describes him as "floating on a red raft like a huge jellyfish." (p. 19)</p>	<p><i>What can you infer about Mr. Nibbles from this description?</i></p>
<p>3. <i>Find two lines that support the inference on the right.</i></p>	<p>LaShana Mae admires Tucker.</p>

Clues	Inference
<p>4. When Mr. Nibbles sees Tucker paddle by on his surfboard, Mr. Nibbles says, "You're little to be way out here, ain't ya, Squirt?" In response, Tucker shakes his head and keeps going. (p. 19)</p>	<p><i>From this exchange, what can you infer about how Tucker is feeling in this moment?</i></p>
<p>5. On page 21, LaShana Mae says, "If you run into Tucker 'Tugboat' Willis, ask him about the rescue, and he'll tell you. Then, carefully, ask if he ever met Richard Etheridge."</p>	<p><i>Why does LaShana advise readers to "carefully" ask Tucker about meeting Richard Etheridge?</i></p>

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Comparing Characters

**Directions:** For each category below, write at least TWO things that Tucker Willis and Richard Etheridge have in common. Then support your ideas using text evidence from either "Into the Storm" or "Saved From Disaster." We filled in the first box to get you started.

**1. Backgrounds:**  
where they grew up  
and what they did  
growing up

**THINGS THEY HAVE IN COMMON:**

- Both grew up near the water in North Carolina and both knew the water well.
- Both grew up fishing.

**SUPPORT WITH TEXT EVIDENCE:**

Kristin Lewis states in "Saved From Disaster" that Richard Etheridge was born on the Outer Banks of North Carolina and returned there after fighting in the Civil War. Lewis also states that Etheridge grew up "near the water, fishing and boating, and knew the tides and currents well" (22). Tucker, as LaShana Mae says in the opening paragraph of "Into the Storm," grew up in Morehead City, North Carolina, and "liked to fish on the little pier alongside his house" (18).

**2. Personalities  
and Abilities**

**THINGS THEY HAVE IN COMMON:**

**SUPPORT WITH TEXT EVIDENCE:**

**3. Challenges  
Faced and  
Accomplishments**

**THINGS THEY HAVE IN COMMON:**

**SUPPORT WITH TEXT EVIDENCE:**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Comparing Characters

**Directions:** For each of the following categories, write at least TWO things that Tucker Willis and Richard Etheridge have in common. Then support your ideas using text evidence from either "Into the Storm" or "Saved From Disaster." We filled in some ideas for you.

**1. Backgrounds:**  
where they grew up  
and what they did  
growing up

**THINGS THEY HAVE IN COMMON:**

- Both grew up near the water in North Carolina and both knew the water well.
- Both grew up fishing.

**SUPPORT WITH TEXT EVIDENCE:**

Kristin Lewis states in "Saved From Disaster" that Richard Etheridge was born on the Outer Banks of North Carolina and returned there after fighting in the Civil War. Lewis also states that Etheridge grew up "near the water, fishing and boating, and knew the tides and currents well" (22). Tucker, as LaShana Mae says in the opening paragraph of "Into the Storm," grew up in Morehead City, North Carolina, and "liked to fish on the little pier alongside his house" (18).

**2. Personalities  
and Abilities**

**THINGS THEY HAVE IN COMMON:**

- Both are strong swimmers and understand the ocean.
- Both are \_\_\_\_\_

**SUPPORT WITH TEXT EVIDENCE:**

**3. Challenges  
Faced and  
Accomplishments**

**THINGS THEY HAVE IN COMMON:**

- Both struggled with \_\_\_\_\_
- Both succeeded in \_\_\_\_\_

**SUPPORT WITH TEXT EVIDENCE:**



Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Close-Reading Questions

## "Into the Storm"

1. This sentence tells you who the narrator is. But who is the main character? How do you know? (point of view, page 19)
2. Why is this detail important? (text structure, page 19)
3. How does Tucker feel about being short? What details so far make you think so? (character, page 19)
4. How does this comment relate to what happens later? (text structure, page 19)

5. How does "glued to" help you picture this scene? (word choice, page 21)
6. Many ghost stories are spooky. Is this story spooky? Explain. (mood, page 21)
7. Why did Tucker stop talking about Richard? (inference, page 21)
8. Explain what LaShana Mae means. (inference, page 21)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Critical-Thinking Questions

## "Into the Storm" and "Saved from Disaster"

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1. Do you think the ghost was real and that Richard really helped save Tucker and Mr. Nibbles?
2. How does Tucker's experience with Richard change Tucker or affect his life?
3. Compare "Into the Storm" with "Saved From Disaster" in terms of the information provided about Richard Etheridge and how that information is presented.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Listen to the  
words and  
definitions read  
aloud at Scope  
Online.

# Vocabulary:

## "Saved From Disaster"

- 1. perilous (PER-uh-luhs)** *adjective*; Something that is perilous is extremely dangerous or risky. Fighting fires is a perilous job. Sailing a small boat in stormy seas would be perilous.
- 2. posthumously (PAHS-choo-muhs-lee)** *adverb*; *Posthumously* is the adverb form of the adjective *posthumous* (PAHS-choo-muhs), which means "happening after one's death." If a soldier posthumously receives an award for her bravery, she is honored after her death—perhaps in a ceremony in which an award is given to her family.
- 3. prestigious (preh-STEE-juhs)** *adjective*; Something that is prestigious is greatly respected and admired; it has a glowing reputation and is seen as impressive or important. J.K. Rowling is a prestigious author. Harvard University is a prestigious school. An Olympic gold medal is a prestigious award.
- 4. pummel (PUHM-uhl)** *verb*; To pummel something is to repeatedly beat or punch it. Pummel can mean to literally strike or punch something, as in "the boxer pummeled his opponent" or "waves pummeled the ship." *Pummel* can also be used more figuratively to mean "defeat badly," as in "We pummeled the visiting team, winning by 20 points."

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**Directions:** In the space below, 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 meaning of the word with your teacher or another adult. Then write a definition for the word and one example sentence.

# Vocabulary Practice

## "Saved From Disaster"

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

1. Which would be most likely to pummel your mom's car?  
Ⓐ a burrito that was left in the backseat for three days  
Ⓑ a squirrel sitting in a tree next to the car  
Ⓒ a hail storm  
Ⓓ a vacuum cleaner
2. Which of the following is LEAST similar in meaning to *prestigious*?  
Ⓐ impressive  
Ⓑ famous  
Ⓒ important  
Ⓓ ordinary
3. Which would most likely be described as a perilous activity?  
Ⓐ reading a book at the library  
Ⓑ eating ice cream on your front porch  
Ⓒ hiking on a trail where rocks are falling  
Ⓓ practicing the piano
4. Which of the following describes a painter whose fame came posthumously?  
Ⓐ The painter became famous as an old man.  
Ⓑ The painter became famous after his death.  
Ⓒ The painter became famous in a funny way.  
Ⓓ The painter became famous in many countries but not in the one where he lived.

**Directions:** Complete each unfinished sentence in a way that makes the meaning of the boldfaced word or phrase clear.

5. Dr. Becker is a **prestigious** scientist. He \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. The Portland Pirates **pummeled** the Maple Heights Comets at last night's soccer match. The Comets \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. The road conditions are **perilous**. They \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. The novel was published **posthumously**. The author \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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:

Example sentence:

	page:
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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:

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## “Into the Storm” Quiz

**Directions:** Read “Into the Storm” and “Saved From Disaster.” Then answer the questions below.

**1. In which sentence does LaShana Mae state what the story she’s telling is mainly about?**

- Ⓐ “He lived by Calico Creek where it narrows down to marsh grass, flounder, and fiddler crabs.” (p. 18)
- Ⓑ “I thought Tucker was the cutest thing in the world.” (p. 18)
- Ⓒ “But one day, Tucker did something that made everybody stop calling him names he didn’t like.” (p. 18)
- Ⓓ “He noticed a man on the Moten Motel dock a few yards away.” (p. 18)

**2. On page 18, LaShana Mae says, “Kids called me Wires and that infuriated me.” What does *infuriated* mean?**

- Ⓐ made extremely angry      Ⓒ slightly annoyed
- Ⓑ greatly confused              Ⓓ totally amused

**3. On page 19, Richard says that Tucker “would make an excellent tugboat.” Richard is using this metaphor to say that Tucker is**

- Ⓐ too short to be a captain in the Coast Guard.
- Ⓑ too young to join the Coast Guard.
- Ⓒ the best swimmer in Morehead City.
- Ⓓ strong, determined, and capable.

**4. How does the way the other kids treat Tucker change over the course of the story?**

- Ⓐ They go from disliking him to feeling concerned about him.
- Ⓑ They go from liking him to disliking him.
- Ⓒ They go from teasing him to honoring him.
- Ⓓ They go from being suspicious of him to trusting him.

**5. What event causes the change in the kids’ treatment of Tucker that you identified in question 4?**

- Ⓐ Kids start calling Tucker “Tugboat.”
- Ⓑ Tucker rescues Mr. Nibbles.
- Ⓒ Tucker talks about being helped by a ghost.
- Ⓓ Tucker joins the Coast Guard.

**6. What does “Saved From Disaster” help you understand about “Into the Storm”?**

- Ⓐ The characters of Tucker Willis and Richard Etheridge are both based on real people.
- Ⓑ The historical information about Richard Etheridge in “Into the Storm” is accurate.
- Ⓒ The author of “Into the Storm” changed a lot of details about Richard Etheridge’s life to make the story more interesting.
- Ⓓ Richard Etheridge would return as a ghost.

### 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.** Describe the relationship between LaShana Mae and Tucker as kids. Support your answer with text evidence.

**8.** Explain how author Eleanora E. Tate informs readers about a real person from history through her fictional story “Into the Storm.” Use details from the story to support your answer.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## “Into the Storm” Quiz

**Directions:** Read “Into the Storm” and “Saved From Disaster.” Then answer the questions below.

**1. Which sentence tells what “Into the Storm” is mainly about?**

- (A) “He lived by Calico Creek where it narrows down to marsh grass, flounder, and fiddler crabs.” (p. 18)
- (B) “I thought Tucker was the cutest thing in the world.” (p. 18)
- (C) “But one day, Tucker did something that made everybody stop calling him names he didn’t like.” (p. 18)
- (D) “She was worried I’d drown.” (p. 18)

**2. On page 18, LaShana Mae says, “Kids called me Wires and that infuriated me.” What does *infuriated* mean?**

- (A) made very angry    (C) pleased
- (B) confused            (D) amused

**3. On page 19, Richard uses a metaphor—he compares Tucker to a tugboat. Richard means that like a tugboat, Tucker**

- (A) pushes things.
- (B) is too small to carry very much.
- (C) can change direction quickly.
- (D) is strong and able to do great things.

**4. How does the way the other kids treat Tucker change over the course of the story?**

- (A) They go from ignoring him to caring about him.
- (B) They go from being nice to him to teasing him.
- (C) They go from teasing him to treating him like a hero.
- (D) They go from trusting him to distrusting him.

**5. What causes the change in how kids treat Tucker that you identified in question 4?**

- (A) Kids start calling Tucker “Tugboat.”
- (B) Tucker rescues Mr. Nibbles.
- (C) Tucker says he was helped by a ghost.
- (D) Tucker joins the Coast Guard.

**6. What does “Saved From Disaster” help you understand about “Into the Storm”?**

- (A) The characters of Tucker Willis and Richard Etheridge are both based on real people.
- (B) Richard Etheridge was a real person and really did lead the Pea Island Life-Saving Service.
- (C) The author of “Into the Storm” changed a lot of details about Richard Etheridge’s life to make the story more interesting.
- (D) Richard Etheridge really did come back as a ghost.

### 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. How did LaShana Mae feel about Tucker when they were kids? Support your answer with text evidence.**

**8. How do readers learn about the real Richard Etheridge from the story “Into the Storm”? Use details from the story to support your answer.**

# 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.



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

# Tucker Contest

What does Tucker have in common with Richard Etheridge? Answer this question in a well-organized essay. Use text evidence. Five winners will each get a signed copy of *The Secret of Gumbo Grove* by Eleanora E. Tate.

## Entries will be judged on:

- ⇒ a clearly stated central idea
- ⇒ use of supporting 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](mailto:scopemag@scholastic.com)  
or mail them to: Tucker Contest, c/o *Scope*, P.O. Box 712, New York, NY 10013-0712

**ENTRIES MUST BE RECEIVED BY October 25, 2017!**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Write an Argument Essay

**Directions:** Read "Would You Get a Flip Phone?" Complete the essay kit on page 11.  
Then follow the steps below.

## STEP 1: DECIDE WHAT YOU THINK

### Should you get a flip phone?

Consider what you read in the article, as well as your own viewpoints.  
Check the box next to the point of view you will argue in your essay.  
Or write your own opinion in the space provided.

☐ **Yes!** What a great idea!

☐ **No!** What a terrible idea!

☐

\_\_\_\_\_

\_\_\_\_\_

## STEP 2: GATHER SUPPORT FOR YOUR OPINION

Look at what you wrote in the "Yes" and "No" columns on page 11. Which points support your opinion?  
What other information supports your opinion? List at least three supporting details on the lines below.

**Here's an example: If you think you should get a flip phone, one of your supporting details might be: "Flip phones don't have Instagram or any other app. That means you can enjoy your time free from distractions and pressure to be doing something else."**

**1.**

\_\_\_\_\_

\_\_\_\_\_

**2.**

\_\_\_\_\_

\_\_\_\_\_

**3.**

\_\_\_\_\_

\_\_\_\_\_

### STEP 3: ACKNOWLEDGE THE OTHER SIDE

If you think that you **SHOULD** get a flip phone, summarize the strongest arguments of those who disagree. If you think that you **SHOULD NOT** get a flip phone, summarize the main reasons some people think getting a flip phone is a good idea.

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### STEP 4: CRAFT YOUR THESIS (CENTRAL CLAIM)

The thesis is where you tell readers what your essay is going to be about. The thesis should be a clear, strong statement of the opinion you gave in Step 1. The rest of your essay will support this thesis.

**Your thesis:** \_\_\_\_\_

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### STEP 5: WRITE YOUR HOOK

The beginning of your essay is called the hook because it "hooks" your readers' attention. The hook should relate to the topic of your essay, but it can take many forms. It can be:

- 1. An anecdote** (a very short story): Describe your relationship with your smartphone. Do you ever feel addicted to it? Do you feel like it enhances your life? (If you don't have a smartphone you can describe a family member's or friend's relationship to his or her phone instead.)
- 2. A surprising fact:** Find a fact that will raise your readers' eyebrows. Several surprising facts are included in the article. You can also do some research to find one that is not included in the article.
- 3. A rhetorical question** (a question to which you don't expect an answer): Ask your readers a question that reflects your point of view. Here's one way you could structure your question:  
"Would getting rid of your smartphone really \_\_\_\_\_?"
- 4. A quote:** Find a thought-provoking quote that relates to the topic of your essay.

**Choose one of the ideas above, or use your own idea, and write a hook on the lines provided.**

**Your hook:** \_\_\_\_\_

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Let readers know a little about the issue you will be writing about. This is not your point of view; it's a brief summary of the issue. Finish the summary of the debate over getting a flip phone.

[illegible]

On the next page, you'll find guidelines for how to organize your essay.

# Argument Essay Outline

**Directions:** Use the outline below to write your essay. You will use what you wrote on the first three pages of this activity.

<b>1</b>	<h2>INTRODUCTION</h2> <p><b>Open with your hook from Step 5.</b></p> <p>↓</p> <p>Write a transition sentence that relates your hook to the question of whether you should get a flip phone.</p> <p>↓</p> <p>(See <i>Scope's</i> handout "Great Transitions" for some ways to link your ideas.)</p> <p>↓</p> <p>Write your summary of the issue from Step 6.</p> <p>↓</p> <p>Finish with your thesis from Step 4.</p>
<b>2</b>	<h2>BODY PARAGRAPH(S)</h2> <p><b>Now write your supporting points from Step 2. For each one, write 1-3 sentences that provide additional details.</b></p> <p>You can put your supporting points and detail sentences together in one paragraph or you can split them into several paragraphs. It depends on how much you want to write about each point.</p> <div data-bbox="1182 909 1531 1213" style="border: 1px dotted black; border-radius: 50%; padding: 10px; text-align: center;"> <p><i><b>Hint!</b> Order your supporting points from weakest to strongest. Readers will best remember details that are presented last.</i></p> </div>
<b>3</b>	<h2>ACKNOWLEDGE THE OTHER SIDE</h2> <p><b>Now it's time to recognize the other side of the argument.</b></p> <p>Use what you wrote in Step 3.</p> <p>Then explain why you think the opposing point of view is wrong.</p>
<b>4</b>	<h2>CONCLUSION</h2> <p><b>Write 2-3 sentences to remind your readers of your main points.</b></p> <p>Finish with a strong final sentence.</p> <div data-bbox="1206 1556 1531 1766" style="border: 1px dotted black; border-radius: 50%; padding: 10px; text-align: center;"> <p><i><b>Need an idea?</b> Refer to your hook, find a quote, or give a call to action.</i></p> </div>
<b>5</b>	<h2>READ AND REVISE</h2> <p><b>Use <i>Scope's</i> "Argument-Essay Checklist" to evaluate and edit what you have written.</b></p>

SKILL: Essay Writing

# Argument-Essay Checklist

**Directions:** Use this guide to check your own essay, or exchange papers with a classmate and use the list to check each other's essays. In the margins of the essay you are checking, make notes about anything that needs to be revised.

## Introduction

- ✓ Does the first sentence grab readers' attention?
- ✓ Does the first paragraph provide a general overview of the essay's topic?
- ✓ Does the first paragraph include a thesis statement that strongly and clearly states your point of view? Does the thesis clue readers in as to what the essay is going to be about?

## Body Paragraphs

- ✓ Do they contain a total of at least three points that support the thesis?
- ✓ Do they provide details to further explain each of the supporting points?
- ✓ Are the supporting points presented in order from weakest to strongest?
- ✓ Do you acknowledge an opposing point of view and then explain why you think it isn't strong enough to change your point of view?

## Conclusion

- ✓ Does the last paragraph remind readers of the main points of the essay, without going into *too* much detail and repeating everything readers just read?
- ✓ Is the conclusion free of new information (such as another supporting point)?
- ✓ Does the last sentence leave readers with a strong final impression?

## General

- ✓ Does one idea flow smoothly into the next?
- ✓ Do the sentence structures and lengths vary?
- ✓ Does every sentence relate to the thesis?
- ✓ Does everything make sense?
- ✓ Is the essay convincing?
- ✓ Are the grammar, punctuation, and spelling correct?

SKILL: Essay Writing

# Great Transitions

Transitions are like bridges between your ideas—they help your readers move from one idea to the next. Here are some transition words and phrases you may wish to use in your essay. Keep in mind that they can be used at the beginning of a sentence or within a sentence.

## If you are adding information or showing similarity between ideas:

- additionally
- besides
- so too
- first of all/secondly/thirdly
- in addition
- also
- likewise
- to begin with
- as well as
- another
- furthermore
- finally

## If you are showing that one idea is different from another:

- however
- even though
- in contrast
- on the one hand/on the other hand
- yet
- despite
- still
- some people say/other people say
- but
- although
- in spite of
- regardless

## If you are showing that something is an example of what you just stated:

- for example
- to illustrate
- this can be seen
- for instance
- namely
- specifically

## If you want to show cause and effect:

- as a result
- consequently
- so
- it follows that
- therefore
- eventually

## If you want to add emphasis:

- in fact
- of course
- truly
- even
- indeed

Name: \_\_\_\_\_ Date: \_\_\_\_\_

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

# Vocabulary:

## "Would You Get a Flip Phone?"

1. **bombard (bom-BAHRD)** *verb*; To bombard is to attack constantly or repeatedly. This attack could be with weapons, as in, "The submarine bombarded the enemy's ship with torpedoes until it sank." *Bombard* can also mean to bother or overwhelm someone by "attacking" him or her with questions, information, criticism, or something similar. Reporters might bombard Ariana Grande with questions. A politician might be bombarded with angry posts on social media.
2. **devastate (DEV-uh-stayt)** *verb*; To devastate is to destroy or ruin, either physically or emotionally. A hurricane might devastate a beach town. Losing the state championship by one basket might devastate a basketball team.
3. **distraction (dih-STRAK-shuhn)** *noun*; A distraction takes your attention away from something. Your brother might be a distraction while you are doing your homework if he is constantly asking you questions. A blinking sign might be a distraction to someone who is driving.
4. **equivalent (ih-KWIV-uh-luhnt)** *adjective*; To be equivalent means to be equal or the same in force, value, or amount. A quarter is equivalent to five nickels.
5. **landline (LAND-lahyn)** *noun*; A landline is a telephone that is physically connected to wires or cables outside and uses these wires or cables to send and receive calls. A cell phone, on the other hand, sends calls through the air, without any wires. Before cell phones, most people had landlines in their homes.
6. **meaningful (MEE-ning-fuhl)** *adjective*; If something is meaningful, it is full of meaning, importance, or value. You probably have a meaningful relationship with your best friend; you are less likely to have a meaningful relationship with your server at a restaurant. A meaningful conversation is deep and important. A meaningful gift is valuable—particularly in an emotional way—to the person who receives it.
7. **transformative (trans-FAWR-mah-tiv)** *adjective*; The verb *transform* means "to change completely." Something transformative has the power to change something or someone in a big way. A book that changes your thinking about something could be called transformative.



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**Directions:** Below, 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 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

**Directions:** Briefly answer each question below.

1. Describe a situation in which you might need to use a **landline**.

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2. Would a celebrity who is very private about their personal life want to be **bombarded** with questions about their family by the press? Explain.

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3. A storm **devastated** Mr. Ross's vegetable garden. Describe the garden after the storm.

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4. Kate says drinking this soda is **equivalent** to swallowing 20 teaspoons of sugar. What does she mean?

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

5. Which of the following could be described as a **distraction**?

- Ⓐ a bird tapping on a classroom window while students are taking a test  
Ⓑ a clown entertaining children at a birthday party

6. Which of the following is more likely to be **transformative**?

- Ⓐ eating a peanut butter and jelly sandwich  
Ⓑ spending time in another country

7. Every time I visit that website, I am \_\_\_\_\_ with pop-up ads.

Which word best fits in the sentence above?

- Ⓐ devastated  
Ⓑ bombarded

8. Which of the following is a synonym of **meaningful**?

- Ⓐ useless  
Ⓑ ordinary  
Ⓒ significant  
Ⓓ delightful

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## “Would You Get a Flip Phone?” Quiz

**Directions:** Read “Would You Get a Flip Phone?” Then answer the questions below.

- Which of the following is NOT a way that the author develops the idea that Janey was very attached to her iPhone?
  - She lists the many ways Janey used her iPhone.
  - She describes Janey as being “devastated” after her iPhone broke.
  - She includes information about the number of people giving up their smartphones.
  - She describes Janey’s iPhone breaking as Janey’s “worst nightmare.”
- The author likely includes the statement about smartphones from psychologist David Anderson on page 10 to
  - support the argument that smartphones can improve our lives.
  - support the claim that most people don’t use smartphones responsibly.
  - refute the claim that flip phones are not as useful as smartphones.
  - emphasize the negative aspects of smartphones.
- The author writes, “Will FOMO—that is, fear of missing out—stop you from enjoying time with your sister?” What literary device is she using?
  - hyperbole
  - rhetorical question
  - metaphor
  - symbolism
- The purpose of the literary device in question 3 is
  - to emphasize the importance of spending time with family.
  - to explain to the reader what FOMO is.
  - to show how smartphones can help people stay in touch with their friends.
  - to encourage readers to think about how smartphones can interfere with their lives.
- Which line supports the idea that smartphones have a “dark side” (p. 10)?
  - “You can send texts, stream songs, and make plans with friends from anywhere.” (p. 10)
  - “If she wants to talk to friends, she calls them.” (p. 11)
  - “Plus, being bombarded with social media notifications can be stressful . . .” (p. 11)
  - “Still, having a flip phone can mean missing out . . .” (p. 11)
- Which claim could BEST be supported with information from the article?
  - People who have flip phones have less of a social life than people who have smartphones.
  - Janey still wishes she had a smartphone.
  - Smartphones can make our lives stressful.
  - Flip phones are easier to use than smartphones.

### Constructed-Response Questions

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

- What key idea of the article is supported by the details about Janey’s experience of replacing her smartphone with a flip phone? Explain your answer.
- Author Mackenzie Carro writes, “The smartphone is one of the most transformative inventions in modern history” (p. 10). How well does she support this statement? Explain.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## “Would You Get a Flip Phone?” Quiz

**Directions:** Read “Would You Get a Flip Phone?” Then answer the questions below.

**1. Which line supports the idea that Janey was very attached to her iPhone?**

- (A) “Janey still texts on her flip phone . . .” (p. 11)
- (B) “The smartphone is one of the most transformative inventions in modern history.” (p. 10)
- (C) “‘So much of my life revolved around that phone,’ she says.” (p. 10)
- (D) “And now she is part of a growing group of people choosing the smartphone-free life.” (p. 10)

**2. The statement from psychologist David Anderson on page 10 helps you understand**

- (A) how smartphones can improve your life.
- (B) why we would be better off without smartphones.
- (C) that smartphones are easier to use than flip phones.
- (D) how to use a smartphone responsibly.

**3. On page 11, the author writes, “Will FOMO—that is, fear of missing out—stop you from enjoying time with your sister?” In this line, what literary device is she using?**

- (A) hyperbole
- (B) rhetorical question
- (C) metaphor
- (D) symbolism

**4. The purpose of the literary device in question 3 is**

- (A) to emphasize the importance of spending time with family.
- (B) to explain to the reader what FOMO is.
- (C) to show how smartphones can help people stay in touch with their friends.
- (D) to encourage readers to think about how smartphones can get in the way of their lives.

**5. On page 10, the author writes that smartphones have a “dark side.” She means that**

- (A) smartphones are not useful.
- (B) smartphones have black screens.
- (C) there are bad things about smartphones as well as good things.
- (D) smartphones are totally evil.

**6. Which of the following claims could NOT be supported with information from the article?**

- (A) Too much smartphone use can be unhealthy.
- (B) Smartphones have made our lives easier.
- (C) Flip phones are easier to use than smartphones.
- (D) Janey prefers a flip phone to a smartphone.

### 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 idea about flip phones is expressed in the cartoon on page 10? Explain your answer.**

**8. According to the article, how could switching from a smartphone to a flip phone improve your life? Use text evidence.**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# How to Answer a Constructed Response Question

## Step 1: State your claim.

Your claim is your answer to the question. Your claim should . . .

- **echo the question. In other words, it should turn the question into a statement.**

*Example A: Imagine you are answering the question, “According to the article, what is the best way to eat chocolate?” Your answer should start like this: “According to the article, the best way to eat chocolate is . . .”*

*Example B: Imagine you are answering the question, “Does the author think it’s ever okay to lie?” If your answer is yes, your answer could start like this: “The author thinks that sometimes it’s okay to lie . . .”*

- **include reasoning or explanation. So if you are answering a yes-or-no question, you need to do more than say yes or no—you also need to provide some explanation or reason for your answer. If you are answering an open-ended question, you need to provide a brief summary or explanation of your ideas. Your reasoning or explanation should be one to three sentences.**

*Example A: According to the article, the best way to eat chocolate is take your time and enjoy the chocolate with all five of your senses.*

*Example B: “The author thinks that sometimes it’s okay to lie, if you are lying to make someone feel good and no harm will come from your lie.”*

## Step 2: Provide text evidence with commentary.

Text evidence is details from the text that support your claim—in other words, details from the text that show why your claim is true.

Commentary is where you explain WHY the text evidence supports your claim. Your commentary should include key words from your claim. Text evidence . . .

- **can be in the form of a direct quotation or paraphrase.**
- **should be cited. In other words, you need to make it clear to the reader where the quote or paraphrase came from. Give the page number and, if it’s not obvious, the author’s name and/or the name of the article.**

Here are two examples of text evidence with commentary:

*Example A (using a direct quote): “Before you bite the chocolate, take a moment to look at it,” the author writes on page 5. “Admire its glossy shine. Then lift it to your nose and take a deep inhale. What do you notice?” (p. 5) Here, the author is telling readers to take their time before biting into the chocolate, and to use their senses of sight and smell to enjoy the chocolate.*

For more on using text evidence, see Scope’s “How to Use Text Evidence” reference sheet.

*Example B (using a paraphrase): According to the author, it's okay to tell your friend you're sure no one at the party noticed the spinach stuck between her teeth, because there is nothing to be done about it now and maybe you can relieve some of your friend's embarrassment (p. 14). Here, the author is saying that it's OK to tell a small lie that makes someone feel better and doesn't do any harm.*

### **Step 3: Write a conclusion.**

**A conclusion is 1-3 closing sentences that leave your reader with an insightful thought.** A conclusion could . . .

- **state whether you agree or disagree with the author's point of view, and why.**
- **state whether you think the author's reasoning is sound or unsound, and why.**
- **tell how the topic you've been writing about connects to your life.**

Here are two examples of text evidence with commentary:

*Example A: Perhaps eating chocolate in the slow, thoughtful way the author suggests could lead to a deeper enjoyment of it—but eating chocolate this way would also require an awful lot of patience and self-control!*

*Example B: Is the author right? I think so. Being completely honest about everything at all times is very likely to lead to some hurt feelings, and why hurt someone's feelings if it's not necessary?*

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# How to Use Text Evidence

When you write about something you have read, you need to use **text evidence**—that is, details from the text—to support the points you are making. You can use text evidence in the form of a direct quotation (the author’s exact words) or a paraphrase (a restatement of what the author wrote). You also need to explain WHY that text evidence is relevant.

## Here are some tips for using text evidence:

### 1. Quote or paraphrase.

When using a **direct quote**, copy down the exact words from a sentence. Surround a direct quotation with quotation marks.

To **paraphrase** is to put something written or spoken by someone else into your own words. You don’t change the meaning of what the other person wrote or said, just the wording. A paraphrase is not surrounded by quotation marks.

### 2. Make it clear where your evidence comes from.

Identify who wrote or said what you are quoting or paraphrasing. This is called “**citing your source**.” Include a page number.

#### Words to help you:

*according to (the author),  
(the author) claims,  
suggests, states, writes,  
reports, describes, implies,  
explains, argues, declares,  
observes, notes, reveals,  
remarks*

### 3. Explain why your text evidence is relevant.

Include a sentence that makes it clear how the text evidence supports your idea. Reread the information you quoted or paraphrased and ask yourself, “So what?”

#### Words to help you:

*(the author) says this  
because, this proves that,  
this exemplifies how, this  
confirms, demonstrates,  
describes, explains,  
illustrates, implies,  
suggests*

Now let's look at two sample paragraphs. The first uses text evidence correctly.  
The second uses text evidence incorrectly.

### SAMPLE 1

Riding the world's tallest and fastest roller coaster, Kingda Ka, is a unique experience. According to author Mario Martinez in his book Roller Coasters of the World, Kingda Ka accelerates to 128 miles per hour in less than three seconds, going straight up at a 90-degree angle (18). "I have ridden hundreds of coasters," he writes. "But none of them were as terrifying as this one" (20). This suggests that Kingda Ka stands out among roller coasters as particularly intense.

This paragraph looks great! There are quotation marks around the direct quote, the writer tells us where the paraphrase and the quote came from, and the writer explains how her text evidence supports her statement that riding Kingda Ka is a unique experience. Hooray!

### SAMPLE 2

Riding the world's tallest and fastest roller coaster, Kingda Ka, is a unique experience. According to Mario Martinez, Kingda Ka accelerates to 128 miles per hour in less than three seconds, going straight up at a 90-degree angle. "I have ridden hundreds of coasters. But none of them were as terrifying as this one."

In this paragraph, neither the quote nor the paraphrase is cited correctly. Who is Mario Martinez? Which page in what book or article did the paraphrase and quote come from? The writer also fails to explain how her text evidence supports her statement that riding Kingda Ka is unique. She just plopped her text evidence into her paragraph.



Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Constructing a Response

**Directions:** Read "They Failed. (And So Can You.)," and complete the activity on page 29. Then follow the steps below to write a response to the question on page 29.

→ See *Scope's* "How to Answer a Constructed-Response Question" for tips and information about how to complete this activity.

Question from page 29:  
Why should we be willing to fail?

## Step 1: Write your claim.

Complete the sentence below to write your claim in response to the question.

We should be willing to fail because \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.

## Step 2: Provide text evidence with commentary.

Write two details from the article that support your claim. You can write them in the form of direct quotations or paraphrases. Include a citation for each detail. Explain how each detail supports your claim.

**Detail 1:** \_\_\_\_\_  
\_\_\_\_\_

**Sentence explaining how this detail supports my claim:** \_\_\_\_\_  
\_\_\_\_\_

**Detail 2:** \_\_\_\_\_  
\_\_\_\_\_

**Sentence explaining how this detail supports my claim:** \_\_\_\_\_  
\_\_\_\_\_

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**Step 3: Write a conclusion.**

Wrap it all up. End your paragraph with a strong sentence that will give your readers something to think about. One option is to refer to your central claim. Or come up with an idea of your own!

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Now it's time to put it all together. And guess what? You've already done the hardest part! All that's left is to take what you just wrote and put it together into one flowing paragraph. Write your final response on a separate sheet of paper.

**Remember to:**

- Use transitions between sentences.
- Read your paragraph to make sure your ideas are clear. Revise as needed.
- When you are satisfied with your paragraph, read it again to make sure there are no spelling or punctuation mistakes.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

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

# Vocabulary:

## "They Failed. (And So Can You.)"

1. **aspire (uh-SPYR)** *verb*; To aspire is to have a strong desire and drive to achieve something. You might aspire to be president one day. Or you might aspire to sing like Zendaya.
2. **counterintuitive (kown-tehr-in-T00-ih-tiv)** *adjective*; Intuition (in-too-ISH-uhn) is a gut feeling or instinct—something you feel without having a clear reason or explanation. The adjective *intuitive* (in-TOO-ih-tiv) means "using or based on intuition."  
  
The prefix *counter-* means "against" or "opposite," so if something is counterintuitive, it goes *against* your intuition. In other words, something that is counterintuitive is the opposite of what you would expect; it doesn't agree with what seems right or natural.
3. **excel (ek-SEL)** *verb*; To excel is to do better than others. If Brandon excels at tennis, for example, he plays really well. If you excel at something, you are very good at it.
4. **inevitable (in-EV-uh-tuh-buhl)** *adjective*; Something that is inevitable is sure to happen. It cannot be avoided or prevented.
5. **perfection (puhr-FEK-shuhn)** *noun*; *Perfection* means "the quality of being perfect" or "the act of perfecting something." If a chef's chocolate cake is perfection, it has no flaws and can't get any better. You could also say his perfection of the recipe took many years of experimenting.
6. **persevere (puhr-suh-VEER)** *verb*; To persevere is to make a continued effort to do or achieve something in the face of difficulty, obstacles, or failure. In other words, to persevere is to refuse to stop or give up.
7. **reluctant (rih-LUHK-tuhnt)** *adjective*; If you are reluctant to do something, you are not eager to do it. You are feeling or showing hesitation, unwillingness, or uncertainty.
8. **visionary (VIZH-uh-ner-ee)** *noun or adjective*; A visionary is someone with an unusually inspired and creative mind who has clear ideas about what should happen or be done in the future. You could say that Steve Jobs, the co-founder of Apple Inc., was a visionary.

As an adjective, *visionary* means "having ideas about what should be done in the future" or "imaginative." You could say that the light bulb was a visionary invention.

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**Directions:** In the space below, 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 meaning of the word with your teacher or another adult. Then write a definition for the word and one example sentence.

# Vocabulary Practice

## "They Failed. (And So Can You.)"

**Directions:** Briefly answer the question in each box.

1. Sam is **reluctant** to jump off the diving board at the pool. How does Sam feel about jumping off the diving board?

2. Shiloh **excels** in math. How might Shiloh's math teacher describe her performance in class?

3. The weather forecast says severe thunderstorms are **inevitable** today. Is it a good day to go to the beach? Explain.

4. Kim says the clay bowl you made in art class is **perfection**. Does she think you did a good job?

**Directions:** Underline the boldfaced word in each pair that best completes the sentence.

5. Susan is a **visionary/reluctant** leader, always full of creative ideas about the company's future.

6. Edward **aspires/perseveres** to a career in medicine, hoping to one day work as an emergency room doctor.

7. Despite the painful cramps in her legs, Ava **persevered/excelled** and finished the race.

8. The directions we found on the internet seem **counterintuitive/inevitable**. They say that to get to the stadium, we should start by driving 12 miles north—but the stadium is south of here.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## **“They Failed. (And So Can You.)” Quiz**

**Directions:** Read “They Failed. (And So Can You.)” Then answer the questions below.

**1. Which statement expresses a central idea of the article?**

- (A) Michael Jordan is one of the greatest basketball players of all time.
- (B) Twitter developed from a failed podcasting company.
- (C) Learning from failure is an essential part of achieving success.
- (D) People are obsessed with posting perfect pictures on Instagram.

**2. Which line BEST supports the central idea you chose in question 1?**

- (A) “During his NBA career, Jordan missed more than 9,000 shots.” (p. 28)
- (B) “Back in 2005, Williams co-founded a podcasting company called Odeo.” (p. 29)
- (C) “The trick is to look at your mistakes as opportunities to learn and grow—and try again.” (p. 29)
- (D) “Or maybe you will explore another interest instead.” (p. 29)

**3. On page 28, Jessica Press writes, “But wait. Isn’t it the people who *never* fail who rise to the top?” What literary device is she using?**

- (A) simile
- (B) rhetorical question
- (C) metaphor
- (D) symbolism

**4. What is the purpose of the literary device you chose as your answer to question 3?**

- (A) to convince readers that failure is unacceptable
- (B) to support the idea that Michael Jordan was flawless
- (C) to draw attention to a common misconception about failure
- (D) to emphasize the importance of success

**5. On page 29, Press writes, “And we aspire to look as flawless as the celebrities we see in (heavily retouched) photographs.” The phrase “heavily retouched”**

- (A) emphasizes that celebrities are perfect.
- (B) suggests that celebrities aren’t as flawless as we think they are.
- (C) shows that Instagram is a popular app.
- (D) explains how to achieve perfection.

**6. Press likely includes the statement from psychologist Angela Duckworth on page 29 to**

- (A) dispute the argument that students put too much pressure on themselves.
- (B) show how a fear of failure can lead to achievement.
- (C) support the idea that talent and intellect are important.
- (D) emphasize the value of perseverance.

### **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.** Press claims that though the statement may seem counterintuitive, failure is a key part of success. What does she mean? How well does the first section of the article support her claim? Use text evidence.

**8.** Paramahansa Yogananda, a famous Indian spiritual teacher, once said, “The season of failure is the best time for sowing the seeds of success.” What did he mean? How does this idea apply to the article?

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## “They Failed. (And So Can You.)” Quiz

**Directions:** Read “They Failed. (And So Can You.).” Then answer the questions below.

1. Which of the following is a central idea of the section “Failing Up”?
  - Ⓐ Twitter developed from a failed company.
  - Ⓑ Tech leaders gather at conferences called FailCons.
  - Ⓒ Learning from failure can help you achieve success.
  - Ⓓ It’s easy to fail in the field of technology.
2. Which line from page 29 BEST supports your answer to question 1?
  - Ⓐ “Back in 2005, Williams co-founded a podcasting company called Odeo.”
  - Ⓑ “These visionaries have their own name for grit: They call it ‘failing up.’”
  - Ⓒ “. . . Williams used what he learned from the experience to try something new—and he became the co-founder of one of the biggest tech success stories of all time: Twitter.”
  - Ⓓ “The fact is, making mistakes is inevitable.”
3. On page 28, Jessica Press writes, “But wait. Isn’t it the people who *never* fail who rise to the top?” What literary device is she using?
 

Ⓐ hyperbole	Ⓒ metaphor
Ⓑ rhetorical question	Ⓓ symbolism
4. What is the purpose of the literary device you chose for your answer to question 3?
  - Ⓐ to convince readers that failure is bad
  - Ⓑ to support the idea that Michael Jordan was flawless
  - Ⓒ to bring up a common mistaken idea about failure
  - Ⓓ to show the importance of being the best
5. What does it mean to “fail up”?
  - Ⓐ to fail over and over until you eventually give up
  - Ⓑ to use what you learn from your mistakes to help you improve on your next try
  - Ⓒ to create apps and websites that never take off
  - Ⓓ to excel at something
6. The information from psychologist Angela Duckworth on page 29
  - Ⓐ explains why students pressure themselves to get good grades.
  - Ⓑ shows the importance of talent.
  - Ⓒ proves that perfection is possible.
  - Ⓓ stresses the value of not giving up when things are difficult.

### 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. At the beginning of the article, author Jessica Press tells a story about Michael Jordan. How does this story support the idea that failure can lead to success? Support your answer with text evidence.
8. Henry Ford, the founder of Ford Motor car company, once said, “The only real mistake is the one from which we learn nothing.” What did he mean? How does this idea apply to the section “Failing Up”?

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Polish Your Possessives

The *possessive* form of a word shows ownership. Here are some rules to remember about forming possessives:

- 1** To make a **singular noun** (like *girl*) possessive, add an 's to the end of the noun.  
For example: *the girl's dog*  
Here, the possessive shows that the dog belongs to one girl.
- 2** To make a **plural noun** (like *girls*) possessive, add an ' after the s that is already at the end of the noun.  
For example: *the girls' dog*  
Here, the possessive shows that the dog belongs to more than one girl.
- 3** To make a **collective noun** (a noun that treats a group as one thing, like *audience*, *family*, or *team*) or a plural noun that does not end in s (like *children* or *mice*) possessive, add an 's to the end of the word, just as you would do with a singular noun.  
For example: *the children's game*  
Here, the possessive shows that the game belongs to more than one child.

---

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

- |  |   |  |
|--|---|--|
| <p><b>1. Who or what "owns" the toys in the following sentence? <i>Karla's cats' toys are all over the place.</i></b></p> <p>Ⓐ one cat<br/>Ⓑ more than one cat<br/>Ⓒ Karla<br/>Ⓓ It is impossible to tell.</p> | <p><b>2. Which of the following correctly indicates that the fans belong to one team?</b></p> <p>Ⓐ Our teams' fans cheered loudly.<br/>Ⓑ Our teams fan's cheered loudly.<br/>Ⓒ Our team's fans cheered loudly.<br/>Ⓓ Our teams's fans cheered loudly.</p> | <p><b>3. Choose the sentence that is punctuated correctly.</b></p> <p>Ⓐ Taras' socks are filthy.<br/>Ⓑ Taras socks' are filthy.<br/>Ⓒ Tara's socks are filthy.<br/>Ⓓ Taras socks are filthy.</p> |
|--|---|--|

---

**Directions:** Rewrite each of the following sentences by making a noun possessive. Change the wording as necessary. For example:

The hat belonging to Tanya is gigantic.    ⇒    *Tanya's hat is gigantic.*

4. The jeans that belong to Curt are too loose.

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5. I have the birthdays of my friends memorized.

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6. The Golden Unicorn is the restaurant my family likes best.

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Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Shifts in Person

When you write, you choose which "person," or point of view, to use. You can write in first person ("I eat" or "We eat"), second person ("You eat"), or third person ("He eats," "One eats," "They eat," etc.).

The "person" you use should remain the same throughout sentences, throughout paragraphs, and throughout the entire body of whatever you are writing—unless you have a good reason to change it.

For example:

**Incorrect:** For **anyone** who loves spinach, **you** are going to adore this chocolate-spinach smoothie.  
*The writer shifts from third person ("anyone") to second person ("you").*

**Correct Option 1:** If **you** love spinach, **you** are going to adore this chocolate-spinach smoothie.  
*The whole sentence is written in second person.*

**Correct Option 2:** **Anyone** who loves spinach will adore this chocolate-spinach smoothie.  
*The whole sentence is written in third person.*

But sometimes it makes sense to shift the point of view in a sentence. For example:

**You** may think vegetables and chocolate are delicious together, but **I** am disgusted by that idea.  
*"You" and "I" are doing two separate things, so it makes sense to switch from second to first person.*

---

**Directions:** Read each sentence below. If it contains any unnecessary shifts in person, rewrite it so that it is correct. If the shifts in person make sense and the sentence is correct, write *correct*.

1. If someone wants ice cream, you have to eat your vegetables first.

\_\_\_\_\_

2. Ann was happy for Josh, but she also felt a little jealous, because you can't help wishing you'd won yourself.

\_\_\_\_\_

3. A cellist who wants to be in the orchestra knows you need to practice every day.

\_\_\_\_\_

4. We are never going to be able to do what they are asking.

\_\_\_\_\_

5. Empathy is a person's ability to put yourself in someone else's shoes.

\_\_\_\_\_

6. You left at six, but they stayed until nine.

\_\_\_\_\_

7. It may be hard for a student to sleep the night before your big test, but you really need to get some rest.

\_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Know Your Homophones

Some spelling mistakes won't be caught by spell-check or autocorrect. These programs don't recognize homophone errors—*its* instead of *it's*, for example. That's why it's important to know the difference between words that sound the same or similar, and to proofread your work.

---

**Directions:** Read each sentence below. Underline the correct word in each boldface pair. If you aren't sure, use a dictionary to help you.

1. **Your/You're** backpack is so heavy!
2. William saw a **bare/bear** in the woods.
3. **There's/theirs** only one slice of pie left?
4. We didn't bring **are/our** bathing suits. We didn't think it would be warm enough to swim.
5. We went to the **new/knew** pizza place on Emery Street last night.
6. This shirt is not very comfortable. The fabric is rather **course/coarse**.
7. Brian found a few **sense/cents** under the couch cushion.
8. No wonder **you're/your** cold: You've got **bare/bear** arms!
9. Leah **new/knew** that Isabella would keep the secret.
10. If you want to talk to John and Dylan, you'd better hurry. **Their/They're** leaving in five minutes.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Can We Agree?

A verb should agree with its subject. In other words . . .

**If the subject is singular, use a singular verb. If the subject is plural, use a plural verb.**

Allison *sits* alone.

Those newspapers *are* old.

Sometimes, it can be a bit tricky to figure out whether the subject is singular or plural. Here are some tips.

**When the subject is composed of two or more nouns or pronouns connected by *and*, use a plural verb.**

My sister and I *are* going to the movies.

**Use a singular verb with sums of money and periods of time.**

I think two dollars *is* a good price for the cupcake.

Four hours *is* a long time to wait.

**When two or more singular nouns or pronouns are connected by *or* or *nor*, use a singular verb.**

*Is* your mom or dad home?

**The words *each*, *each one*, *either*, *neither*, *everyone*, *everybody*, *anybody*, *anyone*, *nobody*, *somebody*, *someone*, and *no one* are singular and require a singular verb.**

Nobody *eats* the cake.

**Collective nouns are nouns that describe a group, such as *team*, *committee*, *class*, and *family*. When all the members of the group are doing the same thing, use a singular verb.**

My team *has* so much fun playing together.

**When the members of the group are acting as individuals, use a plural verb.**

The majority of my friends *are* going to the party on Friday.

**Directions:** In each sentence that follows, underline the subject and circle the correct verb from the pair of bolded verbs. We did the first one for you.

1. Some T-shirts in this pile **is/are** yours.
2. Some parts of your essay **need/needs** to be revised.
3. Most of these clothes **is/are** too small for me.
4. Neither of the books I wanted **is/are** in stock.
5. All the dancers in the show **say/says** their feet hurt after a performance.

---

**Directions:** In each sentence below, circle the subject that agrees with the verb. We did the first one for you.

6. The **flower**/**flowers** in my grandmother's garden are in bloom.

7. The **sink**/**sinks** in my kitchen has a leak.

8. The **signs**/**sign** on the street seems to be incorrect.

9. The **kitten**/**kittens** in the pet store are adorable.

---

**Directions:** For each sentence below, check one of the boxes to indicate whether the verb in boldface is correct or incorrect. Then explain your answer. We've done the first one for you.

10. My teacher and her family **is** going on vacation this week. ☐ correct ☒ incorrect

**Explanation:** The subject is composed of two nouns (teacher and family) connected by "and."

11. Each of those desserts **looks** delicious, but I'm full. ☐ correct ☐ incorrect

**Explanation:** \_\_\_\_\_

12. Either Rachel or Bill **are** there right now. ☐ correct ☐ incorrect

**Explanation:** \_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# ***There, Their, and They're***

The words **there**, **their**, and **they're** are often confused and misused. Here's what you need to know:

<b>there</b>
Use <i>there</i> to refer to a place or to the existence of something.
<b>Examples:</b> <i>Ann found her book over <b>there</b>, behind the oak tree.</i> <i><b>There</b> will be free ice cream at Scoops's grand opening.</i>

<b>their</b>
Use <i>their</i> to indicate that something belongs to certain people, animals, or things.
<b>Examples:</b> <i>The Goldbergs brought <b>their</b> new baby home today.</i> <i>The dogs played with <b>their</b> tennis balls all afternoon.</i>

<b>they're</b>
Use <i>they're</i> as a contraction of "they are."
<b>Examples:</b> <i>I love hanging out with Kim and Carli. <b>They're</b> so funny!</i> <i>Ben and Gabriel say <b>they're</b> trying out for the team.</i>

**Directions:** Underline the correct boldface word in each sentence below.

1. The Smiths have lived in Madrid for three years, but **there/their/they're** moving back to Seattle next month.
2. Megan already left for the party. Lilly is meeting her **there/their/they're** after dinner.
3. Anthony carried the twins' birthday cake, and I carried **there/their/they're** presents.
4. Tyler said **there/their/they're** are four kittens sleeping in a box under the porch.

**Directions:** Write either **there**, **their**, or **they're** on each blank in the paragraph below.

Yesterday, my little sisters challenged me to a game of Scrabble. Usually, I avoid playing games with them because \_\_\_\_\_ terrible cheaters. But \_\_\_\_\_ pleading wore me down, and it was raining, so I agreed. We set up the board on the dining room table, removing Princess, the cat that likes to sleep \_\_\_\_\_. Then we picked our tiles. \_\_\_\_\_ were only two blank tiles, and I got them both! Things were looking good. The girls obviously didn't like \_\_\_\_\_ tiles: They kept trying to sneak \_\_\_\_\_ hands into the tile bag for new ones. \_\_\_\_\_ is not much else to say about the game, except that it went on and on and on. When it finally ended and my sister Lisa won, I was more than ready to get out of \_\_\_\_\_.



# You Write It

Help us make this story more descriptive!

## DIRECTIONS:

1. Read the story below.
2. Notice the words in **bold**. They are vague—meaning they are not very descriptive.
3. Follow the prompts in the green circles to make the writing more vivid. Good luck!

## A Day at the Pool

It's the middle of July and impossibly hot outside. Lucky for you, your mom has agreed to drive you to the town pool.

**S**weat trickles down your back and onto the car's sticky leather seat. As you enter the parking lot, you hear **sounds**. You barely allow the car to stop before you fling the door open and **go** to the entrance.

This doesn't tell us much. What **KINDS** of sounds? **HINT:** Think about what you might hear at a public pool.

Find a verb that describes **HOW** you move. **HINT:** What do context clues reveal about how you move?

You barrel through the gate and there it is—**the pool**. You slip off your flip-flops. The **concrete feels hot** as you trot toward the pool's edge. You take a deep breath—**you smell chlorine**—and then you jump. Splash! The icy water envelops your skin as you plunge downward. Exhilarated, you pop back up to the surface. You think you might stay in the pool forever.

Snore! Add an adjective or two to describe the pool.

What a great place for a simile! Add one here. **HINT:** What does the ground feel **LIKE**?

**HOW** does chlorine smell? How does it affect your nose? **HINT:** Rewrite the phrase.



# “You Write It” Model Text

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## **A Day at the Pool**

Sweat trickles down your back and onto the car’s sticky leather seat. As you enter the parking lot, you hear delighted shrieks, playful splashing, and the cautionary shriek of the lifeguard’s whistle. You barely allow the car to stop before you fling the door open and rush to the entrance. You barrel through the gate and there it is—the glistening blue pool. You slip off your flip-flops. The concrete feels like hot coals on the bottoms of your feet as you trot toward the pool’s edge. You take a deep breath—the sharp, acrid smell of chlorine tingles your nostrils—and then you jump. Splash! The icy water envelops your skin as you plunge downward. Exhilarated, you pop back up to the surface. You think you might stay in here forever.

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

# Dallol Contest

Read the paragraph on page 32 of your September 2017 issue of *Scope*. Note the words and phrases in bold. They are vague—meaning they are not very descriptive. Follow the prompts in the blue circles to make the writing more vivid. Three winners will each get a \$25 Visa gift card and have their entries published online.

## Entries will be judged on:

- ⇒ creativity
- ⇒ grammar
- ⇒ clarity
- ⇒ strength of descriptive language

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](mailto:scopemag@scholastic.com)  
or mail them to: Dallol Contest, c/o *Scope*, P.O. Box 712, New York, NY 10013-0712

**ENTRIES MUST BE RECEIVED BY October 25, 2017!**