

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

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**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:

“Into the Storm”

Where does courage come from?

Respond to each statement by checking “agree” or “disagree.” Be prepared to justify your responses.

	Agree	Disagree
1. Courage is facing difficulty without fear.		
2. The only limitations in life are the ones you place on yourself.		
3. Attitude and ability are equally important.		
4. Someone else’s belief in you is enough to make you believe in yourself.		
5. Being different takes courage.		
6. It’s unfair to judge others by their appearance.		
7. Other people’s views of you affect how you view yourself.		
8. Teasing is usually harmless.		
9. What other people think of you is important.		

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"Into the Storm"

Character Thinking Tool

Choose one character from the story. Write his or her name in this box.

Character:

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

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

1. Is this character static or dynamic? Explain your reasoning.

2. List one of the character's traits. Explain what the character or other characters did, said, or thought that makes you list that trait.

3. Does this character remind you of any other characters or of any real people? Explain.

4. Would you like to be friends with this character? Why or why not?

The questions on this page are about
Tucker

5. The story is told from LaShana Mae's point of view. Do you think the story would be very different if it were told from Tucker's point of view? Explain.

6. Think about the moment when Tucker saw Mr. Nibbles screaming that he couldn't swim. How would you have reacted if you were in Tucker's position?

7. How does Richard change Tucker's life?

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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)

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Critical-Thinking Questions

"Into the Storm" and "Saved from Disaster"

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.

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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."

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:
--	-------

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:
--	-------

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:
--	-------

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.

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“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
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!