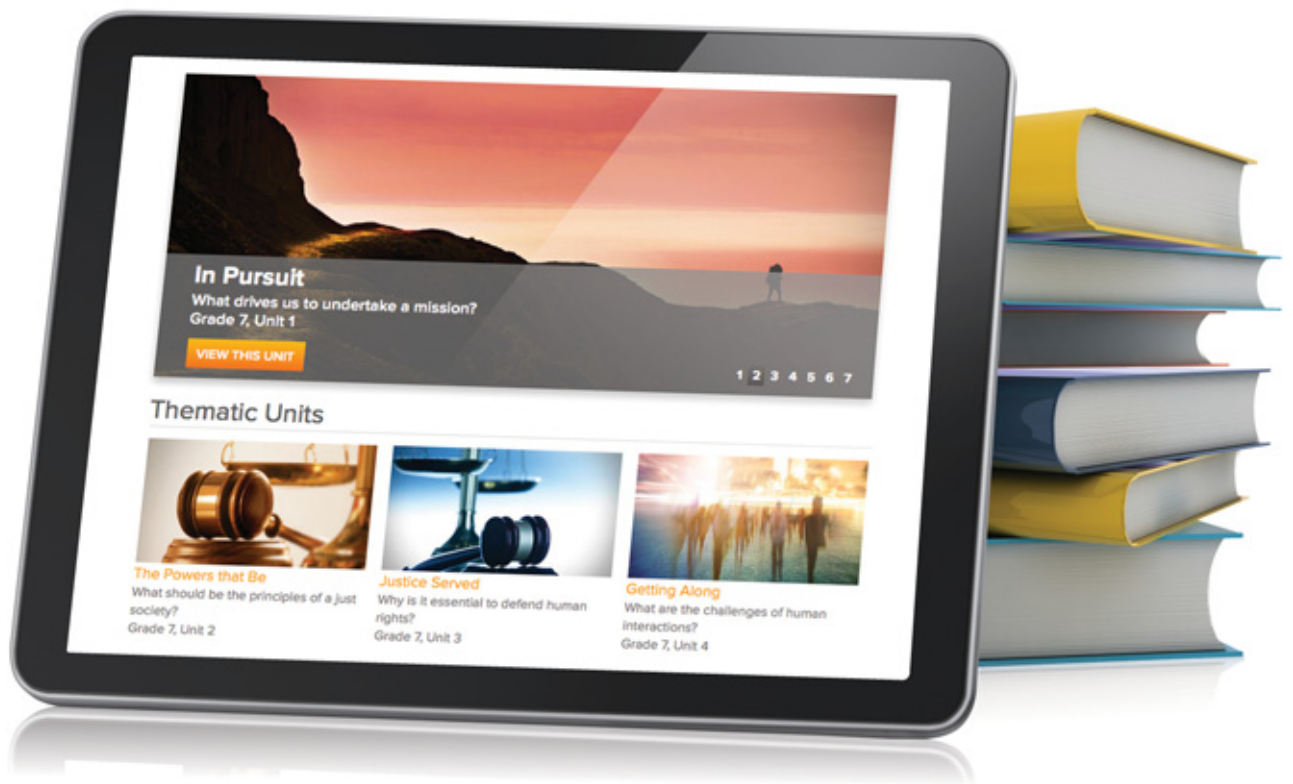




Reading & Writing Companion



GRADE 7 UNITS

In Pursuit • The Powers that Be
Justice Served • Getting Along

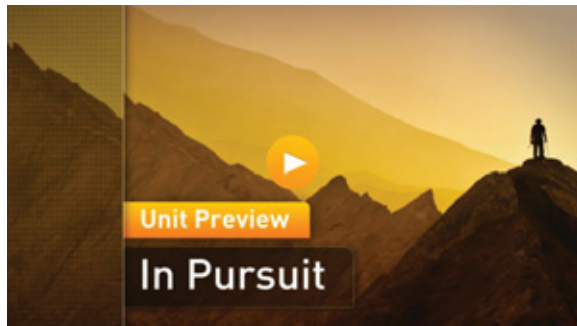


Reading & Writing Companion

GRADE 7 UNITS

In Pursuit • The Powers that Be
Justice Served • Getting Along

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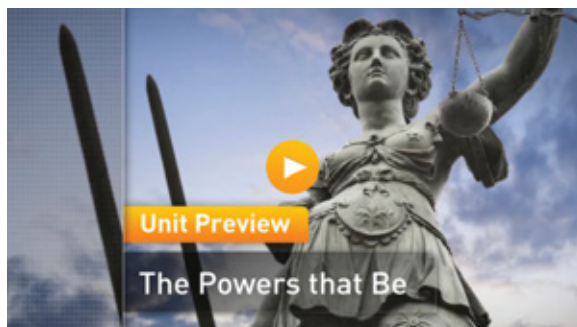


In Pursuit

What drives us to undertake a mission?

UNIT 1

1

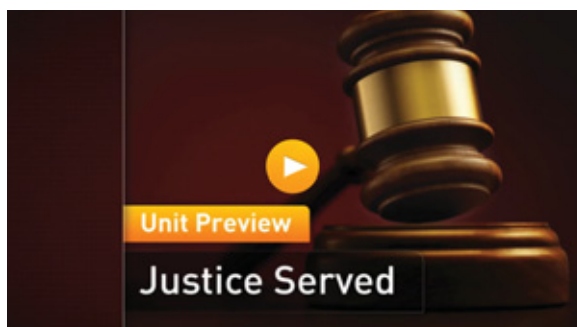


The Powers that Be

What should be the principles of a just society?

UNIT 2

133



Justice Served

Why is it essential to defend human rights?

UNIT 3

253




Getting Along

What are the challenges of human interactions?

UNIT 4

379





STUDENT GUIDE

GETTING STARTED

Welcome to the StudySync Reading and Writing Companion! In this booklet, you will find a collection of readings based on the theme of the unit you are studying. As you work through the readings, you will be asked to answer questions and perform a variety of tasks designed to help you closely analyze and understand each text selection. Read on for an explanation of each section of this booklet.



CORE ELA TEXTS

In each Core ELA Unit you will read texts and text excerpts that share a common theme, despite their different genres, time periods, and authors. Each reading encourages a closer look with questions and a short writing assignment.

1 INTRODUCTION

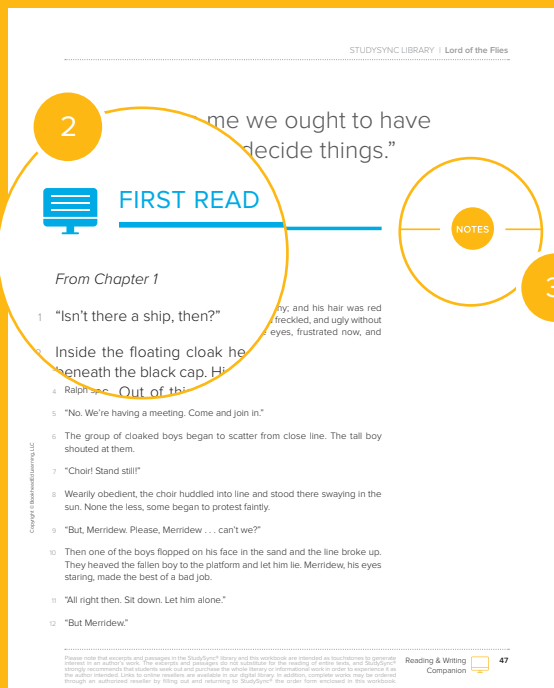
An Introduction to each text provides historical context for your reading as well as information about the author. You will also learn about the genre of the excerpt and the year in which it was written.

2 FIRST READ

During your first reading of each excerpt, you should just try to get a general idea of the content and message of the reading. Don't worry if there are parts you don't understand or words that are unfamiliar to you. You'll have an opportunity later to dive deeper into the text.

3 NOTES

Many times, while working through the activities after each text, you will be asked to **annotate** or **make annotations** about what you are reading. This means that you should highlight or underline words in the text and use the "Notes" column to make comments or jot down any questions you may have. You may also want to note any unfamiliar vocabulary words here.



4

5

After you have completed the First Read, you will then be asked to go back and read the excerpt more closely and critically. Before you begin your Close Read, you should read through the Focus Questions to get an idea of the concepts you will want to focus on during your second reading. You should work through the Focus Questions by making annotations, highlighting important concepts, and writing notes or questions in the “Notes” column. Depending on instructions from your teacher, you may need to respond online or use a separate piece of paper to start expanding on your thoughts and ideas.

6

68 "Come on," said Jack presently, "we're explorers."

Excerpted from *Lord of the Flies* by William Golding, published by The Berkley Publishing Group.

MA-C005, CA13.5, CA13.5h, CA13.5h, CA13.5h, CA13.5h

4

- 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Reading & Writing ☐ 5

5



2. Analyze **do his words and** a novel excerpt. How do the boys' actions, as well as the narrator's descriptions, reveal aspects of

Think about the relationship between the characters of Ralph and Piggy as revealed in this excerpt. How does Jack Merridew affect this relationship? Use your understanding of character and theme to examine the relationship between Ralph and Piggy and what it might suggest about the rules and challenges of friendship.

Think about the relationship between the characters of Ralph and Piggy as revealed in this excerpt. How does Jack Merridew affect this relationship? Use your understanding of character and theme to examine the relationship between Ralph and Piggy and what it might suggest about the rules and challenges of friendship.

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- 6

Think about the relationship between Jack and Ralph as revealed in this excerpt. How does Jack Meridew affect your understanding of character and theme to examine the relationship between the challenges of friendship.

Think about the relationship between Jack and Ralph as revealed in this excerpt. How does Jack Meridew affect your understanding of character and theme to examine the relationship between the challenges of friendship.

the following reasons: (1) the lack of a



STUDYSYNCE
REREAD

The Other Side uses a narrative technique called flashback. In flashback, the narrator describes a past event as if it were happening again. The narrator uses a flashback to provide details about the past.	
The sun took its place in the sky as it had countless times before, our neighborhood slowly came alive.	Details
Now her eyes were begging for help to understand.	
Something had woken me and I knew that there was no going back to who I had been.	
I didn't mention that part when I told Alexandria before.	
"What aren't you telling me?" she frowned.	

First, the narrator describes the present.	Then, the narrator describes the flashback.	Finally, the narrator describes the present again.
I glanced at my sister, Alexandria, swaying under the sycamore tree in our backyard.		

LIBRARY | Sobeknefru
STUDY
MEANINGFUL INTERACTIONS

- When was Sobeknefru born?
- For how long did Sobeknefru rule Egypt?
- He ruled Egypt ...
- Who was the pharaoh directly before Sobeknefru?
- The pharaoh directly before Sobeknefru was ...
- For how long did Sobeknefru rule Egypt?
- She ruled ...
- When was Amenemhet III's temple finished?
- It was finished ...
- When did the 12th Dynasty end?
- It ended ...

SELF-ASSESSMENT RUBRIC

	3 I did this a lot	2 I did this a little bit	1 I did not do this
I took an active part with my group in doing assigned tasks.			
I contributed to my group's discussion.			
I understood assigned tasks.			
I helped my group members understand assigned tasks.			
I participated effectively to identify important information.			
I used the sentence frames to express my ideas.			

viii  Reading & Writing
Companion



EXTENDED WRITING PROJECT

The Extended Writing Project is your opportunity to explore the theme of each unit in a longer written work. You will draw information from your readings, research, and own life experiences to complete the assignment.

1 WRITING PROJECT

After you have read all of the unit text selections, you will move on to a writing project. Each project will guide you through the process of writing an argumentative, narrative, informative, or literary analysis essay. Student models and graphic organizers will provide guidance and help you organize your thoughts as you plan and write your essay. Throughout the project, you will also study and work on specific writing skills to help you develop different portions of your writing.

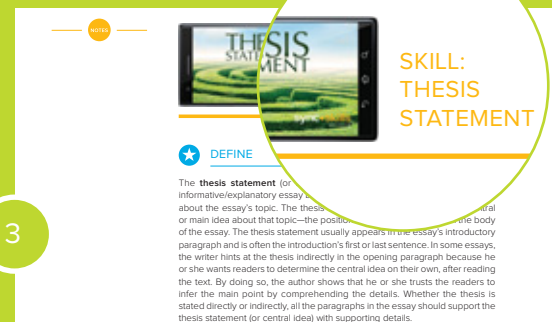
2 WRITING PROCESS STEPS

There are five steps in the writing process: **Prewrite, Plan, Draft, Revise, and Edit, Proofread, and Publish.** During each step, you will form and shape your writing project so that you can effectively express your ideas. Lessons focus on one step at a time, and you will have the chance to receive feedback from your peers and teacher.

3 WRITING SKILLS

Each Writing Skill lesson focuses on a specific strategy or technique that you will use during your writing project. The lessons begin by analyzing a student model or mentor text, and give you a chance to learn and practice the skill on its own. Then, you will have the opportunity to apply each new skill to improve the writing in your own project.

EXTENDED
WRITING
PROJECT





Reading & Writing Companion



What drives us to undertake a mission?

In Pursuit

In Pursuit



TEXTS

4	Barrio Boy NON-FICTION Ernesto Galarza
10	The Other Side of the Sky NON-FICTION Farah Ahmed and Tanim Ansary
16	The Song of Wandering Aengus POETRY William Butler Yeats
20	The Hobbit FICTION J.R.R. Tolkien
26	Call of the Klondike: A True Gold Rush Adventure NON-FICTION David Meissner and Kim Richardson
31	The King of Mazy May FICTION Jack London
40	The Cremation of Sam McGee POETRY Robert W. Service
45	New Directions NON-FICTION Maya Angelou
50	Travels With Charley NON-FICTION John Steinbeck



55	Apollo 13: Mission Highlights NON-FICTION NASA Kennedy Space Center
61	Rikki-Tikki-Tavi FICTION Rudyard Kipling
76	The Call of the Wild FICTION Jack London



ENGLISH LANGUAGE DEVELOPMENT TEXTS

81	Ready for Marcos FICTION
89	A World Away FICTION



EXTENDED WRITING PROJECT

98	Extended Writing Project: Informative/Explanatory Writing
102	Extended Writing Project: Prewrite
104	SKILL: Thesis Statement
106	SKILL: Organize Informative Writing
109	SKILL: Supporting Details
112	Extended Writing Project: Plan
114	SKILL: Introductions
116	SKILL: Body Paragraphs and Transitions
122	SKILL: Conclusions
124	Extended Writing Project: Draft
126	Extended Writing Project: Revise
128	SKILL: Sources and Citations
131	Extended Writing Project: Edit, Proofread, and Publish

541

Text Fulfillment
through
StudySync





TRAVELS WITH CHARLEY

NON-FICTION

John Steinbeck
1962

INTRODUCTION

studysync^{tv}

In 1960, author John Steinbeck set out on a long road trip with his poodle, Charley, in order to reacquaint himself with the land and people he wrote about. In this excerpt from his Pulitzer Prize winning book about the experience, he shares various observations.

“For how can one know color in perpetual green?”



FIRST READ

NOTES

- 1 I soon discovered that if a wayfaring stranger wishes to eavesdrop on a local population, the places for him to slip in and hold his peace are bars and churches. But some New England towns don't have bars, and church is only on Sunday. A good **alternative** is the roadside restaurant where men gather for breakfast before going to work or going hunting. To find these places inhabited one must get up very early. And there is a drawback even to this. Early-rising men not only do not talk much to strangers, they barely talk to one another. Breakfast conversation is limited to a series of laconic grunts. The natural New England taciturnity reaches its glorious perfection at breakfast.
- 2 I fed Charley, gave him a limited **promenade**, and hit the road. An icy mist covered the hills and froze on my windshield. I am not normally a breakfast eater, but here I had to be or I wouldn't see anybody unless I stopped for gas. At the first lighted roadside restaurant I pulled in and took my seat at a counter. The customers were folded over their coffee cups like ferns. A normal conversation is as follows:
- 3 WAITRESS: “Same?”
- 4 CUSTOMER: “Yep.”
- 5 WAITRESS: “Cold enough for you?”
- 6 CUSTOMER: “Yep.”
- 7 WAITRESS: “Refill?”
- 8 CUSTOMER: “Yep.”
- 9 This is a really talkative customer. Some reduce it to “Burp” and others do not answer at all. An early morning waitress in New England leads a lonely life,



but I soon learned that if I tried to **inject** life and gaiety into her job with a blithe remark she dropped her eyes and answered “Yep” or “Umph.” Still, I did feel that there was some kind of communication, but I can’t say what it was.

- 10 The best of learning came on the morning radio, which I learned to love. Every town of a few thousand people has its station, and it takes the place of the old local newspaper. Bargains and trades are announced, social doings, prices of commodities, messages. The records played are the same all over the country. If “Teen-Age Angel” is top of the list in Maine, it is top of the list in Montana. In the course of a day you may hear “Teen-Age Angel” thirty or forty times. But in addition to local news and **chronicles**, some foreign advertising creeps in. As I went farther and farther north and it got colder I was aware of more and more advertising for Florida real estate and, with the approach of the long and bitter winter, I could see why Florida is a golden word. As I went along I found that more and more people lusted toward Florida and that thousands had moved there and more thousands wanted to and would. The advertising, with a side look at Federal Communications, made few claims except for the fact that the land they were selling was in Florida. Some of them went out on a limb and promised that it was above tide level. But that didn’t matter; the very name Florida carried the message of warmth and ease and comfort. It was irresistible.
- 11 I’ve lived in good climate, and it bores the hell out of me. I like weather rather than climate. In Cuernavaca, Mexico, where I once lived, and where the climate is as near to perfect as is conceivable, I have found that when people leave there they usually go to Alaska. I’d like to see how long an Aroostook County man can stand Florida.
- 12 The trouble is that with his savings moved and invested there, he can’t very well go back. His dice are rolled and can’t be picked up again. But I do wonder if a down-Easter, sitting on a nylon-and-aluminum chair out on a changelessly green lawn slapping mosquitoes in the evening of a Florida October—I do wonder if the stab of memory doesn’t strike him high in the stomach just below the ribs where it hurts. And in the humid ever-summer I dare his picturing mind not to go back to the shout of color, to the clean rasp of frosty air, to the smell of pine wood burning and the caressing warmth of kitchens. For how can one know color in perpetual green, and what good is warmth without cold to give it sweetness?
- 13 I drove as slowly as custom and the impatient law permitted. That’s the only way to see anything. Every few miles the states provided places of rest off the roads, sheltered places sometimes near dark streams. There were painted oil drums for garbage, and picnic tables, and sometimes fireplaces or barbecue pits. At **intervals** I drove Rocinante off the road and let Charley out to smell over the register of previous guests. Then I would heat my coffee

and sit comfortably on my back step and contemplate wood and water and the quick-rising mountains with crowns of conifers and the fir trees high up, dusted with snow. Long ago at Easter I had a looking-egg. Peering in a little porthole at the end, I saw a lovely little farm, a kind of dream farm, and on the farmhouse chimney a stork sitting on a nest. I regarded this as a fairy-tale farm as surely imagined as gnomes sitting under toadstools. And then in Denmark I saw that farm or its brother, and it was true, just as it had been in the looking-egg. And in Salinas, California, where I grew up, although we had some frost the climate was cool and foggy. When we saw colored pictures of a Vermont autumn forest it was another fairy thing and we frankly didn't believe it. In school we memorized "Snowbound" and little poems about Old Jack Frost and his paintbrush, but the only thing Jack Frost did for us was put a thin skin of ice on the watering trough, and that rarely. To find not only that this bedlam of color was true but that the pictures were pale and inaccurate translations, was to me startling. I can't even imagine the forest colors when I am not seeing them. I wondered whether constant association could cause inattention, and asked a native New Hampshire woman about it. She said the autumn never failed to amaze her; to elate. "It is a glory," she said, "and can't be remembered, so that it always comes as a surprise."

Excerpted from *Travels with Charley* by John Steinbeck, published by the Penguin Group.



THINK QUESTIONS

CA-CCSS: CA.RI.7.1, CA.L.7.4a, CA.L.7.4b, CA.SL.7.1a, CA.SL.7.1b, CA.SL.7.1c, CA.SL.7.1d, CA.SL.7.2

1. About how long ago do you think this selection was written? Highlight textual evidence and make annotations to identify details that reveal the time period.
2. Why does listening to the radio give the author a better idea of what people are thinking than visiting local roadside restaurants? Cite textual evidence to support your answer.
3. What does Steinbeck love about the weather in New England? Refer to evidence in the text to support your answer.
4. Use context to determine the meaning of the word **alternative** as it is used in the first paragraph of *Travels with Charley*. Write your definition of "alternative" and tell how you figured out its meaning.
5. By remembering that the Latin prefix *inter-* means "between," use the context clues provided in the passage to determine the meaning of **intervals**, in paragraph 13. Write your definition and tell how you determined the meaning of the word.



**CLOSE READ**

CA-CCSS: CA.RI.7.1, CA.RI.7.2, CA.RI.7.3, CA.L.7.5a, CA.L.7.5c, CA.W.7.2a, CA.W.7.2b, CA.W.7.2d, CA.W.7.2f, CA.W.7.4, CA.W.7.5, CA.W.7.6, CA.W.7.10

Reread the excerpt from *Travels With Charley*. As you reread, complete the Focus Questions below. Then use your answers and annotations from the questions to help you complete the Writing Prompt.

**FOCUS QUESTIONS**

1. In *Travels with Charley*, John Steinbeck is driven to undertake a mission. During his mission—a cross-country road trip—readers come to understand that the interactions between an event, individuals, and the idea that springs from these interactions all influence one another. What did Steinbeck’s interactions with New Englanders reveal about them, and what conclusions did the author reach as a result? Highlight textual evidence to support your answer.
2. What conclusions was Steinbeck able to draw about small-town life by listening to local morning radio shows? Annotate to explain how these details help develop the ideas and advance the events in the selection.
3. An author of informational text will sometimes use figurative language to persuade readers to share a point of view, or to enhance an argument. In the second half of the excerpt, Steinbeck includes descriptive details that help bring his perceptions and opinions to life. Annotate examples in the text where Steinbeck uses figurative language to underscore how he feels about Florida.
4. Why does Steinbeck describe the looking-egg he used to have? What central idea in the text does it help you understand? Look for textual evidence that supports your answer.
5. In the last paragraph, Steinbeck has a conversation with a New Hampshire woman about the colors of the forest in autumn. What does he learn from this conversation? How might it reaffirm his earlier idea that a New Englander might have regrets about moving to Florida? Support your statements with textual evidence.

WRITING PROMPT

What insights, or new ideas, has John Steinbeck gained from his decision to travel with his dog, Charley, through New England? Does he seem to be succeeding in his mission to “reacquaint himself with the land and the people he wrote about”? How are the people influencing his ideas about New England and his experiences there? Begin your writing with a clear sentence explaining your topic. Organize and support your ideas in a well-written paragraph that cites specific evidence from the text. Use precise language and vocabulary from the selection. Complete your writing with a concluding statement that summarizes your central ideas.





READY FOR MARCOS

English Language
Development

FICTION

INTRODUCTION

Twelve-year-old Monica Alvarez has a happy life. She is a star on the track team and has many good friends. But everything changes when her parents bring Marcos, her new baby brother, home from the hospital. Her parents want her to have more responsibilities. Monica wonders what it will mean to be a big sister. Is she ready? Is she willing?

“Monica wondered how someone so small could justify such trouble.”

NOTES



FIRST READ

- 1 Three days ago her parents brought her new brother home from the hospital. Monica had known about him, but she hadn't thought about how her life would change. Yet, from the moment her mom and dad walked through the door cradling their football-sized bundle, everything was different. Her parents drifted **aimlessly** through the day as if in a fog. They used to be energetic and **vivacious**, but now they always seemed **fatigued**.
- 2 On Marcos's fourth day home, Monica woke up to the sound of her parents talking quietly. She **covertly** tiptoed to the door. "Monica is a big sister now," her dad said. "I think it's time for her to have more responsibilities at home."
- 3 Her mom agreed. "We'll talk at dinner," she added.
- 4 Monica turned and walked back to her room. *More responsibilities?* she thought to herself. *I already have a lot to do!*
- 5 She passed the afternoon thinking how the new baby would change her life. This year she was one of the fastest seventh graders on the track team. With more responsibilities, could she still pursue her dream of making the eighth-grade team? And what about time for her friends? What would she have to give up?
- 6 Later, as dinner time was nearing, Monica began to dread the talk with her parents. She could hear them in the kitchen, so she went into Marcos's room, where he lay sleeping in his crib. Her new little brother—Marcos.
- 7 Monica wondered how someone so small could **justify** such trouble. For the first time, she looked closely at him. He was so small, but she could see that he had the Alvarez nose. She ran her finger down Marcos's soft cheek. *He's really little and cute*, Monica thought. Suddenly, Marcos opened his tiny eyes

and gazed up at her. As she looked at him, Monica felt a **subtle** change. She had felt in **turmoil** before, but now she felt something new. She was a big sister. She knew how to tie her shoes and ride a bike, but Marcos would need someone to show him everything.

- 8 As Monica sat down to dinner, she felt her courage rising. “Mom, Dad, I have something to say,” she began. “I’m a big sister now, and I should help more.” Her parents glanced at each other. “I’ve done laundry lots of times,” Monica explained, “and now I can do it for you and Marcos, too. I could get up a little earlier on weekends to make a little extra time. Plus, I can help with dinner after track practice. And when Marcos is bigger, I can teach him things.”
- 9 Her mom smiled and exclaimed, “You’re going to be the best big sister!”



USING LANGUAGE

CA-CCSS: ELD.PII.7.2.a.Ex

Read each sentence. For numbers 1–2, look at the underlined pronoun. Use the clues in the sentence to determine what the pronoun refers to. For numbers 3–5, select a synonym for the underlined adjective. Be careful not to change the meaning of each sentence.

1. Later, as dinner time approached, Monica began to dread the upcoming discussion with her parents. She could hear them in the kitchen.
☐ parents ☐ Monica
2. She ducked into Marcos’s room where he was sleeping in his crib. Her little brother. Marcos.
☐ Marcos ☐ Monica
3. Monica wondered how someone so small could justify such trouble.
☐ tiny ☐ sleepy
4. As she looked at him, Monica felt a subtle change.
☐ very noticeable ☐ very slight
5. As Monica sat down to dinner, she felt rising courage.
☐ growing ☐ failing





MEANINGFUL INTERACTIONS CA-CCSS: ELD.PII.7.1.Ex

Work with your partner to fill in the sequence words to show how the events unfold in the story. You may refer back to each paragraph in the text to find these sequence words. Then complete the last sentence to explain how the story is ordered. Use the self-assessment rubric to evaluate your participation in the activity.

1 _____ her parents brought her new brother home from the hospital.

6 _____, Monica began to dread the talk with her parents.

7 She wondered how someone so small could justify such trouble.
_____, she looked closely at him.
_____, Monica felt a subtle change.

8 _____, she felt her courage rising.

I know this story is written in _____ order because events happen _____.



SELF-ASSESSMENT RUBRIC CA-CCSS: ELD.PII.7.1.Ex

	4 I did this well.	3 I did this pretty well.	2 I did this a little bit.	1 I did not do this.
I took an active part with a partner in doing the assigned task.				
I contributed effectively to the decisions.				
I understood the use of sequence words in the selection.				
I helped a partner understand the use of sequence words in the selection.				
I completed the sentences carefully and accurately to show the text sequence.				

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REREAD

Reread “Ready for Marcos.” After you reread, complete the Using Language and Meaningful Interactions activities.



USING LANGUAGE CA-CCSS: ELD.P.II.71.Ex

Look at the story structure shown in the chart. Write the events of the story in the correct box to show the sequence of events.

Key Event Options
“Monica is a big sister now,” her dad said, “I think it’s time for her to have more responsibilities at home.” Her mom agreed.
Marcos opened his tiny eyes and gazed up at her.
Three days ago her parents brought her new brother home from the hospital.
“Mom, Dad, I have something to say,” she began. “I’m a big sister now, and I should help more.”
As she looked at him, Monica felt a subtle change.

Story Structure	Key Event
Exposition	
Chronological Event	
Chronological Event	
Chronological Event	
Resolution	



MEANINGFUL INTERACTIONS CA-CCSS: ELD.PI.7.6.b.Ex

In “Ready for Marcos,” we see firsthand the inner struggle Monica goes through upon the arrival of her new baby brother, Marcos. Work with a partner or in a small group to observe some of Monica’s thoughts and behaviors and make inferences about the text. Then use the self-assessment rubric to evaluate your participation in the discussion.

- One thing I observe about Monica is . . .
- I think this can mean . . .
- From this observation, I infer . . . because . . .
- Another thing I observe about Monica is . . .
- I think this can mean . . .
- From this observation, I infer . . . because . . .



SELF-ASSESSMENT RUBRIC CA-CCSS: ELD.PI.7.6.b.Ex

	4 I did this well.	3 I did this pretty well.	2 I did this a little bit.	1 I did not do this.
I expressed my inferences clearly.				
I listened carefully to others’ inferences.				
I spoke respectfully when disagreeing with others.				
I was courteous when sharing my inferences with others.				

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REREAD

Reread paragraphs 1–2 of “Ready for Marcos.” After you reread, complete the Using Language and Meaningful Interactions activities.



USING LANGUAGE CA-CCSS: ELD.PI.7.12.b.Ex

Select the affix that changes the word indicated in each sentence.

1. Select the affix that changes the verb to past tense: Noely walked to school yesterday.
☐ -ed
☐ wa-
2. Select the affix that makes the word an adverb: Emmanuel ran the race quickly.
☐ qu-
☐ -ly
3. Select the affix that makes the word mean the opposite: Don’t treat others in an unkind way.
☐ un-
☐ -nd
4. Select the affix that shows Jennifer is listening right now: Jennifer is listening to music.
☐ list-
☐ -ing
5. Select the affix that means “again”: They had to restart the engine.
☐ re-
☐ -art



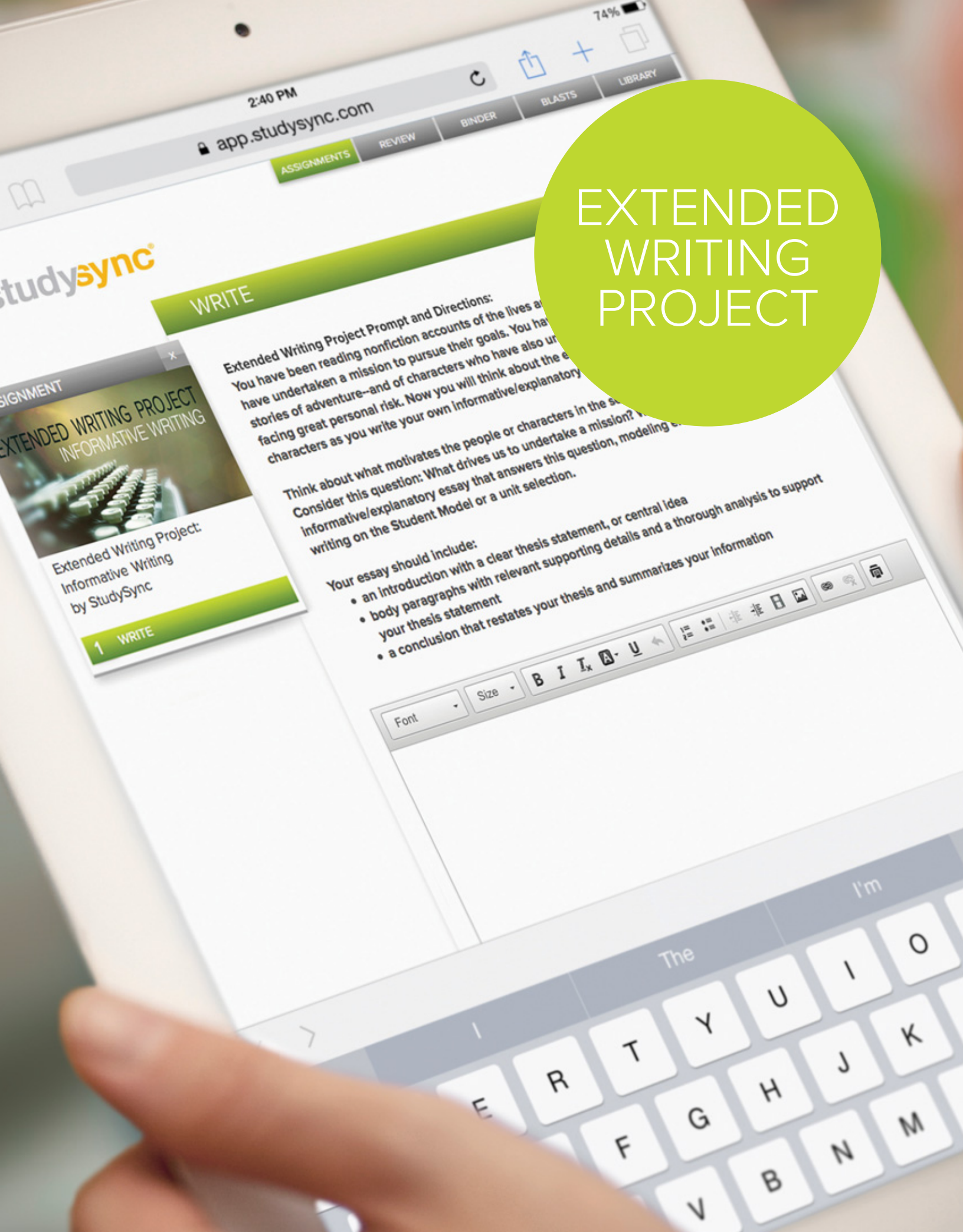
**MEANINGFUL INTERACTIONS**

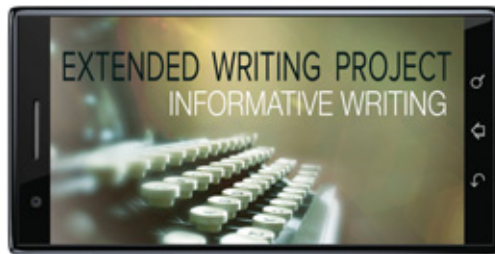
CA-CCSS: ELD.PI.7.1.b.Ex

At the beginning of “Ready for Marcos,” Monica is not sure how she feels about having more responsibilities around the house. She knows her parents want her to help, but she worries she will not have time for her own interests. Work with a partner or in a small group to discuss reasons for and against Monica’s having more responsibilities. Then, write an opinion statement about whether it is right for Monica to have more responsibilities. Temper your opinions with modal expressions such as “could/would/should,” “likely,” and “possibly.” Use the writing frames below. Be prepared to present your opinion statement to the class.

- In my opinion, Monica should / should not _____
_____.
- This is my opinion because she may _____
_____.
- It’s possible that _____
_____.
- Another reason for my opinion is _____
_____.
- She _____
_____.
- In conclusion, I think Monica should / should not have more responsibilities because _____
_____.

EXTENDED WRITING PROJECT





INFORMATIVE/ EXPLANATORY WRITING

WRITING PROMPT

You have been reading nonfiction accounts of the lives and experiences of real people who have undertaken a mission to pursue their goals. You have also been reading fictional stories of adventure—and of characters who have also undertaken missions, often while facing great personal risk. Now you will think about the experiences of these people and characters as you write your own informative/explanatory essay.

Your essay should include:

- an introduction with a clear thesis statement, or central idea
- body paragraphs with relevant supporting details and a thorough analysis to support your thesis statement
- a conclusion that restates your thesis and summarizes your information

An **informative/explanatory essay** examines a specific topic and conveys relevant information about it in a logical way. Informative/explanatory writing can explain, compare, define, describe, and inform about a topic. Some examples of informative writing include: printed and online newspaper, magazine, and encyclopedia articles; how-to manuals; full-length books on history, science, or any nonfiction topic; travel essays; pamphlets and public-service announcements; and professional Web pages and blogs.

Strong informative writing introduces a central (or main) idea in the thesis statement, and develops that central idea with supporting details. The use of transition words or phrases helps to direct the flow of ideas and to make connections between supporting details. The conclusion of an informative/explanatory essay should come from the facts and information presented earlier in the essay. Because this type of essay is informative or explanatory, the writing should be unbiased. In other words, the writer does not state his or her own opinion but presents ideas that are based in fact. A good way the



writer can do this is by establishing a formal style of writing. One reason the writer should include citations of sources is so that readers can double-check the ideas in the supporting details.

The features of informative/explanatory writing include:

- an introduction with a clear thesis statement
- a logical organizational structure in body paragraphs, indicated by transitions, formatting, and text features
- relevant supporting details
- precise language
- the citation of sources
- a concluding statement

As you continue with this extended writing project, you'll receive more instructions and practice to help you craft each of the elements of informative/explanatory writing in your own essay.



STUDENT MODEL

Before you get started on your own informative/explanatory essay, begin by reading this essay that one student wrote in response to the writing prompt. As you read this Student Model, highlight and annotate the features of informative/explanatory writing that the student included in the essay.

Worth the Risk

It is impossible to know what drives people to take risks, but people do crazy, often dangerous, things when they undertake a mission. For example, Stanley Pearce walked thirty miles through the snow to stake a mining claim. Farah Ahmedli climbed a mountain on a prosthetic leg to reach freedom. Annie Johnson started a business from nothing but an idea so that she could support her children and not have others care for them. These real people had different reasons for doing what they did. Pearce wanted to strike it rich, while Ahmedli and Johnson were determined to survive desperate circumstances; however, all three shared an ability to endure hardship to accomplish their goals.

Stanley Pearce

Call of the Klondike by David Meissner and Kim Richardson is a true account of the Klondike Gold Rush. The text is based on primary sources, including the diary



of Stanley Pearce, a gold miner. The authors describe the hardships that Pearce and other miners faced to pursue their dream of striking it rich. After sixty-eight miners arrived in Seattle, Washington, in 1897, weighed down with bags of precious gold dust, gold fever erupted. According to Meissner and Richardson, Pearce wrote that “every man who could raise the necessary funds for a year’s grub stake was rushing...to start by the next boat for the promised land, where the dreams of all should be realized.” Pearce’s diaries reveal that the Klondike was not the “promised land” after all. The climate was harsh, and the gold was not plentiful. As a consequence, many miners became “engaged on schemes to fleece the unsuspecting” newcomers out of their money. Others were so desperate that they responded to rumors of gold by stampeding. Pearce describes one stampede that cost people their lives because they were not prepared for the frigid weather. Pearce’s own fate is not clear, but he grew wiser from his experiences.

Farah Ahmedi

Unlike Stanley Pearce, who voluntarily went to the Klondike in search of fortune, Farah Ahmedi and her mother found themselves in a dire situation through no fault of their own. They were Afghans living in a war-torn city, and their only hope was to escape to Pakistan. By the time Ahmedi and her mother made it to the border, Pakistan had closed its gates to refugees. Ahmedi and her mother were now stranded in the desert. The situation was desperate. But Ahmedi was determined, so she learned the secret to getting across the border. It was to bribe the guards, but Ahmedi and her mother had no money. Fortunately, Ahmedi made friends with another family. The father, Ghulam Ali, had learned about a smuggler’s pass over the mountains. He agreed to take Ahmedi and her mother through the pass, even though they were strangers. The path was dark and steep. According to Ahmedi, although she wore a prosthetic leg, she “hardly felt the exertion” because of her “desperation.” It gave her “energy” and made her “forget the rigor of the climb.” Ahmedi learned a different lesson from that of Stanley Pearce. She discovered that even during a crisis, there were kind people like Ghulam Ali. He not only helped save Ahmedi’s life, but he also gave her hope in humanity.

Annie Johnson

Like Farah Ahmedi, Annie Johnson was a woman with a family and a fierce survival instinct. As a divorced African American woman with two children, Annie Johnson found herself in need of a job. As her granddaughter Maya Angelou explained in

“New Directions,” Johnson “decided to step off the road and cut me a new path.” Instead of taking a job as a domestic or trying to get a job as a factory worker, Johnson devised an elaborate plan to cook meals for local mill and factory workers. Johnson’s job was hard, and “business was slow,” but she was determined to succeed in her mission. That meant “on balmy spring days, blistering summer noons, and cold, wet, and wintry middays,” Johnson “never disappointed her customers.” She planned her business carefully, and over time it grew into a successful store. Angelou credited her grandmother’s drive and resolve for carrying her through hard times. She also suggested that Johnson’s ability to handle only “unpalatable” choices with grace was the key to achieving her goals.

Pearce, Ahmedi, and Johnson all pursued their goals relentlessly and with good humor and grace, even when their situations became desperate. Pearce kept his common sense while others around him turned to schemes. Ahmedi managed to escape from a war-torn country. When she could not buy her way out of the situation, she found help from a compassionate man. Johnson became a successful businesswoman only after years of hard work. Each was driven to undertake a mission to become wealthy, to escape a war, to raise a family with dignity. Each had different levels of success, but all three learned from their experiences and passed the lessons along to those who came after them. We would all do well to learn from them.



THINK QUESTIONS

1. How does the writer compare and contrast the information about the motivations and goals of the three real people in the Student Model? Why does the writer use subheads to help organize the information? Cite specific evidence from the Student Model to support your answer.
2. How well does the writer use supporting details, such as facts, examples, anecdotes, and quotations, to develop the topic of taking risks to accomplish a goal? Cite specific details from the Student Model to support your response.
3. Write two or three sentences evaluating the writer’s ending, or conclusion. Use specific evidence from the last paragraph of the Student Model.
4. Think about the writing prompt. Which selections or other resources would you use to write your own informative essay about two of the selections from the unit? Which two texts would you use? What topic would you want to explore and analyze? Create a list of the texts you might use for your prompt. Next, choose two texts on your list and cite one topic from each that interests you.
5. Based on the selections you have read, listened to, or researched, how would you answer the question, *What makes stories about why people undertake a mission so interesting to readers?* Which people and missions might you analyze in the informative essay you will be developing? Write a short paragraph that explains your answer.





PREWRITE

CA-CCSS: CA.W.7.5, CA.W.7.6, CA.SL.7.1b, CA.SL.7.1c, CA.SL.7.1d

WRITING PROMPT

You have been reading nonfiction accounts of the lives and experiences of real people who have undertaken a mission to pursue their goals. You have also been reading fictional stories of adventure—and of characters who have also undertaken missions, often while facing great personal risk. Now you will think about the experiences of these people and characters as you write your own informative/explanatory essay.

Your essay should include:

- an introduction with a clear thesis statement, or central idea
- body paragraphs with relevant supporting details and a thorough analysis to support your thesis statement
- a conclusion that restates your thesis and summarizes your information

You have been reading real and fictional stories about people and characters who have pursued their goals. In your extended writing project, you will explain how and why several of the people or characters from the unit texts drove themselves to undertake a mission. You will consider the steps they took to accomplish their mission to achieve their goals.

Because the topic of your informative/explanatory essay is about how and why people undertake a mission to pursue certain goals, you will want to consider the people and characters you have read about in the unit texts. Think about what their mission was and why they went after it. You might start by considering the experiences of Stanley Pearce, as described in *Call of the Klondike*. What was Pearce's goal? What drove him to pursue it? What steps did he take toward reaching his goal? How successful was Pearce? What, if anything, did he learn from undertaking his mission?

Make a list of the answers to these questions about Stanley Pearce and at least two other people or characters from other texts in the unit. As you write down your ideas, look for patterns that begin to emerge. Do the individuals' motivations or experiences have anything in common? Do you notice ideas or themes that are repeated? Looking for these patterns might help you form ideas to discuss in your own informative/explanatory essay. Use this model to help you get started with your own prewriting.

Text: *Call of the Klondike: A True Gold Rush Adventure*, by David Meissner and Kim Richardson

Person or Character: Stanley Pearce

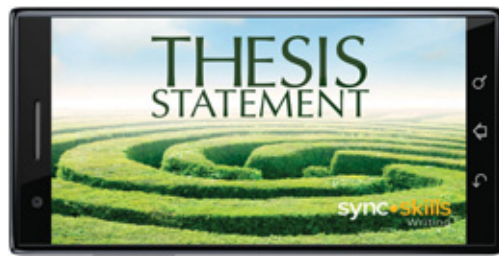
Mission: To find gold and adventure in the Klondike

Motivation: To become rich

Steps Taken Toward Accomplishing Goal: Went to Klondike, staked a claim, endured hardship, lived through a "stampede"

Success at Accomplishing Goal: Not really; Pearce did not become wealthy because he did not find much gold.

What Person or Character Learned: Pearce became wise about how to survive in the frigid Klondike. He could have become a schemer or a thief, like many others, but he did not.



SKILL: THESIS STATEMENT



DEFINE

The **thesis statement** (or thesis) is the most important sentence in an informative/explanatory essay because it tells what the writer is going to say about the essay's topic. The thesis statement expresses the writer's central or main idea about that topic—the position the writer will develop in the body of the essay. The thesis statement usually appears in the essay's introductory paragraph and is often the introduction's first or last sentence. In some essays, the writer hints at the thesis indirectly in the opening paragraph because he or she wants readers to determine the central idea on their own, after reading the text. By doing so, the author shows that he or she trusts the readers to infer the main point by comprehending the details. Whether the thesis is stated directly or indirectly, all the paragraphs in the essay should support the thesis statement (or central idea) with supporting details.



IDENTIFICATION AND APPLICATION

A thesis statement:

- makes a clear statement about the writer's central (or main) idea
- lets the reader know what to expect in the body of the essay
- responds fully and completely to an essay prompt
- is stated—or hinted at indirectly—in the introduction



MODEL

The following is the introduction paragraph from the Student Model, "Worth the Risk":

It is impossible to know what drives people to take risks, but people do crazy, often dangerous, things when they undertake a mission. For example,



Stanley Pearce walked thirty miles through the snow to stake a mining claim. Farah Ahmedí climbed a mountain on a prosthetic leg to reach freedom. Annie Johnson started a business from nothing but an idea so that she could support her children and not have others care for them. These real people had different reasons for doing what they did. **Pearce wanted to strike it rich, while Ahmedí and Johnson were determined to survive desperate circumstances; however, all three shared an ability to endure hardship to accomplish their goals.**

Notice the boldfaced thesis statement. This student's thesis statement responds to the prompt. It tells readers about the topic of the essay—what Pearce, Ahmedí, and Johnson wanted, or what their goals were. It also specifically states the writer's central (or main) idea about that topic. The writer asserts that Pearce, Ahmedí, and Johnson, "shared an ability to endure hardship to accomplish their goals."



PRACTICE

Write a thesis statement for your informative/explanatory essay that states your central idea in relation to the essay prompt. When you are finished, trade with a partner and offer each other constructive feedback. How clear is the writer's main point or idea? Is it obvious what this essay will focus on? Does it specifically address the writing prompt? Offer each other suggestions, and remember that your suggestions are most helpful when they are delivered with a positive attitude.





SKILL: ORGANIZE INFORMATIVE WRITING



DEFINE

The purpose of writing an informative/explanatory text is to inform readers. To do this effectively, writers need to organize and present their ideas, facts, details, and other information in a logical sequence that's easy to understand.

Experienced writers carefully choose an **organizational structure** that best suits their material. They often use an outline or another graphic organizer to determine which organizational (or text) structure will help them express their ideas effectively.

For example, scientific reports and studies often use a **cause-and-effect** text structure. This mirrors the information scientists need to relay—the experiment and the results of the experiment. Historians and writers of memoirs often use a **sequential** (or chronological) text structure, discussing events in the order in which they occurred. Other organizational structures include **problem and solution** and **compare and contrast**.



IDENTIFICATION AND APPLICATION

- When selecting an organizational structure, writers must consider the purpose of their writing. They often ask themselves questions about the kind of information they are writing about. They might consider:
 - › “What is the central idea I’d like to convey?”
 - › “Would it make sense to relay events in the order they occurred?”
 - › “Is there a specific problem discussed in the texts? What solutions seem likely answers to the problem?”
 - › “Is there a natural cause and effect relationship in my information?”
 - › “Can I compare and contrast different events or individuals’ responses to events?”
 - › “Am I teaching readers how to do something?”

- Writers often use word choice to create connections and transitions between ideas and to suggest the organizational structure being used:
 - › Sequential order: *first, next, then, finally, last, initially, ultimately*
 - › Cause and effect: *because, accordingly, as a result, effect, so*
 - › Compare and contrast: *like, unlike, also, both, similarly, although, while, but, however*
- Sometimes, within the overall structure, writers may find it necessary to organize individual paragraphs using other structures - a definition paragraph in a chronological structure, for instance. This should not affect the overall organization.
- Sometimes a writer may include special formatting elements in an informative/explanatory text if these are useful in clarifying organization. These elements may include headings, or phrases in bold that announce the start of a section of text. Headings are usually included only if called for in a prompt or when needed to guide a reader through a long or complex text.



MODEL

The writer of the Student Model understood from her prewriting that she was mostly comparing and contrasting the life-changing experiences of three different people.

In this excerpt from the introduction in the Student Model, the writer makes the organizational structure clear by using cue (or signal) words:

*Pearce wanted to strike it rich, **while** Ahmedi and Johnson were determined to survive desperate circumstances; however, all three shared an ability to endure hardship to accomplish their goals..*

The writer uses the words “while” and “however” to indicate contrasts. The first contrast, which uses the word “while,” compares Pearce’s mission with the missions of Ahmedi and Johnson. Then the writer uses “however” to indicate that even though all three individuals had a different mission, they shared something in common—an ability to endure hardship in trying to accomplish their goals.

The writer of the Student Model, “Worth the Risk,” wanted to compare and contrast the missions and motivations of the three individuals. Therefore, the writer used a three-column chart to organize the ideas during the prewriting process. The writer color-coded the information to make clear which qualities or characteristics the individuals had in common. What was unique to each individual is unmarked.



STANLEY PEARCE	FARAH AHMEDI	ANNIE JOHNSON
wanted to find gold	was determined to survive	needed to support her family
was observant	had to support her family	started her own business
was able to fit in among the other miners	had to escape her homeland	had an ability to endure hardship
had an ability to endure hardship	was intelligent	was intelligent
learned from his experiences	was willing to ask for help	learned from her experiences
was intelligent	had an ability to endure hardship	made the best of a bad personal situation
discovered something unexpected about the way people act during tough times	learned from her experiences	choose her own way
	discovered something unexpected about the way people act during tough times	was an independent spirit
		was determined to survive



PRACTICE

Use an *Organize Informative/Explanatory Writing Three-Column Chart*, such as the one you have just seen, to fill in the information you gathered in the Prewrite stage of writing your essay.