

Affect vs. Effect

The words **affect** and **effect** are often confused and misused. Figuring out which one to use can be as easy as determining whether your sentence calls for a verb or a noun.

If a verb is needed, most of the time the word you want is **affect**. It means *to change* or *to influence*.

Examples:

*What you eat **affects** your health.*

*Mikayla's superb campaign speech **affected** my decision about whom to vote for.*

If a noun is needed, the word you want is usually **effect**. It means *a result* or *a consequence*.

Examples:

*The **effect** of eating well is a healthy body.*

*The allergy medicine had a negative **effect** on Dylan; it actually made him itchier.*

Both **affect** and **effect** have additional meanings, but these meanings are used much less often. This activity uses only the most common meanings. **Directions:** Underline the correct boldface word in each sentence.

1. Patrick's chronic knee pain has **affected/effect**ed his ability to play in the upcoming soccer tournament.
2. Reading Helen Keller's autobiography had a profound **affect/effect** on Isabella: She decided to learn sign language and volunteer at a school for children who are deaf.
3. The drought will certainly **affect/effect** the crops this season.
4. How do you think the new school dress code will **affect/effect** the students?
5. The loud music coming from next door **affected/effect**ed Stuart's ability to concentrate on his homework.
6. Gum disease is a possible **affect/effect** of not flossing your teeth.
7. The bright-yellow walls in my room have a positive **affect/effect** on my mood.

Directions: Rewrite the sentences below, changing the word in bold to a form of either **affect** or **effect**.

8. "Brain freeze" can be a **result** of eating ice cream too fast.

9. Eating just before going to bed **alters** my sleep.

10. The rain had almost no **impact** on traffic.

NONFICTION: "The Orphan Train" and "Michaela, Triumphant" • SKILL: Compare and Contrast, page 1 of 2

Two Stories

Directions: Use details from "The Orphan Train" and "Michaela, Triumphant" to complete this chart.

	Lee Nailling	Michaela DePrince
Time period in which he/she lived/lives		
Place of birth		
Reasons he/she became an orphan		
What his/her experience in the orphanage was like		
What, as a young child, he/she dreamed would happen in the future		

	Lee Nailling	Michaela DePrince
Who adopted him/her (names and a brief description)		
Where he/she lived after being adopted		
What life was like with his/her adoptive parents		
What he/she experienced or accomplished as an adult		
How his/her childhood dream turned out		
Quote expressing his/her feelings about his/her adoptive parents		

NONFICTION: "The Orphan Train" • SKILL: Reading Comprehension

"The Orphan Train" Quiz

Directions: Read the nonfiction articles "The Orphan Train" and "Michaela, Triumphant" in this issue of *Scope*. Then answer the multiple-choice questions below.

1. Which event happened first?

- (A) Lee's brothers were adopted by other families.
- (B) Lee planned to run away from the Naillings.
- (C) Lee and his brothers got on an orphan train.
- (D) Lee couldn't find the pink envelope.

2. What can you infer from the following lines said by the matron to Lee:

"Where you're going, you won't be needing that envelope. . . . You must forget it."

- (A) Lee's father doesn't want to see Lee ever again.
- (B) Lee is getting a new family, so he should forget his old one.
- (C) Lee's father can't be trusted.
- (D) Lee must forget the orphanage if he's ever going to accept his new life.

3. In "The Orphan Train," the author's mode of writing is mainly _____.

- (A) persuasive
- (B) instructional
- (C) technical
- (D) narrative

4. Information about a shelter for homeless children that Charles Loring Brace started in New York City would fit best into which section?

- (A) "The Journey Ends"
- (B) "Pink Envelope"
- (C) "Finding a Home"
- (D) "Children on the Streets"

5. Which of the following is probably NOT a reason that Lee chose to stay with the Naillings?

- (A) "He was astonished to be given his own breakfast."
- (B) "For two years, Lee had lived in a crowded New York City orphanage."
- (C) "They made sure he spent time with his brothers, Gerald and Leo, who lived nearby."
- (D) ". . . the Naillings walked to town with Lee. Along the way, they stopped at each house, where they introduced Lee as their 'new son.'"

6. Which question is NOT answered in the article?

- (A) Why was the orphan-train program created?
- (B) What happened to Charles Loring Brace?
- (C) What happened during a selection process?
- (D) Why did the orphan-train program end?

7. How does the author organize the information in "Michaela, Triumphant"?

- (A) Information is compared and contrasted.
- (B) Events are presented in chronological order.
- (C) A main point is made and supported by details.
- (D) A problem is explained, followed by solutions.

8. Which pair of words BEST describes both Lee Nailling and Michaela DePrince?

- (A) lucky and generous
- (B) gifted and supportive
- (C) resilient and grateful
- (D) unfortunate and chilly

Directions: Answer the questions below on the back of this page or on another piece of paper.

9. One newspaper editor compared the selection of children with "picking out cattle." What did the editor mean? Is this a positive or negative characterization? Use text evidence to support your answer.

10. How did life for Michaela at the orphanage in Sierra Leone compare with life for Lee Nailling at the orphanage in New York City?

Critical-Thinking Questions

"The Orphan Train"

1. When the orphan trains began, how were poor children viewed by society? How did Charles Loring Brace's view differ?
2. What were the strengths and weaknesses of the orphan train program? Do you think the orphan trains were a good idea?
3. What did Lee Nailling lose and gain by taking the orphan train?
4. What can you infer about Michaela's character traits from the profile about her?
5. What do you think is most similar about Lee's and Michaela's stories?

NONFICTION: "The Orphan Train" • SKILL: Reading Comprehension, page 1 of 6

Read, Think, Explain

Identifying Nonfiction Elements

Use this activity sheet with "The Orphan Train" and "Michaela, Triumphant." See the glossary of nonfiction terms starting on page 4 of this activity for definitions of the words that appear in bold.

Before Reading: Text Features

1. Read the **headline**, or title, on pages 4-5. Write it here: _____

2. Look at the photos on pages 4-8 and read their **captions**. Then choose one photo. What page is it on? _____

What does it show? _____

How do you think the photographer was trying to make you feel when you look at this picture, and why?

3. Read the "As You Read" box at the bottom of page 5. What does it tell you to think about as you read?

4. Read the headline, or title, on page 9. Write it here: _____

5. Look at the photos on pages 9-10. What kind of expression does the young woman have in these pictures?

What do you think the editors were trying to communicate by showing you these three photos? Explain.

During Reading: Text Structure

6. Answer the questions below after you read the section "Children on the Streets."

A. Place a check (✓) on the **text structure** that best describes how this section is organized.

Description	Sequence	Problem and Solution	Cause and Effect	Compare and Contrast
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B. Explain why you chose the **text structure** that you did.

After Reading

7. Write a 3-4 sentence **objective summary** of the article. Think about what you would say to a friend who asks, "What is this article about?"

8. Below, we have provided a **central idea** of "The Orphan Train" and two pieces of **supporting evidence**. Your job is to fill in a third piece of **supporting evidence**. Include the page number of where it came from.

Central idea: The orphan trains helped many children, such as Lee Nailling, find better lives out West, but the program was not perfect.

Supporting evidence 1: Lee’s childhood with his adoptive family, the Naillings, was happy. (p. 8)

Supporting evidence 2: "But sometimes the system failed." (p. 8)

Supporting evidence 3:

9. Below are three pieces of **supporting evidence** for a **central idea** of "Michaela, Triumphant." In the space provided, write a **central idea** that this evidence supports.

Central idea: _____

Supporting evidence 1: "Like so many other children in this war-torn country in West Africa, Michaela had lost everything." (p. 9)

Supporting evidence 2: An American couple adopted Michaela in 1999. (p. 10)

Supporting evidence 3: "Today, Michaela, now 17, has blossomed into a confident, skilled dancer." (p. 10)

10. What do Lee Nailling and Michaela DePrince have in common? Use text evidence in your answer.

11. Consider how Lee Nailling probably felt during his first few days aboard the orphan train. What experience have you had that might have made you feel something similar? Explain. Use text evidence in your answer.

12. What else have you read that includes a character who experienced something similar to what either Lee Nailling or Michaela DePrince experienced? Explain. Use text evidence in your answer. _____

Glossary of Nonfiction Terms

caption: A label or brief explanation that accompanies a photograph or an illustration.

central idea: A main point that the author is making (also called a main idea). In other words, it’s what the article is about—similar to an objective summary, but even more basic. You can think of a central idea as a thesis statement: one sentence that states what the rest of the article is about. A text may have more than one central idea. A central idea can always be supported with details from the text, which can be in the form of a direct quotation or paraphrased (put into your own words). See also: *objective summary* and *supporting evidence*.

direct quotation: A report of the exact words of an author or a speaker. If you are writing an essay about a book that you read, for example, and you copy into your essay a phrase or sentence from the book, that is a direct quotation. Direct quotations often appear in nonfiction texts and are always surrounded by quotation marks (“ ”). See also: *paraphrase*.

headline: The title of an article in a newspaper or magazine or on a website. The headline is generally in larger type than the rest of the text on the page.

main idea: See *central idea*.

objective summary: *Objective* means “not influenced by personal feelings or interpretation” and a summary is a short statement that gives the main points or ideas of something. So an objective summary is a short statement or paragraph that tells what an article is about and does not include your opinions.

paraphrase: To reword or rephrase something written or spoken by someone else. When you paraphrase something, you are putting it into your own words. *Paraphrase* can also be used as a noun to refer to text that has been paraphrased. A paraphrase is *not* surrounded by quotation marks (“ ”). See also: *direct quotation*.

sidebar: A short article placed alongside a longer article and containing additional or contrasting information. Sidebars usually appear in a box.

subhead: The heading, or title, of a section of a text, sometimes called a subtitle. It's a title that comes after the headline and is usually in smaller print than the headline.

supporting evidence: Information used to support an argument or a claim (also called "supporting details"). If you are writing about something you have read, you need to use supporting evidence to back up or prove whatever point you are making. Most of your supporting evidence will be details from the text you are writing about, in the form of either direct quotations or paraphrases. Supporting evidence that comes directly from the text you are writing about is also called "text evidence." See also: *direct quotation*, *paraphrase*, and *text evidence*.

text evidence: Supporting evidence that comes from the text you are writing about. It can be in the form of a direct quotation or paraphrase. See also: *supporting evidence*, *direct quotation*, and *paraphrase*.

text features: Parts of a newspaper article, magazine article, textbook, web page, or other type of text, beyond the main article or story, that help you better understand what you read. Text features may include information that is not included in the main text. Photographs, illustrations, captions, maps, sidebars, headlines, special types of print (such as print that appears in bold, capital letters, italics, or is underlined), subheads, tables of contents, sidebars, charts and graphs, bullet points, and glossaries are all examples of text features. See also: *caption*, *headline*, *sidebar*, *subhead*.

text structure: The way an author organizes information in a text. An entire text may have the same structure, but in many cases different sections or paragraphs of a text have different structures—in other words, one text may contain multiple structures. There are five main text structures:

1. **description:** The author provides a detailed description to give the reader a mental picture. If you see words and phrases like *for instance*, *such as*, *for example*, *including*, *is like*, *to illustrate*, and *characteristics*, those are clues that the text structure of what you are reading is description.
2. **sequence:** The author lists items or events in chronological order (in other words, in the order in which they happen) or presents the reader with step-by-step directions. If you see words and phrases like *first*, *second*, *third*, *next*, *then*, *before*, *later*, *finally*, *now*, *when*, *previously*, and *before long*, those are clues that the text structure of what you are reading is sequence.
3. **problem and solution:** The author presents a problem and explains one or more solutions to the problem. If you see words and phrases like *problem is*, *dilemma is*, *if . . . then*, *so that*, and *answer is*, those are clues that the text structure of what you are reading is problem and solution.

- 4. cause and effect:** The author presents ideas, events, or facts as a cause, and what happens as a result. If you see words and phrases like *so, because, since, therefore, if . . . then, this led to, reason why, as a result, effect of, and consequently*, those are clues that the text structure of what you are reading is cause and effect.
- 5. compare and contrast:** The author provides information about the similarities and differences between two or more people, events, ideas, objects, etc. If you see words and phrases like *same as, similar, alike, as well as, although, also, in the same way, either . . . or, in comparison, but, on the other hand, however, and in contrast*, those are clues that the text structure of what you are reading is compare and contrast.

Vocabulary: "The Orphan Train"

Directions: Read the definitions and example sentences below. Then add two other words from the article.

- 1. foundling (FOWND-ling)** *noun*; a small child found abandoned; a child without a known parent or guardian

example: A foundling was discovered in a basket outside the hospital, and so far no one has found any clues as to the identity of her parents.

- 2. gawk (gawk)** *verb*; to stare stupidly

example: Everyone gawked at the new student as she walked into the cafeteria.

- 3. knickers (NIK-erz)** *noun*; loose-fitting short pants gathered just below the knee. From the late 1800s until the mid 1940s, knickers were standard dress for school-age boys.

example: Kurt wore knickers for his part in the school play as a 19th-century newspaper boy.

- 4. mesmerize (MEZ-muh-rahyz)** *verb*; to hypnotize, fascinate, grip the attention of

example: Payton was mesmerized by the sharks at the aquarium. He stood in front of their tank for 10 minutes, hardly moving a muscle.

- 5. pinafore (PIN-uh-for)** *noun*; a girl's apron, usually worn over a dress

example: Marcy's little sister looked adorable in her flowered dress and white pinafore.

- 6. plague (pleyg)** *verb*; 1. to afflict or strike with evil or disease; 2. to cause worry or distress

example 1: Zac was plagued by a relentless cough.

example 2: I had a good reason for missing Daniel's party, but I was plagued by guilt anyway.

- 7. urchin (UR-chihn)** *noun*; a mischievous child; any small boy or youngster

example: "Come here, you little urchin," yelled Aiden's mom when she saw the red paint smeared across the living-room furniture.

- 8.** _____ (_____) _____ ; _____

example: _____

- 9.** _____ (_____) _____ ; _____

example: _____

NONFICTION: "The Orphan Train" • SKILL: Vocabulary Acquisition, page 2 of 2

Vocabulary Practice: "The Orphan Train"

Directions: In each row of words, place an **X** on the word that does not belong.

- | | | | | |
|----|---------|---------|---------|-----------|
| 1. | torment | please | plague | harass |
| 2. | youth | brat | urchin | adult |
| 3. | repel | capture | enchant | mesmerize |

Directions: In front of each word on the left, write the letter of the word or phrase on the right with the most similar meaning.

- | | |
|----------------------|----------------|
| _____ 4. pinafore | a. small boy |
| _____ 5. gawk | b. short pants |
| _____ 6. urchin | c. captivated |
| _____ 7. foundling | d. troubled |
| _____ 8. plagued | e. apron |
| _____ 9. knickers | f. orphan |
| _____ 10. mesmerized | g. gape |

Directions: Write two sentences. In each, **use at least one verb and one noun** from the list of vocabulary words on page 1 of this activity (including the words you chose).

11. _____

12. _____

Themed Vocabulary: Fame



What words do we use when we talk about fame? *Wealth? Celebrity? Admiration?* In “Does Fame Drive You Nuts?” writer Justin O’Neill uses *paparazzi*, *tabloid*, and *scrutiny*—revealing something about his attitude toward fame. In this activity, students will explore content-area vocabulary related to fame and consider how word choice reveals tone.

MAIN OBJECTIVES

- to build vocabulary
- to understand how word choice reveals a writer’s point of view
- to work in small groups
- to participate in class discussion

MATERIALS

Click the link below.

➤ October 22, 2012, issue of *Scope*

➤ **Student pages 1-4:** interactive PDFs to project

DIRECTIONS

Note: Instead of projecting the student pages, as directed below, you may wish to have students view them on tablets or other computers.

1 DEFINE FAME

Project student page 1. Ask a volunteer to read aloud the definition of *fame*.

2 BRAINSTORM

Ask students to brainstorm words related to being famous. Have them write the words in the space provided on the interactive PDF. Assure students that there are no right or wrong answers—they should write whatever comes to mind. *Tip: Students can write their words by typing them into the text box or with the whiteboard pen.*

3 DISCUSS FAME

Click the link at the bottom of student page 1 to reveal a discussion question. As a class, discuss whether the students' list of words suggests that being famous is appealing.



4 EXPLORE THE FEATURED VOCABULARY

Divide students into small groups.

project student pages 2

and 3, which list six challenging, fame-related words from the article. Then:

- (1) Have students work with their groups to locate the first word on the list, *paparazzi*, in the article (page 12), then write a definition for it using context clues. You may want to tell students that *paparazzi* is the plural form of *paparazzo*, which is defined on page 11, and suggest that they expand on the definition provided in the text.
- (2) Ask each group to briefly share its definition with the class.
- (3) On the projected PDF, click to reveal the formal definition of *paparazzi*.
- (4) Click to reveal an example sentence using *paparazzi*.



For the next featured vocabulary word, *tabloid*, repeat steps 1-3. Then:

- (4) Have students, working individually or in their groups, write their own sentences using *tabloid*.
- (5) Invite a few volunteers to share their sentences with the class, and write one of them on the PDF.

For *sensational*, *scrutiny*, *obsession*, and *renowned*, have students work with their groups to locate the word in the text, then have them write a definition and example sentence. For each word, invite a few volunteers to share their definitions before you click the PDF to reveal the word's formal definition. Also ask several groups to share their example sentences and add one of them to the PDF.

5 DISCUSS HOW WORD CHOICE ESTABLISHES TONE

Project student page 4 and instruct the groups to discuss the questions on the PDF.



6 APPLY KNOWLEDGE

Challenge students to use at least two of the featured vocabulary words in their responses to the writing prompt on page 13 of the magazine.

NOTE:

For a more in-depth analysis of tone/author's point of view, follow the lesson plan on pages T-6 and T-7 of your Teacher's Edition. As part of this lesson, students will complete the *Scope* activity sheet "What Is the Author's Point of View?" In this activity, students will identify text evidence that demonstrates the author's point of view in both Justin O'Neill's article "Does Fame Drive You Nuts?" and Emily Dickinson's poem "Nobody."



Words Related to Fame

fame

Definition: (*noun*) the state of being well-known or recognized

Words we associate with fame:

When you are done brainstorming, click **HERE** for a discussion question.

Looking at the words in your list, does being famous seem appealing?

"Does Fame Drive You Nuts?"

Featured Vocabulary

paparazzi

[pah-puh-RAHT-see]

Definition: (*noun*) the plural form of *paparazzo*: a freelance photographer who aggressively pursues celebrities to take candid (unposed) pictures of them

Example sentence: The paparazzi got past Robert Pattinson's security guards and swarmed him on the beach.

tabloid

[TAB-loyd]

Definition: (*noun*) a newspaper whose pages are about half the size of an ordinary newspaper's and that contains short articles and many photographs. The stories are often shocking or gruesome, focusing on topics like crime, scandals, and celebrity gossip. Tabloids aim to entertain readers more than to inform them of serious news. They are basically the "junk food" of journalism.

Example sentence:

sensational

[sen-SAY-shuh-nuhl]

Definition: (*adjective*) producing or designed to produce a strong reaction, particularly through shallow, gruesome, or exaggerated elements

Example sentence:

scrutiny

[SKROOT-n-ee]

Definition: (*noun*) a close inspection or examination

Example sentence:

obsession

[ob-SESH-uhn]

Definition: (*noun*) 1. a persistent concern with an often unreasonable idea or feeling; a thought or idea you are unable to put out of your mind; 2. something that causes an obsession

Example sentence:

renowned

[ri-NOUND]

Definition: (*adjective*) famous, well-known

Example sentence:

Discussion Questions

1. People disagree about the origin of the word *paparazzo*. It came into use after the release of the 1960 film *La Dolce Vita*, by the Italian filmmaker Federico Fellini. A character in the film—a press photographer—is named Paparazzo. Some people say Fellini picked the name at random from a book. Others say Fellini invented the name and that it's a play on the Italian word *papataceo*, which describes the buzzing sound made by a mosquito. **If paparazzi are, in fact, named after the sound of a mosquito, do you think *paparazzi* is a fitting name for these photographers? Why or why not? Use evidence from "Does Fame Drive You Nuts?" to support your point of view.**

2. A *connotation* is the associated meaning of a word in addition to its exact meaning. It's a feeling associated with a word, and it can be negative, neutral, or positive. For example, *lazy* has a negative connotation, *inactive* has a neutral connotation, and *laid-back* has a positive connotation. **Of the six featured vocabulary words, which (if any) have a negative connotation, which (if any) have a neutral connotation, and which (if any) have a positive connotation?**

3. **What does Justin O'Neill suggest about his attitude toward fame by choosing to include the featured vocabulary words in his article?**

PAIRED TEXTS: "Does Fame Drive You Nuts?" and "Nobody" • SKILL: Analyzing Tone, page 1 of 3

What Is the Author's Point of View?

Answer the questions below about Justin O'Neill's essay "Does Fame Drive You Nuts?" and Emily Dickinson's poem "Nobody" to help you analyze both writers' attitudes toward fame.

Section 1: "Does Fame Drive You Nuts?" by Justin O'Neill

1. Bracket (or simply note) the parts of O'Neill's essay that describe positive aspects of being famous. Then bracket or note the parts that describe negative aspects of being famous. What do you notice about the amount of space O'Neill devotes to the positive aspects of celebrity compared with the amount he devotes to the negative aspects? Use details from the text to support your statement.

2. Based on what you know about celebrities, what facts does O'Neill leave out that might make fame seem more positive? _____

3. Consider this sentence from the essay:

"Given the intense scrutiny stars are under, it's understandable that many of them start to feel anxious."

Is this statement a fact or an opinion? Explain.

4. Consider this sentence from the essay:

“When a star said something silly or was seen with a big zit, there was no Internet to spread the news in minutes or keep the ‘story’ alive forever.”

A. How does O’Neill’s choice of the word *silly* affect the tone of this sentence? Can you think of other words he might have chosen that would have made his sentence sound more critical of celebrities?

B. O’Neill puts the word *story* in quotation marks. What effect does this create? What does it tell the reader about his point of view on news about celebrity blunders?

5. Find one other example where either O’Neill’s word choice or the facts he chooses to include or leave out establish a negative view of fame. Quote or paraphrase the sentence, or sentences, and explain how they communicate this negative view of fame.

Section 2: “Nobody” by Emily Dickinson

1. What does the speaker mean by a “nobody”? What does she mean by a “somebody”?

2. Consider the opening words of the poem, when the speaker says, “I’m nobody!” What does the exclamation point suggest about the speaker’s attitude toward being “nobody”? Explain.

3. In the second stanza, the speaker says it is “dreary” to be “somebody.” What does *dreary* mean?

4. Through the comparison of a “somebody” to a frog in the second stanza, what is the speaker saying about being “somebody”? Explain.

5. Does the speaker of the poem seem sympathetic toward celebrities? Or does she seem critical of them? Explain.

Use your answers to the questions above to help you answer the writing prompt on page 13 of *Scope*:

What attitude toward fame does Justin O’Neill express in his article “Does Fame Drive You Nuts?”
Would the speaker of Emily Dickinson’s poem “Nobody” agree with him? Use details from both
the article and the poem in your answer.

PAIRED TEXTS: "Does Fame Drive You Nuts?" and "Nobody" • SKILL: Reading Comprehension

Paired-Text Quiz

Directions: Read "Does Fame Drive You Nuts?" and the poem "Nobody." Then answer the questions below.

1. The article mentions all of the following downsides of fame EXCEPT

- (A) the constant pressure of being in the public eye.
- (B) the hectic schedules.
- (C) the intense criticism.
- (D) the financial responsibilities.

2. From reading the article, you can infer that author Justin O'Neill

- (A) desperately wants to be famous.
- (B) believes famous people complain too much.
- (C) thinks being famous is not worth the hassle.
- (D) is convinced paparazzi should be outlawed.

3. Which of the following lines from the article expresses a fact?

- (A) "Justin Bieber has everything an 18-year-old could want."
- (B) "Weeks later, [Bieber] led another paparazzo on a high-speed chase down the freeway."
- (C) "Given the intense scrutiny stars are under, it's understandable that many of them start to feel anxious."
- (D) "They're suffering—suffering from fame."

4. Read this sentence from the article:

"Tabloids run sensational stories about their personal lives."

As used here, *sensational* most nearly means

- (A) tragic.
- (B) inaccurate.
- (C) excellent.
- (D) shocking.

5. Which line from the article best states the central idea?

- (A) "Celebrity obsession has been around for ages."
- (B) "Some stars stay sane by surrounding themselves with trusted friends and family or by escaping to remote getaways . . ."
- (C) "Although being famous might sound like a dream come true, today's stars face pressures that few of us can imagine."
- (D) "Celebrities worry constantly about their public appearance."

6. Why is Charles Dickens mentioned in the article?

- (A) to explain that he and Justin Bieber lived similar lives
- (B) to show that writers are not considered celebrities in modern times
- (C) to demonstrate how even hundreds of years ago, people were captivated by celebrities
- (D) to persuade you that he is worthy of his fame, while Justin Bieber isn't

7. In "Nobody," what does "an admiring bog" symbolize?

- (A) photographers
- (B) a swamp
- (C) famous people
- (D) fans

8. Which idea is expressed in BOTH the article and the poem?

- (A) Being famous leads to feelings of isolation.
- (B) Being famous turns you into a monster.
- (C) Being famous can be dull.
- (D) Being famous isn't all it's cracked up to be.

Directions: Write your answers on the back of this paper or on another piece of paper.

9. Do the negative aspects of fame outweigh the positive aspects? Explain your answer using details from the article and poem.

10. What advice would you give a celebrity who is "suffering from fame"? (Hint: Think about how others have successfully handled the pressure.) Use details from the article in your answer.

Critical-Thinking Questions

"Does Fame Drive You Nuts?"

1. What positive and negative aspects of fame are described in the article? What can you infer the author feels about fame?
2. Why do you think our culture is celebrity-obsessed?
3. In what way is being a celebrity more stressful now than it was in the past?
4. In the poem, does the word *nobody* have a positive or negative connotation? What about the word *somebody*?
5. Do you think celebrities have the right to complain about how hard it is to be famous?

POETRY: "Nobody" • SKILL: Reading Comprehension, page 1 of 2

Analyzing "Nobody"

Directions: Below is Emily Dickinson's poem "Nobody," which appears on page 9 of the October 22, 2012, issue of *Scope*. Use the poem to help you answer the questions below.

Nobody

By Emily Dickinson

I'm nobody! Who are you?
2 Are you nobody, too?
Then there's a pair of us—don't tell!
4 They'd banish us, you know.

How dreary to be somebody!
6 How public, like a frog
To tell your name the livelong day
8 To an admiring bog!

Multiple-Choice Questions

1. What is the rhyme scheme of the FIRST stanza?

- Ⓐ A, B, C, B Ⓒ A, B, C, A
Ⓑ A, A, B, B Ⓓ A, A, B, C

2. What is the rhyme scheme of the SECOND stanza?

- Ⓐ A, B, C, B Ⓒ A, B, C, A
Ⓑ A, A, B, B Ⓓ A, A, B, C

3. It is most likely that by "nobody," Dickinson means _____, and that by "somebody" she means _____.

- Ⓐ an imaginary person; a real person
Ⓑ an invisible person; a visible person
Ⓒ someone who is not famous or well-known; a well-known person/a celebrity
Ⓓ someone wearing a disguise; someone who has achieved great success

4. Line 4 reads, "They'd banish us, you know." What does *banish* mean?

- Ⓐ put in jail; lock up
Ⓑ force to leave a country or place; drive away
Ⓒ make known; reveal
Ⓓ laugh at; make fun of

5. What does line 4 suggest about society's attitude toward "nobodies"?

- Ⓐ Society respects "nobodies." Most people admire those who live quiet, private lives.
Ⓑ Society feels sorry for nobodies, and most people will do whatever they can to help nobodies become more popular.
Ⓒ Society is so uninterested in nobodies that no one even notices them.
Ⓓ Society looks down on nobodies. Most people find nobodies worthless; they prefer "somebodies."

POETRY: "Nobody" • SKILL: Reading Comprehension, page 2 of 2

6. Line 5 reads, "How dreary to be somebody!" In which of the following sentences is *dreary* used correctly?

- Ⓐ That movie was so dreary! My heart was pounding and my palms were sweating the whole time.
- Ⓑ Nate is such a dreary storyteller. I could listen to him for hours.
- Ⓒ I felt dreary to know that Ali would be there. It was nice to know that I would be able to look out and see her smiling face in the front row.
- Ⓓ What a dreary afternoon. I can't seem to find the energy to do anything but lie on the couch and stare out the window at the rain.

7. You can infer that which of the following is MOST likely true about the speaker of the poem?

- Ⓐ She never became famous.
- Ⓑ She secretly wishes she were famous.
- Ⓒ She values her privacy.
- Ⓓ She likes frogs.

8. You can guess that Dickinson may have chosen to compare "somebodies" to frogs rather than to some other sort of animal because

- Ⓐ frogs are often considered ugly and gross.
- Ⓑ some people believe that frogs have magical powers.
- Ⓒ she was alluding to the fairy tale "The Frog Prince."
- Ⓓ frogs begin their lives in the water as tadpoles.

9. Consider the simile in the second stanza, where Dickinson compares being "somebody" to being a frog that croaks its name all day to "an admiring bog." If the frog stands for a "somebody," what does the bog stand for?

- Ⓐ the other somebodies
- Ⓑ the public; celebrity-worshippers
- Ⓒ all the nobodies
- Ⓓ an area of wet, spongy ground

10. By comparing a "somebody" to a frog that tells its name to a bog all day, Dickinson suggests that "somebodies"

- Ⓐ are self-important and self-promoting.
- Ⓑ are friendly and outgoing.
- Ⓒ have croaky voices, like frogs.
- Ⓓ are lonely and constantly seeking friendship.

Short-Answer Question

11. What do you think Dickinson is saying about fame or celebrity? What comment is she making about how the public responds to fame or celebrity? Explain, using details from the poem to support your answer.

Who’s the Monster?

Directions: Fill in each column with evidence from the play that supports the argument that he/it is responsible for the creature’s crimes. When you are done, consider the evidence in each column and decide who you think is *most* responsible. Use the evidence you identified to respond to the writing prompt on page 19 of *Scope*: “Who is really responsible for the creature’s crimes? Who is the real monster?”

	VICTOR FRANKENSTEIN	SOCIETY	THE CREATURE HIMSELF
text evidence showing his/its responsibility for the creature’s crimes			

PLAY: *Frankenstein* • SKILL: Reading Comprehension

Frankenstein Quiz

Directions: Read the play *Frankenstein* in this issue of *Scope*. Then answer the multiple-choice questions below.

1. In Scene 2, what is Victor's MAIN reason for abandoning the creature?

- (A) The creature is an evil monster.
- (B) The creature killed Victor's little brother.
- (C) The creature is horrible-looking.
- (D) The creature can't walk or talk.

2. Which of the following BEST describes how Victor changes during the course of the play?

- (A) He is cautious then becomes daring.
- (B) He is bold then becomes full of regret.
- (C) He is fearful then becomes disappointed.
- (D) He is excited then becomes carefree.

3. In Scene 2, when the creature first comes to life, the author uses _____ to create drama and tension.

- (A) foreshadowing
- (B) flashback
- (C) dialogue
- (D) sensory details

4. Read the following line from Scene 4:

"Just then, Victor spies the creature approaching at superhuman speed."

What does the Latin prefix *super* mean?

- (A) below
- (B) beyond
- (C) quickly
- (D) toward

5. Which event is the climax of the play?

- (A) the creature declaring his revenge
- (B) the creature jumping into the sea
- (C) Victor telling the captain to kill the creature
- (D) Elizabeth's murder

6. Which of the following is a theme of *Frankenstein*?

- (A) Revenge is sweet.
- (B) Dr. Frankenstein's creature was miserable.
- (C) Every living thing needs to be nurtured.
- (D) Misery leads to murder.

7. Some people might criticize Victor for refusing to create a companion for the creature. Those with the *opposite* opinion, though, might say

- (A) the creature vowed that he and his companion would leave the human world forever.
- (B) the creature would not have turned violent if he'd had a friend.
- (C) Victor was right not to bring another potentially dangerous monster into the world.
- (D) Victor was upset because he had hoped his creature would be beautiful.

8. By the end of the play, the creature

- (A) hates himself for the monster he's become.
- (B) wishes he had killed Victor.
- (C) escapes, likely to murder more people.
- (D) forgives himself for his evil deeds.

Directions: Answer the questions below on the back of this page or on another piece of paper.

9. There is one character who is kind to the creature.

Who is it? What does this imply about human behavior?

10. Victor Frankenstein's creature commits many horrible acts. Could these have been prevented?

If so, how? If not, why not?

Critical-Thinking Questions

Frankenstein

1. What is Victor's goal in creating the creature? In what ways does he succeed and fail?
2. The creature claims, "Only misery made me a fiend." What does he mean? Do you agree? Explain.
3. Mr. De Lacey says, "Most people are friendly—unless they are blinded by prejudice." What prejudice does the creature face? What does the play say about the effect of prejudice?
4. Why does the creature want a companion like himself? Do you agree with Victor's refusal to create one? Explain.
5. Was it justifiable for the creature to murder Victor's loved ones as a means of revenge? Explain.

Back to Basics: Literary Elements and Devices

Identifying the basic elements of a literary work can help you understand it better. Use this activity to help you understand the play *Frankenstein*. See *Scope's* "Glossary of Literary Terms" for definitions of the words that appear in bold.

Section 1: Characters

1. For the characters of Victor and the creature, and one character of your choice: (1) decide whether the character is **major** or **minor** and (2) briefly describe the character, including his or her appearance, personality, and background; (3) decide whether the character is **static** or **dynamic** and explain why.

A. VICTOR is a ☐ **major** ☐ **minor** (check one) character.

Description: _____

He is a ☐ **static** ☐ **dynamic** (check one) character. I think so because:

B. THE CREATURE is a ☐ **major** ☐ **minor** (check one) character.

Description: _____

He is a ☐ **static** ☐ **dynamic** (check one) character. I think so because:

C. is a ☐ **major** ☐ **minor** (check one) character.

Description: _____

He/She is a ☐ **static** ☐ **dynamic** (check one) character. I think so because:

2. Consider Mr. De Lacey. What is his purpose in the play? Why does the author include him?

3. The creature commits numerous horrible murders, but he is still a sympathetic character—that is, he is a character the reader cares about. How does the author create sympathy for the creature in the reader?

4. Consider the **characterization** of Victor, and give two examples of **indirect characterization** of Victor.

Section 2: Setting

5. Briefly describe the **setting**.

6. How many different locations are included in the play? _____

7. Many of the scenes take place in remote or isolated locations. List those scenes and locations.

Section 3: Imagery

8. Describe two examples of **imagery** in the play. State which sense each one appeals to and what you think the author was trying to communicate or accomplish through it.

Section 4: Tone and Mood

9. List at least two adjectives that describe the **tone** of the play.

Now explain how the author established that **tone**. Which words and details tell you how the author feels about the characters and the subject matter?

10. What is the **mood** of the play? Does it stay the same throughout the play, or does it change? Explain.

Now explain how the author established the **mood**. Which **imagery**, words, ideas, and aspects of the **setting** or **plot** caused you to feel the way you did?

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Section 5: Plot

11. Most of the play takes place in an extended **flashback**. In which scene does this flashback begin? In which scene does it end?

On whose past experiences does this extended **flashback** focus? _____

12. One of the scenes within the extended **flashback** is another flashback. Which scene is it? _____

On whose past experiences does this **flashback** focus?

13. Arrange these plot points chronologically. Write a number, 1–5, next to each event below to show the order in which the events occurred in time.

____ Victor meets the creature in the mountains outside Geneva.

____ Captain Robert Walton and his crew find Victor.

____ Justine is executed.

____ The creature meets Mr. De Lacey.

____ Victor and Elizabeth get married.

14. What is the **climax** of the play? How do you know?

15. What is the primary **external conflict** in the play?

16. Identify which two characters face **internal conflicts**; describe these conflicts.

Vocabulary: *Frankenstein*

Directions: Read the definitions and example sentences below. Then add two other words from the play.

1. **distraught (dih-STRAWT)** *adjective*; distracted or disturbed with doubt or painful feelings
example: Distraught over not making the football team, Mike missed most of what Mr. Berg said.
2. **fiend (feend)** *noun*; 1. an extremely wicked or cruel person; demon, devil, or monster;
2. a person enthusiastically devoted to something
example 1: I love Halloween for the scary, thrilling stories about fiends.
example 2: Sarah is a soccer fiend. She eats, sleeps, and breathes soccer!
3. **ghastly (GAST-lee)** *adjective*; horrible or shocking
example: Mona's costume was ghastly. It frightened me every time I looked at her.
4. **perplexed (per-PLEKST)** *adjective*; confused or puzzled
example: I am perplexed as to why Cameron did not return my text last night.
5. **spasm (SPAZ-uhm)** *noun*; 1. a sudden uncontrolled contracting of muscles; 2. a sudden and brief spell of great energy, activity, or feeling
example 1: Mr. Laurence's back spasm caused him a great deal of pain.
example 2: Erin had a spasm of creativity and decided to paint her dresser with bright colors.
6. **vile (vahyl)** *adjective*; 1. evil or immoral; 2. disgustingly or utterly bad
example 1: "It was a most vile crime," Jed began. "The villagers were shocked."
example 2: The vile weather created the perfect atmosphere for our Halloween storytelling party.
7. **wretch (rech)** *noun*; 1. a miserable, unhappy person; 2. mean or evil person
example 1: "Oh, you poor wretch," my mom said sarcastically when I complained about having to walk our dog before going out with my friends.
example 2: "Beware of the wretch in the house on the hill," said Brian. "She's a witch!"

8. _____ (_____) _____ ; _____

example: _____

9. _____ (_____) _____ ; _____

example: _____

PLAY: *Frankenstein* • SKILL: Vocabulary Acquisition, page 2 of 2

Vocabulary Practice: *Frankenstein*

Directions: For each pair of words below, write **S** if the words are synonyms (have the same meaning) or **A** if the words are antonyms (have opposite meanings).

- | | | |
|---------------|-----------|-------|
| 1. perplexed | baffled | _____ |
| 2. vile | appalling | _____ |
| 3. distraught | calm | _____ |
| 4. wretch | villain | _____ |
| 5. ghastly | dreadful | _____ |
| 6. fiend | angel | _____ |

Directions: In each row of words, place an **X** on the word that does not belong.

- | | | | | |
|-----|------------|----------|------------|-----------|
| 7. | delightful | pleasant | enchancing | ghastly |
| 8. | attack | spasm | calm | fit |
| 9. | perplexed | resolved | confused | mystified |
| 10. | friend | savage | fiend | monster |

Directions: Write two sentences. In each, **use at least one noun and one adjective** from the list of vocabulary words on page 1 of this activity (including the words you chose).

11. _____

12. _____

Write an Argument Essay

Directions: Read "Should We Bring Back the Woolly Mammoth?" on pages 20-21 of the October 22, 2012, issue of *Scope*. Fill in the chart on page 21. Then follow the steps below to write an essay explaining your opinion on whether or not scientists should clone an extinct animal.

STEP 1: DECIDE WHAT YOU THINK

Should we bring back the woolly mammoth? Consider what you read in the article as well as your own experiences. **Check the box next to the point of view you will support in your essay, or write your own opinion in the space provided.**

☐ Yes! That. Would. Be. So. Cool.

☐ No! Frankenstein, much?

☐ _____

STEP 2: FIND YOUR SUPPORT

Which of the items that you wrote in the "Yes" and "No" columns on page 21 support your opinion? What are other points that support your opinion? List three to five supporting items here:

STEP 3: ACKNOWLEDGE THE OTHER SIDE

If you think scientists should clone a woolly mammoth, summarize the reasons why some people disagree. If you believe it's a bad idea for an extinct animal to be cloned, summarize the reasons that some people think scientists should go for it.

STEP 4: CRAFT YOUR THESIS

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

Your thesis: _____

STEP 5: WRITE YOUR HOOK

The very 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 an anecdote (a very short true story), a fact, a quote, or a rhetorical question (a question to which you don't expect an answer). Here are three ideas for hooks that could work for this topic. **Choose one of the ideas below, or use your own idea, and write a hook on the lines provided (1-3 sentences).**

- 1. ANECDOTE:** Describe positive or negative results of the cloning of other types of animals.
- 2. 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. RHETORICAL QUESTION:** Ask readers if they think it's a good idea for scientists to experiment with nature in this way. Just because they *can* do it, does that mean they *should*?

Your hook: _____

STEP 6: SUMMARIZE THE ISSUE

Let readers know a little about the issue you will be writing about. This is not your point of view; it's a very brief summary of the issue—in this case, the controversy over cloning a woolly mammoth.

Your summary of the issue: _____

STEP 7: START WRITING

Now that you have the key ingredients for your essay, you are ready to start writing. On the next page, you'll find guidelines for how to organize your ingredients, as well as hints about what else you'll need to add.

Directions: Follow the guidelines below to write a strong essay on whether scientists should clone a woolly mammoth. You will use what you wrote on the first two pages of this activity.

INTRODUCTION

Open with your hook from Step 5.



Write a transition sentence that relates your hook to the question of cloning a woolly mammoth.
(See *Scope's* handout "Great Transitions" for some ways to link your ideas.)



Write your summary of the issue from Step 6.



Finish with your thesis from Step 4.

BODY PARAGRAPH(S)

Here's where you write your supporting points from Step 2. For each one, write 1-3 sentences that provide additional details. You can put your supporting points and detail sentences together in one paragraph, or you can break them into three paragraphs. It depends on how much you want to write about each point. Order your supporting points from weakest to strongest. Readers tend to remember best the details that are presented last.

ACKNOWLEDGE THE OTHER SIDE

Now it's time to recognize the other side of the argument. Use what you wrote in Step 3. Then explain why you think the opposing point of view is wrong.

CONCLUSION

Use 2-3 sentences to remind your readers of your main points.



Finish with a strong final sentence. Looking for an idea? Try referring to your hook, finding a quote, or inspiring your readers.

READ AND REVISE

Use *Scope's* "Argument-Essay Checklist" to evaluate and edit what you have written. Make any necessary changes and write a second draft.

THE LAZY EDITOR: "Why Is That Guy in the Trash?" • SKILL: Correct Placement of Modifiers

Master Your Modifiers

A *modifier* is a word or group of words that modifies, or describes, another word or group of words in a sentence. A modifier should always appear next to the word or words it modifies. If you misplace a modifier, it can completely change the intended meaning of the sentence. For example:

Incorrect: Covered in butter and jelly, Eva took bites of her bagel.

The modifier "covered in butter and jelly" is placed so that it modifies Eva. But was Eva covered in butter and jelly? Of course not! The bagel was.

Correct Option 1: Eva took bites of her bagel, which was covered in butter and jelly.

Correct Option 2: Eva took bites of her butter-and-jelly-covered bagel.

Directions: Underline the misplaced modifier in each sentence. Then rewrite the sentence so that it is correct. You may need to add words or commas to some sentences. We started the first few sentences for you.

1. Sarah told me about her vacation in algebra class.

Correct: In algebra class, Sarah told me about her vacation.

2. Having spent all his money at the pizza place, Frankie's wallet was empty.

Correct: _____

3. We saw a movie about alien monkeys at the mall.

Correct: _____

4. The tap dancers rehearsed with the top hats on their heads they got yesterday.

Correct: _____

5. Marissa reached eagerly for the cupcake, a fan of anything chocolate.

Correct: _____

6. I read that a famous Dutch painting was stolen in the newspaper.

Correct: _____

7. Stained with spaghetti sauce, Karina put her white shirt in the laundry basket.

Correct: _____

8. Topped with 12 blazing candles, Mr. Kaplan carried Rachel's birthday cake into the dining room.

Correct: _____

THE LAZY EDITOR: "Why Is That Guy in the Trash?" • SKILL: Sentence Variation

Vary Your Sentences

When every sentence in a paragraph is the same length, the reader gets bored. When every sentence in a paragraph starts with the same words, the reader gets bored. When every sentence in a paragraph has the same rhythm, the reader gets bored. When every sentence . . . well, you get the point. To add some pizzazz to your writing, vary your sentence structure!

Here are four ways to add variety to your sentences:

1. Add an adverb to the beginning of a sentence:

Maribel tiptoed into the dining room.

Stealthily, Maribel tiptoed into the dining room.

2. Move a prepositional phrase to the beginning of a sentence:

Mrs. Abernathy takes a yoga class at the beginning of the week.

At the beginning of the week, Mrs. Abernathy takes a yoga class.

3. Link two sentences to form a compound sentence:

My little brother didn't start talking until he was almost 3. Now he won't stop!

My little brother didn't start talking until he was almost 3, but now he won't stop!

4. Combine two or more sentences by placing a clause in the middle of one of the sentences:

Zhu Li's grandmother is coming for a visit. She lives in Beijing.

Zhu Li's grandmother, who lives in Beijing, is coming for a visit.

Directions: Rewrite the paragraph below so that the sentences vary in length, opening words, and rhythm. Use the tips in the box above to help you.

We went to the beach last weekend. We brought a lot of stuff. We brought beach chairs. We brought towels. We brought snacks. We brought beach balls. We brought Frisbees. My mom put sunscreen all over us. My mom said that it's important to protect our skin. My mom used the kind of sunscreen that doesn't blend into your skin. The sunscreen stayed white. We all felt like dorks. We had a lot of fun anyway.

Comma Sense

Good writers use commas. Here are a few rules to help you use commas correctly:

1. **Use a comma before a conjunction (*and, but, for, nor, or, so, yet*) to join two independent clauses.**

Example: I wanted to buy the game, but I forgot to bring my gift card.

2. **Use a comma after an introductory element.**

Example: When I hit the home run, I felt a great sense of accomplishment.

3. **Use commas to separate items in a series of three or more things.**

Example: I brought my favorite snacks to the party: chocolate chip cookies, popcorn, and raisins.

4. **Use a pair of commas in the middle of a sentence to set off words or phrases that are not essential elements of the sentence.**

Example: The flute, which is my favorite instrument, has the most harmonious sound.

Directions: Add the missing commas to the sentences below.

1. Pasco our tour guide helped the group to better understand the plants in the rainforest.
2. After I spend a week in England I am going to travel to Scotland for two weeks.
3. I could hardly wait to get to the park which is about an hour away and start riding roller coasters!
4. Before hiking the trail I need to get the proper shoes an appropriate hat and a cold bottle of water.

Directions: Read each pair of sentences below. Place an **X** in front of the one in which the commas are used correctly.

5. ____ On vacation, Sam and I dove into 12-foot waves, rode scooters through town, and ate gallons of chocolate ice cream.
____ On vacation Sam, and I dove into 12-foot waves, rode scooters, through town, and ate gallons of chocolate ice cream.
6. ____ I took, Jacks, the golden retriever with endless energy for a long run through Washington Park.
____ I took Jacks, the golden retriever with endless energy, for a long run through Washington Park.
7. ____ If you love suspenseful books, then read, the Hunger Games trilogy: *The Hunger Games* *Catching Fire* and *Mockingjay*.
____ If you love suspenseful books, then read the Hunger Games trilogy: *The Hunger Games*, *Catching Fire*, and *Mockingjay*.
8. ____ The pool which is open all week is always crowded in the afternoon.
____ The pool, which is open all week, is always crowded in the afternoon.

Directions: Write one sentence as an example for each comma rule below. Refer to the rules and example sentences at the beginning of this activity to help you.

9. Rule: Place a comma before a conjunction to join two independent clauses.

10. Rule: Use a comma after an introductory element.

11. Rule: Use commas to separate items in a series of three or more things.

12. Rule: Use a pair of commas in the middle of a sentence to set off words or phrases that are not essential elements of the sentence.

THE LAZY EDITOR: “Why Is That Guy in the Trash?” • SKILL: Word Variation

Vary Your Vocabulary

When you encounter the same word over and over again in a paragraph, you start to lose interest, right? Word variation can really spice up your writing. Consider the following paragraph:

I had a **great** time with my family on Saturday. My dad made us a **great** breakfast of blueberry pancakes. Then we all went to the park. The weather was **great**, and our dog, Robert, had a **great** time playing fetch. That afternoon, we went to see a movie. My mom didn’t really like it, but I thought it was **great**! For supper, we ordered pizza from Famiglio’s. Their pizza is **great**!

The word *great* appears in that paragraph six times! That’s not so great. Here are two things you can do to make the paragraph more interesting:

1. Look for places where you can be more specific. For example, was the breakfast Dad made enormous, delicious, your favorite? Was the weather warm and sunny? Clear and brisk? Was the movie exciting, funny, sad?
2. Use a thesaurus to find words that have the same or a similar meaning as *great*, and replace the *greats* with those words. NOTE: A thesaurus is a great tool to use to help you find words to replace *great*. Just remember that the thesaurus usually provides words that have *similar* meanings—not necessarily the *same* meanings, so be sure to look up the meanings of unfamiliar words.

Here’s an example of how the paragraph above could be improved:

I had a **wonderful** time with my family on Saturday. My dad made us a **delicious** breakfast of blueberry pancakes. Then we all went to the park. The weather was **sunny and warm**, and our dog, Robert, had a **fabulous** time playing fetch. That afternoon, we went to see a movie. My mom didn’t really like it, but I thought it was **hilarious**! For supper, we ordered pizza from Famiglio’s. Their pizza is **the best in town**!

Directions: Read the paragraph below. Then rewrite it, looking for places where you can be more specific or substitute other words for any form of *walk*.

Greg had **walked** past the old abandoned house many times, but he had never been brave enough to **walk** in. Today, he summoned his courage and **walked** up the rickety front steps. He had barely put his hand on the door when it swung open. Greg **walked** in. It was very dark, and everything was covered in a thick layer of dust—so thick that Greg left footprints in it as he **walked** around. He decided to **walk** up the stairs. About halfway up, he thought he heard someone **walking** behind him. He spun around. No one was there. Nevertheless, Greg decided it was time to go. He **walked** quickly down the stairs, out the front door, and all the way home.

THE LAZY EDITOR: "Why Is That Guy in the Trash?" • SKILL: Avoiding Redundancy

The Worksheet on Redundancy Worksheet

To keep your writing clear and effective, it is important to avoid *redundancy*, or unnecessary repetition. (Just check out the title of this worksheet!) For example:

Incorrect: In my opinion, I think the Cardinals are the best team.

Correct Option 1: In my opinion, the Cardinals are the best team.

Correct Option 2: I think the Cardinals are the best team.

In the first sentence, *In my opinion* and *I think* mean the same thing. It is not necessary to use both.

Directions: Rewrite the following sentences so that they are no longer redundant.

1. Shayur's alarm was set for 7 a.m. in the morning.

2. The burglar returned back to the scene of the crime.

3. At the end of the concert, the crowd rose to its feet and gave the musicians a standing ovation.

4. We all need to cooperate together, or we will never make any progress.

5. For most people, riding in a hot-air balloon is a unique, once-in-a-lifetime opportunity.

6. The troops advanced forward toward the village.

7. Have you ever at any time spilled cranberry juice on a white carpet?

8. Many famous celebrities attended the Grammy Awards.

9. Mrs. O'Connor asked Tanya to circulate the sign-up sheet around to all the students in the classroom.

FICTION: "Following Boo" • SKILL: Reading Comprehension

"Following Boo" Quiz

Directions: Read the short story "Following Boo" in this issue of *Scope*. Then answer the multiple-choice questions below.

1. Read the following passage from the story:

"He's mine," Maggie said. "I'm naming him Boo." Boo was Maggie's nickname for Grandpa Lou. Suddenly, I felt like a thunderstorm was brewing in my stomach.

What does Nate mean by the underlined phrase?

- (A) Nate's dinner had upset his stomach.
- (B) Nate felt the approaching storm in his gut.
- (C) Nate was having an emotional reaction thinking about his grandpa.
- (D) Nate was mad at Maggie for naming the dog.

2. Consider this line: "Spanish moss hung in long silver tendrils from the trees." The moss is described as hanging in tendrils because of its

- (A) smell.
- (B) shape.
- (C) weight.
- (D) sound.

3. Vinc is a form of the Latin root *vincere*, which means to conquer. What does *invincible* mean?

- (A) easily overthrown
- (B) bossy
- (C) unbeatable
- (D) peaceful

4. You can infer from "The Fountain of Youth: Fact or Fiction?" that Bobbie Pyron set her story in St. Augustine because

- (A) that is where Ponce de León was shot.
- (B) Spanish moss can be found there.
- (C) Ponce de León's Fountain of Youth is supposedly located there.
- (D) many eternal-life folktales originate there.

5. Nate's character is revealed mostly

- (A) by his thoughts.
- (B) by what others say about him.
- (C) by his physical characteristics.
- (D) by his conversations with Maggie.

6. Which line tells the reader that "Following Boo" is fantasy?

- (A) "On the other side of the park, something had wandered out of the misty shadows."
- (B) "Boo pushed through a thick bunch of palmettos and wagged his tail."
- (C) "The thought of looking for Boo at night filled me with dread."
- (D) "The skin on my feet was completely healed—new as a baby's skin."

7. What can you infer happens after the last line of the story?

- (A) Nate returns Boo to Boo's home in the forest.
- (B) Nate and his family take Boo to their home in Maryland.
- (C) Nate takes Boo home to the healing spring.
- (D) Nate's family moves to St. Augustine.

8. Two ideas MOST strongly associated with this story are

- (A) exploration and failure.
- (B) loss and acceptance.
- (C) eternity and power.
- (D) friendship and ownership.

Directions: Answer the questions below on the back of this page or on another piece of paper.

9. How did Grandpa Lou's last words influence Nate's decision about keeping Boo? Use details from the story to support your answer.

10. Consider these lines from a poem by Sir Alfred Lord Tennyson: "Tis better to have loved and lost / Than never to have loved at all. What does Tennyson mean? Would Nate agree?

Critical-Thinking Questions

"Following Boo"

1. For most of the story, how does Nate feel about his grandpa's death? What in the story tells you this?
2. What mood does the author create through her description of the campground, the forest, and the old resort? Explain, using details from the story to support your answer.
3. What causes Nate to conclude that Boo has found the Fountain of Youth?
4. How has Nate changed by the end of the story? What causes him to change?
5. What do you think Nate would say to Ponce de León?

Back to Basics: Literary Elements and Devices

Identifying the basic elements of a literary work can help you understand it better. Use this activity to help you understand "Following Boo." See *Scope's* "Glossary of Literary Terms" for definitions of the words that appear in bold.

Section 1: Characters

1. For the characters of Nate and Boo and one character of your choice: (1) decide whether the character is **major** or **minor**; (2) briefly describe the character, including his or her appearance, personality, and background; and (3) decide whether the character is **static** or **dynamic** and explain why.

A. NATE is a ☐ **major** ☐ **minor** (check one) character.

Description: _____

He is a ☐ **static** ☐ **dynamic** (check one) character. I think so because _____

B. BOO is a ☐ **major** ☐ **minor** (check one) character.

Description: _____

He is a ☐ **static** ☐ **dynamic** (check one) character. I think so because _____

C. is a ☐ **major** ☐ **minor** (check one) character.

Description: _____

He/She is a ☐ **static** ☐ **dynamic** (check one) character. I think so because _____

2. Consider Nate's Grandpa Lou. How does he influence what happens in the story?

3. Consider the veterinarian. What is her purpose in the story?

4. Give two examples of **indirect characterization** of Nate.

5. Give two examples of **indirect characterization** of Nate's mom.

Section 2: Setting

6. Where and when does the story take place?

7. Which aspect of the location plays the most significant role in the plot? Explain.

Section 3: Point of View

8. From which **point of view** is "Following Boo" told? Check one:

- ☐ first-person ☐ third-person limited ☐ third-person omniscient

How do you know? Support your answer with evidence from the story.

Section 4: Tone and Mood

9. List at least two adjectives that describe the **tone** of the story.

Explain how the author established that **tone**. Which words and details tell you how the author feels about the characters and the subject matter?

10. What is the **mood** of the story? Does it stay the same throughout the story, or does it change? Explain.

Explain how the author established the **mood**. Which **imagery**, words, ideas, and aspects of the **setting** or **plot** caused you to feel the way you did?

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Section 5: Plot

3 CLIMAX: Describe the moment when the problem reaches its greatest intensity. What happens that makes this a turning point?

2 RISING ACTION: What happens that causes the situation to escalate, or intensify?

4 FALLING ACTION: What is the solution to the problem? How is it carried out?

1 OPENING: What is the main problem?

5 RESOLUTION: What is the ultimate outcome?

You Write It

Turning an Interview Into an Article

Directions: Follow the steps below to turn our interview with Kolbey Watford into an article.

1 The headline “This Is What I’m Meant To Do” tells you the main idea of the interview—and what the main idea of your article should be. **Write the main idea, in your own words, as a complete sentence.**

2 Rewrite each question-and-answer pair as one paragraph. Your paragraphs should be written from the third-person point of view (using *he*, *she*, or *they* to refer to people—never *I* or *we*). You should paraphrase, or rewrite in your own words, what Kolbey says. We did the first paragraph for you. (The first paragraph should include important information from the photo caption as well.)

Paragraph 1: Kolbey Watford, a 17-year-old from Andrews, South Carolina, is a volunteer firefighter. Kolbey trained in a fire and EMS class. Now he fights fires with his dad, who has been a volunteer firefighter for a long time.

Paragraph 2: _____

Paragraph 3: _____

Paragraph 4: _____

Paragraph 5: _____

Paragraph 6: _____

Paragraph 7: _____

Paragraph 8: _____

Paragraph 9: _____

Paragraph 10: _____

3 Choose two sentences from what Kolbey said in the interview to use as direct quotes in your article.
A direct quote is another person’s exact words.

Direct Quote 1: _____

Direct Quote 2: _____

Note that when you include direct quotes in your article, you must put them in quotation marks, and you must make clear who is saying them. Here are three examples of how to do that:

1. “When I was little,” Kolbey remembers, “I thought, ‘I want to be like my daddy.’”
2. “Until I’m 18, I’m required by law to stay outside of burning buildings,” Kolbey says.
3. Being a firefighter, according to Kolbey, “takes strength, focus, and endurance.”

4 Pick out the information that you find most interesting in the interview. You might choose, for example, Kolbey’s description of the training exercise inside a burning building.

The information I find most interesting is:

5 Now it’s time to put it all together. Write your article on a separate sheet of paper or type it up, following the guidelines below.

Opening Paragraph:

- Use your first sentence to grab the reader’s attention. You can do this by stating something that is surprising, interesting, or moving. *Hint:* What did you write in Step 4?
- Be sure to let readers know what the article is going to be about. In other words, state the main idea of the article.

Body Paragraphs:

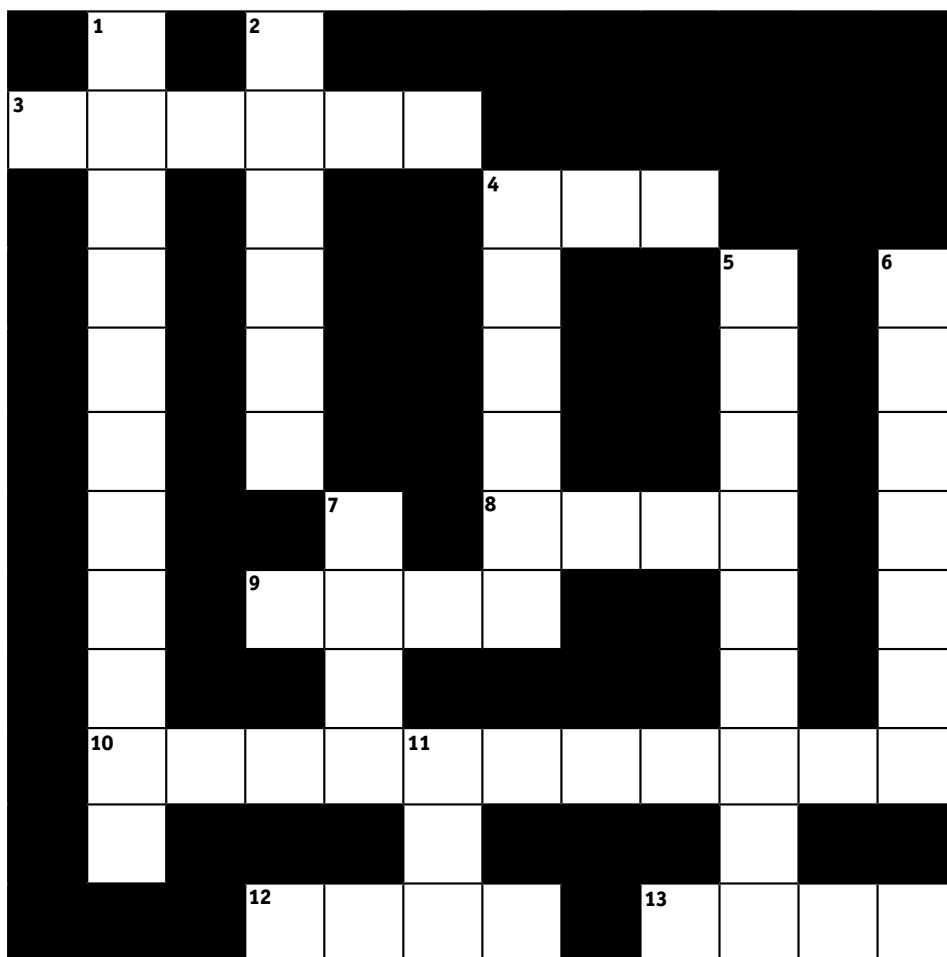
- Your paragraphs should flow smoothly from one to the next. You may need to write transition sentences at the beginning of some paragraphs.
- Don’t forget to include the direct quotes that you chose in Step 3.

Conclusion:

- Wrap it all up. End your article with a strong sentence that will give your readers something to think about. One option is to end with a quote. Another is to refer to your hook from the opening paragraph.

Scope Crossword Puzzle

Directions: Use the October 22, 2012, issue of *Scope* to help you complete the crossword.



ACROSS

3. Frankenstein's creature felt ____, as do some closely scrutinized stars.
4. the kind of class Kolbey Watford took before becoming a firefighter (acronym)
8. the sequence of events in a story like "Following Boo"

9. The magazine photo Michaela kept with her was a symbol of ____.
10. The new anti-paparazzi law protects ____ from dangerous situations.
12. This kind of waste takes up more landfill space than any other.
13. Most now believe that the Fountain of Youth is a ____.

DOWN

1. Charles ____ founded the Children's Aid Society. (two words)
2. Victor was on the verge of creating a ____ companion for the creature.
4. The orphan train program was based on a program in ____.

5. A cloned woolly mammoth would have to spend its entire life in ____.
6. supervisors on the orphan trains
7. Is it better for Boo to have ____ and affection in his life than to live forever?
11. Maggie's nickname for Grandpa Lou