I wanted everything to be like it was. I wanted to be back in Bybanks, Kentucky, in the hills and the trees, near the cows and chickens and pigs. I wanted to run down the hill from the barn and through the kitchen door that banged behind me and see my mother and my father sitting at the table peeling apples.

—from Walk Two Moons by Sharon Creech
# UNIT 2
## The Power to Change

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</tr>
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</table>

*Texts not included in these materials.
2.1 Previewing the Unit

Making Connections
In the last unit, you explored change in your own life. As part of that exploration, you learned to write narratives—both a personal narrative and a short story. In this unit, you will continue to explore change, but now you will broaden your exploration to look at change in the world around you.

Essential Questions
Based on your current knowledge, how would you respond to these questions?
1. How can talking and working with others help one analyze a novel?
2. How do internal and external forces help people grow?

Developing Vocabulary
Look at the Academic Vocabulary and Literary Terms on the Contents page. Use the QHT strategy to analyze which terms you may know and which you need to learn more deeply. Use print or digital resources to learn more about the terms. Keep in mind that there is more to knowing a new word than just the definition. You must also know its pronunciation, part (or parts) of speech, and origin. All of these can be found in a dictionary.

Unpacking Embedded Assessment 1
Read the assignment for Embedded Assessment 1: Responding to Literature.
Your assignment is to write an informational response to the novel *Walk Two Moons*. Select one of the following prompts:

- Explain how internal or external forces cause one character from the novel to grow or change.
- Identify one subplot from the novel and explain how it relates to the main plot of the novel.
- Describe one setting from the novel and explain why it is important to a character or to the plot.
- Discuss how plot, setting, character, or conflict contributes to one of the novel’s themes.

Summarize what you will need to know in order to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.
## Film Study

1. You will watch film clips from the movie *Up*. As you watch each clip, use the graphic organizer to take notes on the internal and external changes in Carl Fredrickson’s life, how he responds to them, and how they advance the plot of the film.

### Scene | What changes does Carl Fredrickson experience? | External Forces: events or other people that cause change | Internal Forces: Carl’s own decisions or emotions that cause change
--- | --- | --- | ---
Meeting Ellie | | | |
Scenes from Their Lives | | | |
Construction | | | |
Up and Away | | | |
Introduction to Writing Informative Text

In the last unit, you learned about narrative writing, which can be based on true incidents or made-up stories. Another form of writing is informative writing. Informative writing is a type of writing that explains, defines, clarifies, or gives information about a topic.

2. Following is a sample informational paragraph that explains how Carl Fredrickson’s life changes from external forces in the film Up. Mark the text as follows:
   • Circle the **topic sentence** that states the main idea.
   • Underline details and examples from the film.
   • Highlight **commentary** about how the external forces cause character change.
   • Put an asterisk (*) next to transition words.

   In the film *Up*, Carl Fredrickson’s life changes due to several external forces. Ellie is one of the first external forces of change in his life. She makes Carl a member of her club and doesn’t really give him any choice about it. She also pushes him to walk the plank to get his balloon, which is how he breaks his arm. Although this seems like a bad thing, she really is making his life more of an adventure.
3. Good topic sentences establish the who, what, when, why, or how of the paragraph. Now identify the parts of the sample topic sentence. What information does it establish?

Who:
What:
When:
Why:
How:

Work with your class to write another paragraph explaining how Carl Fredrickson’s life changes due to internal forces in the film *Up*. Be sure to:

- Include a topic sentence that states the main idea.
- Use supporting details and examples from your graphic organizer.
- Add commentary about how the internal forces cause character change. Use an academic tone and voice, and include academic vocabulary.
Verbs show time through tenses: past, present, and future. Good writers use tenses consistently within sentences. Inconsistent verb tenses can confuse readers.

**Examples**

Present: She *sings* in the chorus.
Past: She *sang* in the chorus.
Future: She *will sing* in the chorus.

Consistent: She *sings* in the chorus, and he *plays* in the band.

Inconsistent: She *sings* in the chorus, and he *played* in the band. (mixes present and past)

Problems most often occur with the use of perfect tenses. The perfect tenses are formed by adding common words such as *can, do, may, must, ought, shall, will, has, have, had,* and forms of *be.*

**Examples**

Present Perfect: She *has sung* in the chorus.
Past Perfect: She *had sung* in the chorus.
Future Perfect: She *will have sung* in the chorus.

Consistent: I *was talking* to Sarah, and I *said,* “Will you be at the party?”

Inconsistent: I *was talking* to Sarah, and I *say,* “Will you be at the party?”

**PRACTICE** When writing about literature and film, use the present tense. For example, “In *Up,* Carl Frederickson *attaches* balloons to his house.” Edit the following paragraph about the film to use consistent verb tense.

*Up* is the story of Carl Frederickson, who finally decided to follow his dreams. But rather than jump in the car or took a plane, he will attach thousands of balloons to his house and floats away. “So long, boys!” he called to some men below.

---

**Check Your Understanding**

Circle the verbs in the paragraph you wrote for the previous prompt. Revise them as needed to use the correct verb tense.
Novel Study

Now you will begin reading Sharon Creech’s novel Walk Two Moons. Just like a short story, a novel is a work of fiction. Short stories tend to be written about a few characters with one major conflict. In contrast, novels tend to include more characters and more conflicts.

1. **Quickwrite:** This novel is a mystery. What do you already know about the literary genre of mystery? What are some characteristics that mysteries share?

2. Whenever you pick up a new book to read, it is a good idea to preview it. Begin with the front and back covers and the first few pages just inside the front cover.

<table>
<thead>
<tr>
<th><strong>Title</strong></th>
<th>Why do you think the novel is called Walk Two Moons? Describe the lettering used for the title (color, size, style). Does the title look interesting to you?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Author</strong></td>
<td>What do you know about the author? Have you ever read any other works by this author?</td>
</tr>
<tr>
<td><strong>Pictures</strong></td>
<td>Do you see any pictures or illustrations? If so, describe what you see. Why do you think these images were selected?</td>
</tr>
<tr>
<td><strong>Words</strong></td>
<td>Is a description of the book provided? If so, summarize it in one or two sentences. Has the novel or its author won any awards? If so, what were they for?</td>
</tr>
<tr>
<td><strong>Epigraph</strong></td>
<td>What does the epigraph say? How could that quote relate to a theme?</td>
</tr>
<tr>
<td><strong>Contents</strong></td>
<td>Pick one chapter title and predict what that chapter might be about.</td>
</tr>
</tbody>
</table>
Introducing the Strategy: Double-Entry Journal

A double-entry journal is a two-column journal in which a passage is written on the left side (textual evidence) and a response to the passage is written in the right column (commentary). Responses might include asking questions of the text, forming personal opinions about the text, interpreting the text, or reflecting on the process of making meaning of the text.

3. As you read *Walk Two Moons*, you will take notes in a double-entry journal to record your thoughts and questions in response to your reading. You may respond in these ways:

- Write about an experience in your own life that relates to what is happening in the novel.
- Write your opinions about what is happening in the novel.
- Write your questions about what is happening in the novel.
- Make predictions about things that might happen based on your understanding of mysteries. Confirm and revise your predictions as you read.
- Make inferences or draw conclusions based on what is happening in the novel. Track changes you have to make to these responses as you get more information.
- Record information that helps deepen your understanding of the novel.
- Record the definitions for tough or interesting vocabulary that you come across in your reading. Look these words up in a dictionary to see how they are pronounced and where they came from.
- Record interesting figurative language and literary devices the author uses.

Draw a horizontal line under each entry. Complete this example as you read Chapter 1 of *Walk Two Moons*.

<table>
<thead>
<tr>
<th>Passage from Text</th>
<th>Page</th>
<th>Personal Response/Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Just over a year ago, my father plucked me up like a weed and took me and all our belongings (no, that is not true—he did not bring the chestnut tree, the willow, the maple, the hayloft, or the swimming hole, which all belonged to me) and we drove three hundred miles straight north and stopped in front of a house in Euclid, Ohio.”</td>
<td>1</td>
<td>This passage reminds me of when I had to move away from my old house in the city. I was really angry that we couldn’t bring the playground with us. It sounds like she really likes trees and being outdoors and that she will have to give up those things in her new home. Why is she moving, and where is her mother?</td>
</tr>
</tbody>
</table>
If you are having trouble thinking of what to write, use these response starters:
- I really like (or dislike) this part because ...
- I wonder why ...
- I predict that ...
- I think that the character should ...
- This reminds me of the time when I ...
- This reminds me of a book I read (movie I watched) ...

4. Following is an example of a blank double-entry journal form to use for the next few chapters. Copy this form into your Reader/Writer Notebook. You may need several pages for writing your thoughts while you are reading the rest of *Walk Two Moons*.

<table>
<thead>
<tr>
<th>Title of Novel:</th>
<th>Author:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Passage from Text</td>
<td>Page</td>
</tr>
</tbody>
</table>

**Focus on the Sentence**
Complete this sentence so that it describes how to use a double-entry journal.

*After quoting a passage from a text,*
Understanding Verb Tense

The most basic sentence contains two parts: a subject and a verb. A verb describes the action of the subject, and the verb tense describes when the action takes place. Verb tenses are the way writers “control time,” moving from the past to the present and beyond.

1. Sharon Creech begins *Walk Two Moons* with the following sentence.
   Identify the verbs.
   Gramps says that I am a country girl at heart, and that is true.

2. With a partner, decide whether the verbs are in past, present, or future tense.

3. **Quickwrite:** Why do you think Sharon Creech begins the novel with this tense?

4. Later in the paragraph, the tense shifts. Identify the verbs in the following sentence.
   Just over a year ago, my father plucked me up like a weed and took me and all our belongings […] and we drove three hundred miles straight north and stopped in front of a house in Euclid, Ohio.

5. Discuss the following questions with a partner: Which tense or tenses are these verbs in? Are they all in the same tense, or are they different? Why does Creech use those tenses?

Verb Tense Shifts

Usually writers stay in one tense throughout a sentence or paragraph. Sometimes, however, it is necessary to shift between tenses.

6. Read the following sentences from the novel and identify the verbs and verb tenses used.
   I am as ornery and stubborn as an old donkey. My father says I lean on broken reeds and will get a face full of swamp mud one day.

7. Why does the tense shift in these sentences? Is the shift clear?

8. Now read the following sentences about *Walk Two Moons*. They all have inappropriate shifts in verb tense. Change the underlined verbs’ tenses to create a coherent sentence.
   a. Salamanca first sees Phoebe on the day she moved to Euclid, Ohio.
   b. Her father finds a hidden fireplace behind the brick wall while he was working on the house.
   c. Salamanca is nervous as she left on a long car trip with her grandparents.
Editing
Read the following reading responses from a sample double-entry journal and circle the verbs. Then work with a partner to smooth out the tense shifts in the responses. Remember to use the present tense when writing about literature.

Salamanca was a girl with a unique name. She was 13 and lives in Kentucky with her dad. She does not like the woman that her dad was seeing. Because of this, she judged this woman in her narrative descriptions.

Salamanca drove from Kentucky to Ohio with her grandparents. She had to go on the trip because her grandparents cannot be trusted to go alone. There were many reasons to go on the trip, and some are to see Salamanca’s mom and leave Salamanca’s dad alone with his girlfriend.

✔ Check Your Understanding
Imagine you are editing a classmate’s writing and you notice inappropriate shifts in the use of verbs. In your own words, write an explanation to help your classmate understand the mistakes being made and how to revise the draft for clarity. Then add an item to your Editor’s Checklist to help you remember how to catch verb tense in your own writing.

Practice
Return to the informational text you wrote in Activity 2.2. Circle the verbs you used and identify which tense they are in. Are they consistent? If necessary, revise your work to be clearer for a reader.
Novel Study

1. Skim and scan Chapters 1–4 of *Walk Two Moons* to find details about the characters and add them to the graphic organizer below. Your double-entry journal may help you locate passages, since you have been noting page numbers. Remember that authors use the following techniques to develop a character:

- character’s appearance
- character’s actions
- what the character says
- what others say about the character

<table>
<thead>
<tr>
<th>Name</th>
<th>Details about Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sal</td>
<td></td>
</tr>
<tr>
<td>Phoebe</td>
<td></td>
</tr>
</tbody>
</table>

Learning Targets

- Use knowledge of characterization to write informational literary analysis paragraphs that compare and contrast characters.
- Record textual evidence about characters in a novel and use the evidence to write commentary that explains or analyzes the characters.

Preview

In this activity, you will use details from the story to compare and contrast the characters in *Walk Two Moons*.
2. Take a closer look at the two main characters in *Walk Two Moons* by taking notes below on all the ways that the author uses characterization. You will use these notes to compare and contrast the characters.

<table>
<thead>
<tr>
<th>Characterization Notes</th>
<th>Salamanca Tree Hiddle</th>
<th>Phoebe Winterbottom</th>
</tr>
</thead>
<tbody>
<tr>
<td>What does the character look like?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What does the character do?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What does the character say?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What do others say about them?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. An appositive is noun, a noun phrase, or a noun clause that is used to rename or explain another noun. When writing about literature, writers often use appositives to describe characters. For example, Sharon Creech, the author of our class novel, won a John Newbery Medal.

Mark the appositives in the following sentences.

- Sal, the new girl in town, misses her mother dearly.
- Phoebe and Sal, the main characters in the novel *Walk Two Moons*, are different in many ways.

**Focus on the Sentence**

Add an appositive to the following sentence. Be sure your appositive adds information that is relevant to the sentence.

Sal, ____________________________ carries a black spider to the window and sets it free.

**ACADEMIC**

To compare and to contrast is to identify similarities and differences. Exploring ideas or objects by comparing and contrasting them is an effective way to analyze ideas. Comparing and contrasting works best when the two things are part of a similar category.

**INDEPENDENT READING LINK**

Read and Connect

Find a topic that you can compare and contrast in your independent reading. You can compare people, objects, situations, or themes. The topics can be in two different texts you’ve read independently, or one independent text and *Walk Two Moons*. Write a paragraph that explains the similarities and differences between the texts.
A part of analyzing and responding to what you read is comparing and contrasting characters, settings, and incidents in a story. When good writers compose explanations that include comparisons and contrasts, they use transition words to guide readers. These transitions are key words or phrases that show the comparison or contrast relationship.

**Examples**

Transitions of comparison: *in the same way, likewise, as, also, similarly*

Transitions of contrast: *but, although, however, yet, nevertheless, on the other hand*

When writing sentences with these transitions, be sure to include the appropriate punctuation marks. You can use a period to start a new sentence with a transition and a comma, a semicolon before the transition and a comma after it, or just a comma.

**Examples**

Period, new sentence, comma: Mikayla is courageous and daring. *Similarly,* Andreas loves to test himself with new challenges.

Semicolon with comma: Raquel is a great dancer; *however,* Jameel is a great singer.

Comma: Brooklynn has long hair, *but* Addison has short hair.

**PRACTICE** Edit the following draft by inserting compare and contrast transition words. Make sure the revised sentences use the appropriate punctuation and capitalization.

Melissa likes to run. Alexis likes to run. Melissa is a good long-distance runner. Alexis is a better sprinter. Alexis would win a race of 400 meters or less. Melissa would win a race of 800 meters or longer.

**Writing to Sources: Informational Text**

Write a paragraph that compares and contrasts the two main characters in *Walk Two Moons*. Include examples from the text that show different types of characterization: appearance, actions, words, and the reactions of others. Be sure to:

- Use a topic sentence.
- Include supporting details and commentary using an academic tone and voice.
- Use transition words and appositives with correct punctuation.
- Use present-tense verbs.

**Check Your Understanding**

Revisit the informational paragraph you wrote comparing and contrasting characters. Highlight all of the transition words and phrases you used. Check that you used the correct punctuation and capitalization with these transitions. Revise as needed to add transitions and correct punctuation and capitalization.
Learning Targets

- Understand how to create noun agreement in sentences.
- Edit writing to create noun agreement.

Preview

In this activity, you will practice using proper noun agreement when writing complex sentences.

Using Noun Agreement

As you begin writing more complex sentences, you should keep in mind that the many parts of the sentence will need to agree in order for your reader to understand you. For instance, nouns need to agree. Look at this sentence from *Walk Two Moons* by Sharon Creech.

My grandparents Hiddle are my father’s parents, and they are full up to the tops of their heads with goodness and sweetness, and mixed in with all that goodness and sweetness is a large dash of peculiarity.

In this sentence, Sal is referring to her two grandparents, and each of her grandparents has a head. Because the word *grandparents* is plural, the phrase *tops of their heads* is also plural. In other words, the nouns agree in number.

1. **Quickwrite:** What would the sentence “My grandparents Hiddle are my father’s parents, and they are full up to the top of their head with goodness and sweetness” imply? Why is noun agreement important?

2. Look at the following sentences and identify the noun agreement mistakes. How would you change each sentence to correct the mistake?

<table>
<thead>
<tr>
<th>Noun Agreement</th>
<th>Before</th>
<th>After</th>
</tr>
</thead>
<tbody>
<tr>
<td>I don’t enjoy any of the chores I have to do, but cleaning the toilet is the most disgusting tasks.</td>
<td>I don’t enjoy any of the chores I have to do, but cleaning the toilet is the most disgusting task.</td>
<td></td>
</tr>
<tr>
<td>All three of my siblings were a scholarship winner in high school.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alyssa asked all her friends to become a member of the new intramural volleyball team, even though some of them were not a good athlete.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>They shook their head with disbelief when they saw the mess on the floor.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>They had a headache after the loud concert.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Reading the student writing that follows. Correct any errors in noun agreement within the paragraph.

Sal and Phoebe are important to each other in the story. Phoebe is Sal’s first friend in her new school, and even though they are a good friend, they are very different from one another. Phoebe and Sal are different in the way they look, act, and talk. Salamanca, Sal, has dark hair that is long and black and that everyone wants to touch. On the other hand, Phoebe has “the most pleasant round face, her hair curled in short ringlets as yellow as a crow’s foot” and “sky-blue eyes” (p. 13). Their appearance is not the only ways they are different. Phoebe thinks that Sal is “ever so brave” because she carried a spider to the window instead of running away from it. Phoebe is quiet and seems shy, so she thinks that Sal is brave for touching the spider. The girls also have a different way of talking. Sal tells a lie about blackberries because she doesn’t want to talk about her mother. Phoebe has a “wild imagination” because she says that Ms. Cadaver’s “sticking-out red hair is spooky.” Sal says, “this was Phoebe’s power.” Phoebe can imagine all sorts of things that are wild and interesting. All of the differences are the reason they are such good friends. Although Sal and Phoebe may look, act, and talk in different ways, Phoebe and Sal like each other for their difference.

Check Your Understanding
Create a sentence that uses noun agreement. Share it with a partner and discuss why noun agreement is needed in the sentence. Then write a question for your Editor’s Checklist that reminds you to check for noun agreement in your writing.

Practice
Reread the informational paragraph you wrote in Activity 2.4, comparing and contrasting Sal and Phoebe. Check for noun agreement. Be sure to:
• Verify that nouns that refer to the same thing agree in number.
• Correct any confusing references.
• Clarify who and what you are referring to when you are comparing or contrasting information.
Mapping the Journey: Plot and Subplot

Learning Targets
- Make inferences and predictions about how characters change as the plot moves toward a resolution.
- Apply understanding of plot and subplot to a discussion of the novel *Walk Two Moons*.

Preview
In this activity, you will make inferences and predictions about *Walk Two Moons* and explore how plot events affect characters.

Novel Study
1. **Quickwrite:** How can going on a physical (external) journey change your emotional (internal) self?

2. Events in a novel or film often contribute to a character’s growth or change. Sometimes the changes are immediate; at other times, you do not realize how the character has changed until the story’s end. Use the graphic organizer below to record plot events from *Walk Two Moons* and to make an inference or a prediction about how those events might affect a character.

<table>
<thead>
<tr>
<th>Events in the Plot</th>
<th>Inferences/Predictions about Character Change</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
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<tr>
<td></td>
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</tr>
</tbody>
</table>

VOCABULARY

**ACADEMIC**
When you infer something or make an inference, you are making a logical guess or conclusion based on textual evidence. A prediction is a kind of inference because it is a logical guess or assumption about something that has not happened yet.

<table>
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<th>Learning Strategies</th>
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<td>Quickwrite</td>
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<td>Think-Pair-Share</td>
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</table>
3. There are two kinds of journeys in Walk Two Moons.
   • Brainstorm or illustrate events from the physical (external) journey that Sal takes with her grandparents.
   • Brainstorm or illustrate events from the emotional (internal) journeys that Phoebe and Sal experience.

Events from physical journey:

Events from emotional journey:

4. Novels often have both a main plot and one or more subplots. The main plot focuses on a main character and has the greatest impact on the story. The subplot usually involves other characters and intersects with the main plot in some way. Which journey in Walk Two Moons is the main plot of the novel? What are the subplots? How are the subplots related to the main plot in terms of time? Why are the plots structured in this way? Explain your reasoning.

Check Your Understanding
Discuss the plot and subplots of the book you are reading with a partner. You could also choose another book, a television show, or a movie you know well or have recently read or viewed. Be sure to express your ideas about the plot and subplot clearly. Build on your partner’s ideas during the discussion.
# A Tree of One’s Own: Setting

## Learning Targets
- Write about how the setting of a novel relates to its theme or central idea.
- Revise writing to include compound sentences.

## Preview
In this activity, you will visualize the details of the setting of *Walk Two Moons* and connect those details to the story’s theme.

## Novel Study
1. Read Sal’s description of the singing tree in Chapter 16. Fill in the columns below, noting how she feels when she is at the singing tree and the textual details that help create that feeling.

<table>
<thead>
<tr>
<th>Place</th>
<th>Time</th>
<th>Feeling or Mood</th>
<th>Details</th>
</tr>
</thead>
</table>

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2. Think of the singing tree on Sal’s farm in Kentucky. What do the details about the tree tell you about the theme or central idea of the novel? Fill in the left column below with evidence from the text about the singing tree. Fill in the right column by making inferences about how each detail affects the theme or central idea of the novel.

<table>
<thead>
<tr>
<th>Details about Singing Tree</th>
<th>How Details Relate to Theme or Central Idea</th>
</tr>
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<tbody>
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</table>

3. On a separate piece of paper, sketch the setting of Sal’s singing tree. Include details from your graphic organizer that relate to the theme or central idea of the novel. Label the important details on your sketch.

**Writing to Sources: Informational Text**

Write a paragraph about how Sal’s singing tree relates to the theme or central idea of the novel. Explain how the external setting affects Sal’s internal feelings. Be sure to:

- Use a topic sentence and supporting details from the novel.
- Relate each detail to the theme or central idea.
- Include commentary about how the setting makes Sal feel.
- Use transition words and correct noun agreement; demonstrate correct verb tense and correct pronoun usage.
Good writers use a variety of sentence types and sentence structures to keep readers engaged. One way to improve the sentence variety in your writing is to combine short, simple sentences to create compound sentences.

A compound sentence is two or more independent clauses linked by a semicolon or by a comma and a coordinating conjunction. The most common coordinating conjunctions are and, but, and or.

Examples:
Independent clauses linked by a semicolon: It was not a call; it was a true birdsong, with trills and warbles.
Independent clauses linked by a comma and a coordinating conjunction: I had pleaded to go along, but my father said he didn’t think I should have to go through that.

When editing their writing, good writers identify when they have used one type of sentence too often. Then they revise their sentences to add variety to maintain reader interest.

Examples:
Too many short sentences: It was a sunny day. I went to the park. Some kids wanted to play basketball. They were short one player for a full game. I said I’d play.
Revised for variety: It was a sunny day, so I went to the park. Some kids wanted to play basketball, but they were short one player for a full game. I said I’d play.

PRACTICE Revise the sentences by combining independent clauses to create at least two new compound sentences.

I went hiking with my friends. I reached the top of the mountain first. I saw a beautiful stream rushing down into the valley. I felt the cold breeze on my neck. The sun was warm on my face.

Check Your Understanding
Revisit the response you wrote to the writing prompt in this activity. Find places where you can combine simple sentences to create compound sentences. Rewrite the sentences to improve your writing.
Literary Analysis

For Embedded Assessment 1, you will write an essay responding to a prompt based on the novel *Walk Two Moons*. In the past few activities, you began your reading and analysis of the novel by identifying plot and subplot, analyzing characterization, and identifying narrative elements such as setting.

In the next few activities, you will learn additional skills and strategies for a deeper literary analysis: skills that you will use in writing your response to literature.

### Introducing the Strategy: Questioning the Text

A strategy for thinking actively and interpretively about your reading is to ask questions. As you read or reread any text, you can ask questions that aid your understanding with different levels of ideas. **Questioning** helps you experience a text in depth.

- **Literal questions** (Level 1): You can answer questions on the literal level by looking to the text directly. These questions often begin with *who, what, where,* or *when*.
  
  **Example:** What did Ellie pin onto Carl’s shirt when she made him a member of her club?

- **Interpretive questions** (Level 2): You cannot find answers to interpretive questions directly in the text; however, textual evidence points to and supports your answers.
  
  **Example:** Why do you think Carl didn’t want to move into the retirement home?

- **Universal questions** (Level 3): These questions go beyond the text. They require you to think about the larger issues or ideas raised by a text.
  
  **Example:** Why do people dream of traveling to strange and faraway lands?

1. In your own words, describe each type of question.
2. Write examples of the three levels of questions, based on your reading so far of *Walk Two Moons*.

Literal:

Interpretive:

Universal:

3. Your teacher will assign a section of the novel for your small group to study. As a group, prepare for your discussion by creating at least two questions for each level of questioning.

Literal:

Interpretive:

Universal:

**Communicating in Discussion Groups**

You have participated in discussions in the past. Think about what made them effective. What did not work so well? A discussion group works together to consider a topic, text, or question.

All members of a discussion group need to communicate effectively to help the group work smoothly and achieve its goals. Group members should allow opportunities for everyone to participate. With your class, create a list of guidelines to help ensure good communication.

4. Think about the communication process from the speaker’s viewpoint as well as the listener’s viewpoint.

As a speaker:
As a listener:

5. All discussion groups need a process or a strategy to help them accomplish their goals. It also helps to have formal or informal roles in discussion groups. What are some of the roles that people might have, and what would they do?

6. Follow your teacher’s directions to form a new group of students who wrote levels of questions on different sections of *Walk Two Moons*. As your new group discusses these different questions, use the graphic organizer on the next page to record key ideas. Remember to follow the communication norms for speakers and listeners as well as the discussion roles you identified with your class in questions 4 and 5. Give one another feedback on which questions were the most effective at encouraging interesting discussions and bringing out new ideas about meaning in the novel.
<table>
<thead>
<tr>
<th>An Interesting Point Made by a Member of My Group</th>
<th>Evidence the Person Provided</th>
<th>My Thoughts</th>
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**Check Your Understanding**

- What were your strengths as a discussion group? What were your challenges, and how did you overcome them?

  ____________________________________________________

  ____________________________________________________

  ____________________________________________________

  ____________________________________________________

- Revisit the Essential Question: How can talking and working with others help one understand a novel?

  ____________________________________________________

  ____________________________________________________

  ____________________________________________________

  ____________________________________________________
Diction Detectives and “Evidence”

Learning Targets
- Closely read text to analyze how an author uses diction to portray a character.
- Use context to determine the meaning of words and phrases.

Preview
In this activity, you will analyze Sharon Creech’s diction in *Walk Two Moons* and learn how to add figurative language to your own writing.

Novel Study
1. In Unit 1, you learned that *diction* refers to an author’s word choice, which is one way an author can develop character. Skim/scan the chapters of *Walk Two Moons* that you have read and list below some of the words Sharon Creech chooses that give Sal, Phoebe, Gram, Gramps, and the other characters their unique voices.

2. Chapter 22 is titled “Evidence” because Phoebe and Sal are both looking for clues about why their mothers went missing. With a partner or small group, read the chapter closely, looking for clues about the author’s purpose for selecting specific words. Try to think about what the author was trying to show or achieve. Search for words, phrases, or passages that are especially descriptive, interesting, or confusing. Analyze them and record your evidence in the graphic organizer below.

<table>
<thead>
<tr>
<th>Page</th>
<th>Word, Phrase, or Passage</th>
<th>Why did you choose this word, phrase, or passage?</th>
<th>Why do you think the author used this word, phrase, or passage?</th>
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My Notes
3. The words and sentences around a word are called its context. You may find clues in the context to help you determine the meaning of unfamiliar words. When Phoebe asks her father about the word malinger, he has her look it up in the dictionary. Read the passage below and underline context clues that could have helped Phoebe.

*Her father placed his hand on her forehead, looked deep into her eyes and said, “I’m afraid you have to go to school.”*

“I’m sick. Honest,” she said. “It might be cancer.”

“Phoebe, I know you’re worried, but there’s nothing we can do but wait. We have to go on with things. We can’t malinger.”

4. Skim/scan the paragraphs following this passage and try to find context clues that you can use to define *frenzy, cardigan, skittish*, and *sullen*. Use a dictionary to check your definitions.

5. In Unit 1, you learned about how figurative language can enhance your own writing by forming an image in your reader’s mind that will create a specific emotion or emphasize an important idea.

Look closely at the diction in Sharon Creech’s figurative language. Try to walk around in her shoes (metaphorically) and deduce the reasoning behind her choices. Record examples below.

<table>
<thead>
<tr>
<th>Page</th>
<th>Figurative Language</th>
<th>Why did you choose this word, phrase, or passage to examine?</th>
<th>Why do you think the author used this word, phrase, or passage?</th>
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Using figurative language in your writing is one way to make your writing more interesting to readers. The way that you use figurative language is part of your own style, or voice. Three types of figurative language that you can use are **similes**, **metaphors**, and **personification**.

A **simile** is a creative comparison between two unlike things, using the word *like* or *as*.

A **metaphor** is a creative comparison between two unlike things where one thing becomes another.

**Personification** is a kind of metaphor that gives objects or abstract ideas human characteristics.

**Examples:**
- The moon was bright on the cold, dark night.
- Revised using a simile: The moon was as bright as a flashlight on the cold, dark night.
- Revised using a metaphor: The moon was a flashlight on the cold, dark night.
- Revised using personification: The moon flashed its smile down on the cold, dark night.

**PRACTICE** Write three sentences: one that uses a simile, one that uses a metaphor, and one that uses personification. Label the sentences appropriately. If needed, use the examples of Sharon Creech’s figurative language that you recorded in the chart on the previous page as a guide.

**Focus on the Sentence**
The following vivid phrases are either complete sentences or fragments. Copy the complete sentences on the line, adding correct capitalization and punctuation. Turn the fragments into complete sentences with capitalization and punctuation by using details from the text.

- fumbled around like ducks in a fit
- she wore a wrinkled blouse and skirt
- had nearly chomped their heads off
- those are fishes in the air

**INDEPENDENT READING LINK**
Read and Connect
What are some examples of figurative language in the texts you are independently reading? In your Reader/Writer Notebook, record some of your favorite uses of figurative language. Tell what the figurative language is describing. Describe a way you could use a similar style of figurative language in your own writing.
Reporting from Paradise Falls

Learning Targets

• Learn and apply the skill of summarizing to a film.
• Determine the theme of a film or story by analyzing details such as setting, plot, and character.

Preview

In this activity, you will view parts of a film and discuss its theme.

Film Study

Earlier in this unit, you analyzed setting, plot, and character in literature, film, and your own life. Look back at those activities and then write a brief definition of each literary term below in your own words.

Setting (Activity 2.6):

Plot (Activity 2.5):

Character (Activity 2.4):

1. You will next watch some film clips. Working with a small group, divide the work so that one person is taking notes on each literary element as you watch the clips. Especially note changes in each element.
Working from the Film

Summarizing involves reading text or listening to a speaker and then restating the main ideas in your own words. The purpose of a summary is to capture the essential information without using the author’s or speaker’s exact words. It is important to make sure your summary is accurate and logically ordered and maintains the meaning of text you read or viewed.

2. Write a brief summary of your notes on setting, plot, or character.

3. Share your notes with your group and take notes to complete the chart for the other two elements while other group members are reporting.

4. With your class, identify possible themes, or central messages, for the film *Up*. Remember that a theme should be a message, not just a topic. If *Up* is about the topic of adventure, the theme is the message the film communicates about adventure. Use evidence from the film to support your ideas.

lığın Your Understanding

Write a short, accurate summary of the film. Be sure to include details about the setting, plot, and characters in a logical order.
Making Connections and Visualizing Art

Learning Targets

- Analyze internal and external conflicts and how characters respond to conflict in a text.
- Make connections within a text, between texts, between a text and self, and between a text and the broader world.
- Synthesize the literary elements of Walk Two Moons in order to create a collaborative visual representation.

Preview

In this activity, you will explore literary conflict and create a visual representation of conflicts in Walk Two Moons.

Internal and External Conflicts

1. As you viewed clips from the film Up, you analyzed many internal and external forces that cause Carl Fredrickson to change. Whenever the main character struggles against internal and external forces, there is a conflict in the story.

List one internal conflict, such as a difficult decision or emotion, that Carl Fredrickson struggles with.

List one external conflict, such as a force of nature or another character, that Carl Fredrickson struggles against.

2. On a separate piece of paper, draw two circles: one labeled “Sal” and one labeled “Phoebe.” Review the notes you’ve been taking in your double-entry journal for Walk Two Moons and find one example of internal conflict each girl is facing as well as one example of external conflict. Draw a visualization of the internal conflicts in the circles and the external conflicts beside the circles.

3. In a collaborative group, compare and contrast your visualization of conflicts in the two characters. Based on your analysis, discuss who is struggling more with internal conflict and who is struggling more with external conflict.
Making Connections

4. An important element of literary analysis is recognizing that the events and conflicts in a text are similar to events in other texts and to those in real life. Making connections between texts and between texts and life helps you not only understand the text, but also to understand life lessons it may teach. Make connections between *Walk Two Moons*, other texts, yourself, and the world. Record your ideas in the graphic organizer.

<table>
<thead>
<tr>
<th>Event from Book</th>
<th>Type of Connection</th>
<th>Explain Connection</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Text to Same Text</strong></td>
<td>Make a connection to another event in the same novel.</td>
</tr>
<tr>
<td></td>
<td><strong>Text to Different Text</strong></td>
<td>Make a connection to an event in a different novel or text.</td>
</tr>
<tr>
<td></td>
<td><strong>Text to Self</strong></td>
<td>Make a connection to an event in your own life.</td>
</tr>
<tr>
<td></td>
<td><strong>Text to World</strong></td>
<td>Make a connection to an event in history or society.</td>
</tr>
</tbody>
</table>

5. Making text connections also involves reflecting on what has happened in the book up to this point and predicting what will happen next. Use the graphic organizer below to connect the past to the future in *Walk Two Moons*.

<table>
<thead>
<tr>
<th>What has happened previously?</th>
<th>What do you predict will happen as the book continues?</th>
</tr>
</thead>
</table>

**Check Your Understanding**

In your Reader/Writer notebook, make a connection between a character in the film *Up* and a character in *Walk Two Moons*. Explain that connection.
Visualizing the Text

6. Reread the section below from Chapter 30, in which Sal talks about the power of visualization. Mark the text by highlighting or underlining every time Sal uses any form of the word visualize.

Once, before she left, my mother said that if you visualize something happening, you can make it happen. For example, if you are about to run a race, you visualize yourself running the race and crossing the finish line, and presto! When the time comes, it really happens. The only thing I did not understand was what if everyone visualized himself winning the race?

Still, when she left, this is what I did. I visualized her reaching for the phone. Then I visualized her dialing the phone. I visualized our phone number clicking through the wires. I visualized the phone ringing.

It did not ring.

I visualized her riding the bus back to Bybanks. I visualized her walking up the driveway. I visualized her opening the door.

It did not happen.

7. Quickwrite: Do you think it is possible to affect the future by picturing something happening? Explain your reasoning in the My Notes space.

8. On a separate piece of paper, use the following prompts to create the outline of a tree. As you read or review a chapter of Walk Two Moons, use the tree to take notes on different literary elements.
   - Write the chapter title as the trunk.
   - Describe or draw images on the tree’s branches to represent events.
   - Draw birds or animals in the tree to represent the characters and label them with names.
   - Describe the setting(s) with words or images as the ground at the base of the tree.
   - Create roots that describe events that happened earlier in the book.
   - In the sky above the tree, make predictions about what will happen next. Confirm or revise them as you read.
   - Add leaves to the tree with interesting diction from the chapter.

9. Collaborative Group: Share your sketches and then collaborate to create a new tree outline on poster paper that synthesizes all of your ideas into one project. Assign a different color to each person and provide a key so that you can see which details came from each group member.

Check Your Understanding
How did sketching the tree help you understand the chapter better? How and what did you contribute to the tree that you created in your small group? What were the challenges of working with the group, and how did you deal with them?
Stepping into the Literature Circle

Learning Targets
- Analyze elements of the structure and content of a text using text evidence with a Literature Circle.
- Evaluate Literature Circles as a strategy to facilitate close reading and collaborative discussion of meaning in a text.

Introducing the Strategy: Literature Circles

A Literature Circle is made up of a group that all reads the same text and then participates in a discussion of that text. Each person in the group takes on a different role, with the roles rotating to each group member. The roles are Discussion Leader, Diction Detective, Bridge Builder, Reporter, and Artist.

Literature Circle Roles

Each role within a Literature Circle group has specific responsibilities, but all roles must listen actively and respond appropriately. Performance of the roles rotates so that each person in the group has an opportunity to serve in each role. Everyone in the group should listen to identify points where group members agree and disagree. Areas in which you disagree could be good topics for discussion and reflection.

Discussion Leader: Your job is to develop a list of questions you think your group should discuss about the assigned section of the book. Use your knowledge of Levels of Questions to create thought-provoking interpretive and universal
questions. Try to create questions that encourage your group to consider many ideas. Help your group explore these important ideas and share their reactions. You will be in charge of leading the day’s discussion. You will listen actively to group members’ responses and ask clarifying questions when you need to.

**Diction Detective:** Your job is to carefully examine the diction (word choice) in the assigned section. Search for words, phrases, and passages that are especially descriptive, powerful, funny, thought-provoking, surprising, or even confusing. List the words or phrases and explain why you selected them. Then write your thoughts about why the author might have selected these words or phrases. What is the author trying to say? How does the diction help the author achieve his or her purpose? What tone do the words indicate?

**Bridge Builder:** Your job is to build bridges between the events of the book and other people, places, or events in school, the community, or your own life. Look for connections between the text, yourself, other texts, and the world. Also, ask other group members questions to help you make connections between what has happened already and what might happen as the narrative continues. Look for the characters’ internal and external conflicts and the ways in which they respond to these conflicts internally, through thoughts and feelings, and externally, through words and actions.

**Reporter:** Your job is to identify and report on the key points of the reading assignment. Ask questions to help clarify the assignment. Make a list or write a summary that describes how the setting, plot, and characters are developed in this section of the book. Consider characters’ interactions, major events that occur, and shifts in the setting or the mood that seem significant. Share your report at the beginning of the group meeting to help your group focus on the key ideas presented in the reading. Like that of a newspaper reporter, your report must be concise yet thorough.

**Artist:** Your job is to create an illustration related to the reading. It can be a sketch, cartoon, diagram, flowchart, or other image. It can be of a scene, an idea, a symbol, or a character. Show your illustration to the group without any explanation. Ask each group member to respond, either by making comments or asking clarifying questions. Listen closely while everyone responds. Then explain your picture and respond appropriately by answering any questions that have not been answered.

**Preparing for Discussion**
1. Your teacher will assign roles and put you in Literature Circle groups to practice close reading and discussion of texts with a classic fairy tale. Review some literary terms you should use in discussion and the directions for your role. Also, review the skills you learned in the following activities, where you were actually practicing the skills needed for each role:
   - Discussion Leader (Activity 2.7)
   - Diction Detective (Activity 2.8)
   - Reporter (Activity 2.9)
   - Bridge Builder (Activity 2.10)
   - Artist (Activity 2.10)

   Create a place card to use during the meeting. Include the role title and a symbolic visual on the front. On the back, write a brief description of your role.
2. Keep a double-entry journal with notes that will help you prepare for your role. Remember to copy or summarize important passages on the left side of your journal. On the right-hand side:

- Discussion Leader: Keep track of questions to ask.
- Diction Detective: Record interesting words and phrases, especially figurative language.
- Reporter: Take notes on the setting, plot, and characters, especially shifts or changes.
- Bridge Builder: Take notes on predictions, connections (text to self, text to text, and text to world), and conflict.
- Artist: Take notes on how to create a visual representation.

3. Meet with the other students who are also preparing for the role you have been given. Share the notes that you took and discuss how you can use them in your Literature Circle meetings. Make a copy of the Discussion Note-Taking Graphic Organizer large enough to keep notes in.

4. When your role is prepared, go back to your Literature Circle group. Review the guidelines for communicating in discussion groups, which you made in Activity 2.7.

**Participating in a Discussion**

5. At your teacher’s direction, team up with another group to use the Fishbowl strategy. While the inner circle is discussing the text, the outer circle will take notes on the Discussion Group Note-taking graphic organizer. After the first discussion, switch places so that the inner circle becomes the outer circle for the second discussion.

6. Give each circle (inner and outer) a chance to respond to the discussion, commenting on the strengths and challenges that each group had in its analysis of the text. Fill out the Group Meeting Reflection Chart on the following page. Reflect on what you can improve on during your Literature Circle meeting for the upcoming Embedded Assessment.

**Discussion Note-taking Graphic Organizer**

<table>
<thead>
<tr>
<th>An Interesting Point Made by a Member of the Discussion Group</th>
<th>Support the Person Provided</th>
<th>My Thoughts</th>
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<td>Understanding the Text</td>
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**Check Your Understanding**

Reflect on your discussion group experiences. How did Literature Circle discussions contribute to your close reading of the novel? How did it support your ability to analyze meaning and make connections to ideas within and outside of the novel?

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**Independent Reading Link**

Read and Discuss

What kind of changes are present in your independent reading? Discuss what the changes are with your Literature Circle group. Listen as other members of the group share how change is present in their texts. Compare and contrast how change is present in all of the texts.
Preparation for Discussion

1. Work with your teacher to learn your group assignment and the role you will play in the group analysis and discussions of the final reading of *Walk Two Moons*. Then record information about your role and your group goals below. Use the graphic organizer that follows for your group discussions.

**My Role:**

**My Goal:** During the Literature Circle discussion, I will be sure to

**My Group Members:**

**Discussion Note-taking Graphic Organizer**

<table>
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<tr>
<th>An Interesting Point Made by a Member of the Discussion Group</th>
<th>Support the Person Provided</th>
<th>My Thoughts</th>
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</table>
Creating a Synthesis Poster

2. Work collaboratively with your Literature Circle group to synthesize the analysis from your meeting(s) into a creative poster. You should include elements of each Literature Circle role as follows:

- interesting and thought-provoking questions from the Discussion Leader
- insightful connections or predictions made by the Bridge Builder
- images and/or graphic organizers created by the Artist
- key quotes identified and interpreted by the Diction Detective
- summary statements written by the Reporter
- a title for your poster based on a theme of the novel *Walk Two Moons*

3. After observing other posters, record an important idea that stands out to you from *Walk Two Moons* for each literary element.

<table>
<thead>
<tr>
<th>An important idea about a <strong>character(s)</strong> is ...</th>
<th>An important idea about a <strong>conflict</strong> is ...</th>
<th>An important idea about the <strong>plot</strong> or <strong>subplot</strong> is ...</th>
</tr>
</thead>
<tbody>
<tr>
<td>An important idea about the <strong>setting</strong> is ...</td>
<td>An important idea about a <strong>theme</strong> is ...</td>
<td>Other thoughts I have ...</td>
</tr>
</tbody>
</table>

**Informational Writing Prompt**

Think about your collaborative group experiences during this unit and your personal response to the experience. Write a paragraph explaining how communication and collaboration with your Literature Circle group helped you to understand, appreciate, and analyze the novel. Use the scoring guide for Embedded Assessment 1, and your knowledge of the structure of informational texts, to write your own "Be sure to" suggestions below.

- 
- 
- 
- 
- 

**Independent Reading Checkpoint**

Look back at your independent reading notes and summarize what you learned about changes from your reading.
ASSIGNMENT

Write an informational response to the novel *Walk Two Moons*. Choose one of the following prompts:

- Explain how internal or external forces cause one character from the novel to grow or change.
- Identify one subplot from the novel and explain how it relates to the main plot of the novel.
- Describe one setting from the novel and explain why it is important to a character or to the plot.
- Discuss how plot, setting, character, or conflict contributes to one of the novel’s themes.

Planning and Prewriting:

Take time to choose and make a plan for your informational response.

- Which prompt do you feel best prepared to respond to in writing?
- How have the activities in this unit and the Literature Circle roles helped prepare you for this prompt?
- How can notes from your Literature Circle discussions and the synthesis posters support your response?

Drafting:

Determine the key ideas to include.

- How can your response demonstrate your understanding of literary terms such as plot/subplot, setting, character, conflict, or theme?
- What elements of an effective informational essay will you use to organize your response?
- Which details from the novel will you use to support your ideas?

Evaluating and Revising the Draft:

Create opportunities to review and revise your work.

- During the process of writing, when can you pause to share and respond with others? What digital tools can you use to do this?
- What is your plan to include suggestions and revision ideas into your draft?
- How can you revise your draft to use transitions and a variety of sentence structures?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

Checking and Editing for Publication:

Confirm that your final draft is ready for publication.

- How will you check for grammatical and technical accuracy, such as proper spelling and punctuation?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task and respond to the following:

- How would you adjust or change the Literature Circle experience to help you better analyze text?
### SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
<th>Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>• conveys original ideas by analyzing a work of literature and explaining thoroughly how one or more literary elements contribute to the overall text • develops ideas with relevant supporting details and examples.</td>
<td>• conveys focused ideas by analyzing a work of literature and explaining how one or more literary elements contribute to the overall text • develops ideas with supporting details and examples.</td>
<td>• conveys ideas unevenly or partially explains how one or more literary elements contribute to the overall text • develops ideas with insufficient or irrelevant supporting details and examples.</td>
<td>• lacks analysis or explanation of how literary elements contribute to an overall text • uses minimal supporting details and examples.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>• introduces the main idea in an engaging manner • uses a well-chosen organizational structure that progresses smoothly to connect ideas • uses a variety of effective transitions purposefully • provides a satisfying conclusion.</td>
<td>• introduces the main idea clearly • uses an organizational structure that progresses logically to connect ideas • uses appropriate transitions to clarify the relationships among ideas • provides a logical conclusion.</td>
<td>• provides a weak or unclear introduction • uses a flawed or inconsistent organizational structure • uses inconsistent, repetitive, or basic transitions • provides a weak or disconnected conclusion.</td>
<td>• lacks an introduction • has little or no organizational structure • uses few or no transitions • lacks a conclusion.</td>
</tr>
<tr>
<td><strong>Use of Language</strong></td>
<td>• uses literary terms such as <em>plot/subplot, setting, character, conflict, or theme</em> in an insightful manner • demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun agreement, sentence variety, and verb tense).</td>
<td>• uses literary terms such as <em>plot/subplot, setting, character, conflict, or theme</em> correctly • demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun agreement, sentence variety, and verb tense).</td>
<td>• uses literary terms incorrectly or insufficiently • demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including pronoun agreement, sentence variety, and verb tense).</td>
<td>• fails to use literary terms • lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.</td>
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ACTIVITY 2.13

Unpacking Embedded Assessment 2

Learning Strategies
- Graphic Organizer
- Marking the Text
- Think-Pair-Share

My Notes

Learning Targets
- Analyze and summarize the components of Embedded Assessment 2.

Preview
In this activity, you will unpack Embedded Assessment 2 and preview the next half of the unit.

Making Connections
In the first half of the unit, you saw how people sometimes turn to nature for comfort when going through a significant change in life, just as Sal relied on a tree for comfort in *Walk Two Moons*. Similarly, in this half of the unit, you will discover how animals, a part of nature, can play a significant role in creating positive change in a person’s everyday life.

Essential Questions
Now that you have participated in a Literature Circle, would you change your answer to the first Essential Question on how talking and working with others can help one analyze a novel? If so, how would you change your answer? If not, why not?

Developing Vocabulary
Look in your Reader/Writer Notebook at the new Academic Vocabulary words and Literary Terms you learned in the first half of this unit. Which words do you now know well, and which do you still need to learn more about?

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Writing an Informational Essay.

Write a multiparagraph essay explaining how people can enhance their lives through observing and interacting with animals. What can human beings learn from animals? In what ways can they help us? In your essay, give examples from your own life, from texts you have studied in this unit, from your independent reading, or from society that help support your explanation.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.
Explaining and Interpreting Change

Learning Targets

- Explore the positive and negative connotations of the word *change* and write an organized paragraph about different types of change.
- Develop an introductory paragraph that focuses on thesis statement, details, and transitions.

Preview

In this activity, you will explore the topic of change and compose a strong introductory paragraph.

Thinking About Change

1. The word *change* can have positive or negative connotations. Brainstorm the feelings associated with a variety of changes. As you fill in the graphic organizer below, use three different colors: one color for positive changes, another for negative changes, and a third for neutral changes.

- In the inner circle, list words and images to represent changes that have happened in *your life*.
- In the outer circle, list words and images to represent changes that characters have experienced in *texts you have read*.
- Between the lines of the box and the edge of the outer circle, list words and images to represent changes that you have observed in *society*. Think about changes in science, technology, entertainment, your country, or your local community.

Changes in Society

Changes in Texts

Changes in My Life
2. Now focus on the changes you listed in the center of the circle: changes in your own life. Try to categorize them as changes in responsibilities, family relationships, friends, interests, school, fears, or physical appearance.

3. In the graphic organizer below, write a category as a topic on the top line inside a box. List the details, or specific changes, under the topic. Finally, on the lines below each box, write one complete sentence about the topic that could be used as a topic sentence for a paragraph. Remember that a topic sentence controls the content of a paragraph, contains a subject, and reveals an opinion.

Changes in Me

T.S.: ____________________________

T.S.: ____________________________

T.S.: ____________________________

T.S.: ____________________________
4. Read the following informational paragraph and mark the text as follows:
   • Underline the topic sentence.
   • Scan the paragraph and put a star next to the writer’s two new responsibilities.
   • Circle the transitional words and phrases.
   • Put an asterisk in front of the sentences that develop each of the writer’s new responsibilities with commentary.

Sample Informational Paragraph

I have always had chores to do around the house, but this year I have more to do than ever before. The first thing that happened was that I got my first pet! Jeff, the gerbil, was a gift from my aunt, whose pet gerbil, Fluffy, had babies. I got Jeff in April, and since then I have had total responsibility for his feeding and care. I have to be sure he has water and food every day. I also have to clean his cage every week and shred newspapers for the bottom of his cage. But the best part of this job is that I have to play with him every day so that he gets plenty of exercise. My mom also expects me to take care of my little brother for a little while every day. Mainly, this means going into his room and playing with him for 30 minutes just before dinner. My mom asked me to do this so she can fix dinner without having to worry about Patrick. Patrick is only three, so I play kids’ games with him like Memory, or I read a book to him, or sometimes we watch a video. During this time, I’m the only one who takes care of him. Sometimes, I have to feed him or take him to the bathroom. I like taking care of my brother, and my mom really appreciates it. Taking care of Jeff and Patrick is making me more responsible.

Informational Writing Prompt

Draft a paragraph explaining an area of change in your life. Choose one of the areas of change from your graphic organizer. Be sure to:
   • Write a topic sentence.
   • Include supporting details and commentary.
   • Use transition words and a variety of sentence structures.
5. In the spaces, mark “A” if you agree and “D” if you disagree with the statement about change.
   1. _____ Change cannot be avoided.
   2. _____ Change can be a good thing.
   3. _____ People never really change.
   4. _____ Change can ruin a friendship.
   5. _____ Without change, a person cannot grow.
   6. _____ Change is hard work.
   7. _____ It’s possible for one person to change the world.
   8. _____ Change is usually uncomfortable.
   9. _____ You should not try to change other people.
  10. _____ Nothing ever really changes.

6. Choose one of the statements you strongly agree with and explain why.


7. Read the following sample introduction to an essay about change. Mark the text as follows:
   • Underline the hook.
   • Highlight the thesis statement.
   • Circle or use a different color highlighter for the word that you think best describes the topic of the essay.

    Sample Introduction
    Benjamin Franklin once said, “When you’re finished changing, you’re finished.” This means that in order to be truly alive, one must be changing and growing. I agree because every new experience can make a person change. Sometimes the change is positive, and other times it is negative. Either way, there is no avoiding change.

8. Fill out the graphic organizer on the next page by interpreting each quote, deciding if you agree or disagree, and explaining why.
<table>
<thead>
<tr>
<th>Quotation</th>
<th>Interpretation: What does it mean?</th>
<th>Agree or Disagree?</th>
<th>Reason: Why do you agree or disagree?</th>
</tr>
</thead>
<tbody>
<tr>
<td>“When you’re finished changing, you’re finished.” Benjamin Franklin</td>
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<tr>
<td>“There’s nothing wrong with change, if it is in the right direction.” Winston Churchill</td>
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<tr>
<td>“If you don’t like something, change it. If you can’t change it, change your attitude.” Maya Angelou</td>
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<tr>
<td>“Time is a dressmaker specializing in alterations.” Faith Baldwin</td>
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<tr>
<td>“Not everything that is faced can be changed. But nothing can be changed until it is faced.” James Baldwin</td>
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<tr>
<td>“They always say time changes things, but you actually have to change them yourself.” Andy Warhol</td>
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</tbody>
</table>

**Informational Writing Prompt**

Choose a quote from the graphic organizer and use it as you draft an introductory paragraph on the topic of change. Be sure to:

- Include a hook.
- Write a statement about the quote.
- Include a thesis that states an opinion about your agreement with the quote.
Composing Body Paragraphs Together

1. You have already written an introduction for an informational essay and an informational paragraph about a change in your life. Work together with your class to draft a body paragraph about a change in a character from a book or story you have read together. Be sure to include these elements:
   - **Topic sentence**: a sentence that includes a subject and an opinion that works directly to support the thesis
   - **Transitions**: words used to connect ideas (*for example, for instance*)
   - **Supporting information**: specific examples, details, evidence, and facts
   - **Commentary**: sentences that explain how the information is relevant to the thesis/topic sentence and bring a sense of closure to the paragraph

2. On a separate page, work with a partner or small group to draft another informational paragraph about a change in the world. Begin by revisiting the graphic organizer you completed in the previous activity. Agree on a change that has taken place in society, science/technology, entertainment, the economy, your country, or your community. Make sure you include all the elements of a body paragraph listed above.
Finishing the Essay

3. With your class and your writing group, discuss the elements of an effective conclusion. What questions should a conclusion answer?

4. Read through your introduction and three body paragraphs on the topic of change. Write one sentence that sums up what you said about change (the literal). Add a sentence that explains what change means to you, other people, and the world (the interpretive). Add at least one more sentence explaining why change matters (the universal).

   Literal:

   Interpretive:

   Universal:

5. You have now constructed all of the elements of an informational essay about change. Organize the paragraphs using the outline below and then follow your teacher’s instructions to prepare a focused, structured, and cohesive draft before revising.

   I. Introduction (previous activity)
   II. Support paragraph about a change in yourself (previous activity)
   III. Support paragraph about a change from a text (this activity)
   IV. Support paragraph about a change from society (this activity)
   V. Conclusion (this activity)
Introducing the Strategy: Replacing

When you revise by replacing, you focus on your word choice to create meaning and effect. Replacing bland words with more specific words helps your writing be clear and varied. Begin by circling words that are meaningless, boring, or awkwardly placed. For each circled word, select two new words and write them above the original word or in the margin. Use a variety of resources to find new words, including a dictionary or thesaurus, your Reader/Writer Notebook, and the Word Wall. Read your sentence twice, each time with a different replacement word. Decide which word most precisely conveys your intended meaning and cross out the other.

6. Revise the conclusion below, using the replacing strategy. Circle three words to replace, and write them underneath the paragraph. Use your vocabulary resources to select two replacement words for each circled word. Read the sentence(s) twice, each time with a different word. Circle the best option.

Change is good. Some people try not to change, but they are just wasting their time. I like change because it keeps me from being bored all the time. Try not to think about bad changes because that will just make you sad. Instead think about the good things that have happened to you, and you will realize that those are changes too.

Word 1: Replacement Options: 1. 2.
Word 2: Replacement Options: 1. 2.
Word 3: Replacement Options: 1. 2.

7. Practice: Look at your own informational essay on change. Circle three words to replace, and use your vocabulary resources to select two replacement words for each circled word. Record your work below. Read the sentence(s) twice, each time with a different word. Circle the best option. Finally, explain how your revisions strengthen the text.

Word 1: Replacement Options: 1. 2.
Word 2: Replacement Options: 1. 2.
Word 3: Replacement Options: 1. 2.
Parallel structure involves arranging words, phrases, and clauses in a series using the same grammatical structure to show that two or more similar things are of equal importance. Using parallel structure is a way of composing interesting and effective sentences. Use commas to separate words and word groups in a series of three or more items. Include a comma before the conjunction. Do not use commas in a series when all items are linked by and, or, or nor. You can sometimes improve sentence variety by combining two or three ideas into one sentence. The following sentences contain a series of items in parallel structure.

**Examples**
- Carrie loved swimming, running, and playing tennis.
- His eyes were swollen shut, his face was red and puffy, and his nose was lopsided.
- Every day John walked in the door, threw his backpack on the chair, and opened the refrigerator.
- You may sit in the back, you may sit in the front, or you may sit anywhere in between.

**PRACTICE** Combine the ideas in the following sentence using parallel structure. The sentence is taken from the article “Saying Farewell to a Faithful Pal,” which you will read in the next activity.

Marley chewed couches. He slashed screens. He also was a slinger of drool and a tipper of trash cans.

8. Reread your informational essay about change. Apply the revision strategies that you have learned in this unit to improve your writing.
- Combine ideas by using parallel structure or compound sentences.
- Add details, commentary, and figurative language.
- Replace words to make your language more precise, interesting, and original.

**Check Your Understanding**
Reflect on the changes you made to your essay and how these changes improved your writing. What will you be sure to do when you write your next informational essay?
Reflecting on Marley: Textual Evidence

Learning Targets
- Identify and interpret textual evidence.
- Write a response to a prompt, using textual evidence to support a thesis.

Preview
In this activity, you will read a memoir about a beloved family dog and write about the purpose of pets.

Setting a Purpose for Reading
- As you read, mark the text by underlining words, phrases, and sentences that tell why Grogan loved his dog.
- Circle unfamiliar words and phrases as you read. Try to determine the meaning of the words by using context clues.

Introducing the Strategy: Diffusing
With this strategy, you use context clues to help find the meaning of unknown words. When diffusing, underline words that are unfamiliar. Think of two possible substitutions (synonyms) and confirm your definition. You can confirm your definition by checking reference sources such as a dictionary or a thesaurus.

About the Author
John Grogan (1957–) is a newspaper columnist and the author of the best-selling memoir *Marley and Me*, a book based on the ideas in the article you are about to read. *Marley and Me* has been adapted into a young reader’s edition, several children’s books, and a major motion picture. Grogan says that he began writing in school because he “was so bad at everything else.” In addition to *Marley and Me*, he has written articles for numerous magazines and newspapers.
Memorial Saying Farewell to a Faithful Pal by John Grogan

1 In the gray of dawn, I found the shovel in the garage and walked down the hill to where the lawn meets the woods. There, beneath a wild cherry tree, I began to dig.

2 The earth was loose and blessedly unfrozen, and the work went fast. It was odd being out in the backyard without Marley, the Labrador retriever who for 13 years made it his business to be tight by my side for every excursion out the door, whether to pick a tomato, pull a weed, or fetch the mail. And now here I was alone, digging him this hole.

3 “There will never be another dog like Marley,” my father said when I told him the news, that I finally had to put the old guy down. It was as close to a compliment as our pet ever received.

4 No one ever called him a great dog—or even a good dog. He was as wild as a banshee and as strong as a bull. He crashed joyously through life with a gusto most often associated with natural disasters.

5 He’s the only dog I’ve ever known to get expelled from obedience school.

6 Marley was a chewer of couches, a slasher of screens, a slinger of drool, a tipper of trash cans. He was so big he could eat off the kitchen table with all four paws planted on the floor—and did so whenever we weren’t looking.

7 Marley shredded more mattresses and dug through more drywall than I care to remember, almost always out of sheer terror brought on by his mortal enemy, thunder.

Cute but Dumb

8 He was a majestic animal, nearly 100 pounds of quivering muscle wrapped in a luxurious fur coat the color of straw. As for brains, let me just say he chased his tail till the day he died, apparently he was on the verge of a major canine breakthrough.

9 That tail could clear a coffee table in one swipe. We lost track of the things he swallowed, including my wife’s gold necklace, which we eventually recovered, shinier than ever. We took him with us once to a chi-chi outdoor café and tied him to the heavy wrought-iron table. Big mistake. Marley spotted a cute poodle and off he bounded, table in tow.

10 But his heart was pure.
When I brought my wife home from the doctor after our first pregnancy ended in a miscarriage, that wild beast gently rested his blocky head in her lap and just whimpered. And when babies finally arrived, he somehow understood they were something special and let them climb all over him, tugging his ears and pulling out little fistfuls of fur. One day when a stranger tried to hold one of the children, our jolly giant showed a ferocity we never imagined was inside him.

As the years passed, Marley mellowed, and sleeping became his favorite pastime. By the end, his hearing was shot, his teeth were gone, his hips so riddled with arthritis he barely could stand. Despite the infirmities, he greeted each day with the mischievous glee that was his hallmark. Just days before his death, I caught him with his head stuck in the garbage pail.

Life Lessons Learned

A person can learn a lot from a dog, even a loopy one like ours. Marley taught me about living each day with unbridled exuberance and joy, about seizing the moment and following your heart. He taught me to appreciate the simple things—a walk in the woods, a fresh snowfall, a nap in a shaft of winter sunlight. And as he grew old and achy, he taught me about optimism in the face of adversity.

Mostly, he taught me about friendship and selflessness and, above all else, unwavering loyalty.

When his time came last week, I knelt beside him on the floor of the animal hospital, rubbing his gray snout as the veterinarian discussed cremation with me. No, I told her, I would be taking him home with me. The next morning, our family would stand over the hole I had dug and say goodbye. The kids would tuck drawings in beside him. My wife would speak for us all when she’d say: “God, I’m going to miss that big, dumb lug.”

But now I had a few minutes with him before the doctor returned. I thought back over his 13 years—the destroyed furniture and goofy antics; the sloppy kisses and utter devotion. All in all, not a bad run.

I didn’t want him to leave this world believing all his bad press. I rested my forehead against his and said: “Marley, you are a great dog.”

Making Observations

• What are your first thoughts about the memoir?
• What details about Marley stand out to you?

despite: in spite of
optimism: seeing the positive in all things
lug: an awkward, clumsy fellow
devotion: dedication
**Returning to the Text**

- Return to the text as you respond to the following questions. Use text evidence to support your responses.
- Write any additional questions you have about the memoir in your Reader/Writer Notebook.

1. How do the first two sentences of the memoir contribute to the text? What is the effect of these sentences on the reader?

   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

2. How does the author structure positive and negative details to show how Marley was both challenging and good for his family? List specific details and explain how their order in the story affects the reader’s opinion.

   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

3. Why does the author include paragraph 11? How does the paragraph help the author make a point?

   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

4. How do the word *unbridled* in paragraph 14 and the title of this section of the text help you determine the author's message?

   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

5. What was the author’s purpose for writing the memoir? How is the author’s purpose conveyed in the text?

   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
Working from the Text
Copy your textual evidence into the graphic organizer below. Then write a summary of the story that is logically organized, clear, and true to the meaning of the story.

<table>
<thead>
<tr>
<th>Textual Evidence</th>
<th>Importance: What does the evidence tell you about Grogan’s feelings for his dog?</th>
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Writing to Sources: Informational Text
Why do people have pets? Using John Grogan and Marley as examples, explain what human beings love about and learn from their pets. Be sure to:
- Write a thesis statement including the topic and your opinion.
- Use textual evidence and supporting details from the newspaper column.
- Add personal commentary. Use the replacing strategy to make your vocabulary academic.

INDEPENDENT READING LINK
Read and Discuss
How is the value of human and animal interaction demonstrated in the book you are reading on your own? Are the themes present in your independent reading similar to those present in Saying Farewell to a Faithful Pal? With a small group, discuss various animal-related themes found in your independent reading. Compare and contrast these themes with the story you have just read.
Meeting Connections Through Research

Learning Targets

- Closely read and analyze an autobiographical text about how animals can help people, citing text evidence to support analysis and inferences.
- Conduct research to answer questions about how animals help people.

Preview

In this activity, you will read about animal intelligence and do some research into how animals can help people.

Setting a Purpose for Reading

- Before you read, jot down a question you have based on the title of the text.
- Use the My Notes section to write a prediction about the author’s main point. As you read, underline details that might connect to the main idea. Revise your predictions as you read.
- Circle unfamiliar words and phrases. Use context clues or word parts to clarify the meaning of unfamiliar words.

About the Author

Temple Grandin (1947–) was born in Boston, Massachusetts. She is an American doctor of animal science, a professor at Colorado State University, a best-selling author, and a consultant to the livestock industry on animal behavior. As a person with high-functioning autism, Grandin is also widely noted for her work in autism advocacy. Autism is a brain-based disorder characterized by social-communication challenges and restricted repetitive behaviors, activities, and interests.

Autobiography

Dogs Make Us Human

from Animals in Translation

by Temple Grandin and Catherine Johnson

1 The aborigines have a saying: “Dogs make us human.” Now we know that’s probably literally true. People wouldn’t have become who we are today if we hadn’t co-evolved with dogs.

2 I think it’s also true, though in a different way, that all animals make us human. That’s why I hope we will start to think more respectfully about animal
intelligence and talent. That would be good for people, because there are a lot of things we can’t do that animals can. We could use their help.

3 But it would be good for animals, too. Dogs first started living with people because people needed dogs and dogs needed people. Now dogs still need people, but people have forgotten how much they need dogs for anything besides love and companionship. That’s probably okay for a dog who’s been bred to be a companion animal, but a lot of the bigger breeds and practically all of the mix breeds were built for work. Having a job to do is a part of their nature; it’s who they are. The sad thing is, now that hardly anyone makes his living herding sheep, most dogs are out of a job.

4 It doesn’t have to be that way. I read a little story on the Web site for the American Veterinary Medical Association that shows the incredible things animals are capable of doing, and would do if we gave them a chance. It was about a dog named Max who had trained himself to monitor his mistress’s blood sugar levels even while she was asleep. No one knows how Max was doing this, but my guess is people must smell slightly different when their blood sugar is low, and Max had figured that out. The lady who owned him was a severe diabetic, and if her blood sugar levels got low during the night Max would wake up her husband and bug him until he got up and took care of her.

5 You have to think about that story for only five seconds to realize how much dogs have to offer. Dogs and a lot of other animals.

For many years, dogs have been trained to rescue people caught in avalanches. One dog on a search and rescue team can cover more ground more thoroughly than 20 people searching on foot.
Making Observations

- What details from the About the Author information helped you understand the text?
- What questions does the text raise for you?

Returning to the Text

- Return to the text as you respond to the following questions. Use text evidence to support your responses.
- Write any additional questions you have about the autobiography excerpt in your Reader/Writer Notebook.

1. What can you tell about Grandin’s message from the first two paragraphs?

2. Paraphrase the evidence Grandin gives to support the idea that animals helping humans can be good for the animals, too. Make sure to order the evidence logically.

3. What is the main idea of this text? Which details support this?

Working from the Text

4. What questions do you have about dogs as pets after reading this text? What else would you like to know?
Conducting Research

Informational writing provides information about a topic, which often means researching the topic to learn more about it and to find evidence for your writing.

5. What do you know about conducting research? What experience do you have with it? Number the lines below 1 to 6 to show a logical order for the research process.

- Write questions that can be answered through research.
- Evaluate sources.
- Identify the topic, issue, or problem.
- Communicate findings.
- Draw conclusions.
- Gather evidence and refocus or refine the major research question when necessary.

6. Use a KWHL graphic organizer to guide your research on the topic of animals helping people. First, fill out the first two columns.

K: What do you know about the ways that animals help people? Try to think of at least three ways that animals can help people live better lives.

W: What do you want to know about the ways that animals help people?

7. Now, fill in the “H” column with the title and author of the text you just read.

<table>
<thead>
<tr>
<th>Topic: Animals Helping People</th>
</tr>
</thead>
<tbody>
<tr>
<td>K</td>
</tr>
<tr>
<td>W</td>
</tr>
<tr>
<td>H</td>
</tr>
<tr>
<td>L</td>
</tr>
</tbody>
</table>
8. Add to the L column information about what you learned from reading “Dogs Make Us Human.” What did you learn about animals helping people?

9. Add to the W column new questions that you have. In the H column, brainstorm how and where you will conduct research to answer your questions. When brainstorming, consider conducting research that will lead to both primary sources (sources written by the subject, or at the time of the event) and secondary sources (sources written about the subject by someone else). Keep notes indicating which type each resource will be.

10. Follow your teacher’s instructions on how to gather more research about animals helping people. As you do, complete the KWHL chart.

☐ Check Your Understanding
After doing additional research and reading, summarize the research process you used and describe how it helped you answer the questions you wrote in your KWHL chart.

INDEPENDENT READING LINK
Read and Connect
Is there anything related to the research topic in your independent reading? Add the information to your KWHL chart. Be sure to note any similarities and differences between the information in your research and the information in your independent reading. Keep track of which source information is coming from. You will need to cite your sources later.

My Notes
**Learning Targets**

- Analyze and summarize the main ideas in a text.
- Apply reading strategies to an autobiography and use textual evidence to respond to a writing prompt.

**Preview**

In this activity, you will watch a film and read excerpts from an autobiography and biography in order to write an informational text about Temple Grandin.

**Genre Study: Biography and Autobiography**

Two of the most popular genres are biography and autobiography. Many people enjoy reading books and watching films about the lives of others. Both genres use a narrative text structure, but they are presented from different points of view. Biographies are written by someone other than the subject, and autobiographies are written by the subjects themselves. You have already read a part of Temple Grandin’s autobiography, and now you will read another section and compare it to a section of a biography written about her.

**Setting a Purpose for Viewing**

- As you view clips, use the double-entry journal below to take notes. Record descriptions, events, and observations on the left side. Add your questions, connections, predictions, responses, and commentary on the right side.
- Record unfamiliar words or phrases in your My Notes section.

**Biographical Film Temple Grandin**

1. Summarize the film Temple Grandin. Be sure to organize your summary logically.
2. Write a thesis statement about the film Temple Grandin. Be sure to include the topic and an opinion.
Reading Strategies Review

3. You have used a variety of reading strategies in this unit. Rate your understanding of each strategy in the chart below. Then add one or two additional reading strategies that you are ready to use on your own. Consult the Reading Strategies section in the Resources at the end of this book for a complete list and description of all the reading strategies.

<table>
<thead>
<tr>
<th>Reading Strategy</th>
<th>I’m still getting familiar with this strategy.</th>
<th>I am comfortable using this strategy with a little help.</th>
<th>I am ready to use this strategy on my own.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chunking the Text</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Using Context Clues</td>
<td></td>
<td></td>
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<tr>
<td>(Diffusing)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marking the Text</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Questioning the Text</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Graphic Organizer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summarizing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Double-Entry Journal</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. Choose two of these strategies to help you make meaning of the text you will read next.

Strategy 1: ____________________________________________

Strategy 2: ____________________________________________

Setting a Purpose for Reading

- Before you read the next two texts, jot down a prediction about them based on what you saw in the film clips.
- As you read, make notes about and revise your prediction.
- Underline words or phrases that help you create an image in your mind of the setting the author describes.
Autobiography

My Story
from Animals in Translation

by Temple Grandin and Catherine Johnson

1 People who aren’t autistic always ask me about the moment I realized I could understand the way animals think. They think I must have had an epiphany.

2 But it wasn’t like that. It took me a long time to figure out that I see things about animals other people don’t. And it wasn’t until I was in my forties that I finally realized I had one big advantage over the feedlot owners who were hiring me to manage their animals: being autistic. Autism made school and social life hard, but it made animals easy.

3 I started to fall in love with animals in high school when my mother sent me to a special boarding school for gifted children with emotional problems. Back then they called everything “emotional problems.” Mother had to find a place for me because I got kicked out of high school for fighting. I got in fights because kids teased me. They’d call me names, like “Retard,” or “Tape recorder.”

4 They called me Tape Recorder because I’d stored up a lot of phrases in my memory and I used them over and over again in every conversation. Plus there were only a few conversations I like to have, so that amplified the effect. I especially like to talk about the rotor ride at the carnival. I would go up to somebody and say, “I went to Nantasket Park and I went on the rotor and I really liked the way it pushed me up against the wall.” Then I say stuff like, “How did you like it?” and they’d say how they liked it, and then I’d tell the story all over again, start to finish. It was like a loop inside my head, it just ran over and over again. So the other kids called me Tape Recorder.

5 Teasing hurts. The kids would tease me, so I’d get mad and smack ’em. That simple. They always started it, they liked to see me react.

6 My new school solved that problem. The school had a stable and horses for the kids to ride, and the teachers took away horseback riding privileges if I smacked somebody. After I lost privileges enough times I learned just to cry when somebody did something bad to me. I’d cry, and that would take away the aggression. I still cry when people are mean to me.

7 Nothing ever happened to the kids who were teasing.

8 The funny thing about the school was, the horses had emotional problems, too. They had emotional problems because in order to save money the headmaster was buying cheap horses. They’d been marked down because they had gigantic behavior problems. They were pretty, their legs were fine, but emotionally they were a mess. The school had nine horses altogether, and two of them couldn’t be ridden at all. Half of the horses in that barn had serious psychological problems. But I didn’t understand that as a fourteen-year-old.
9 So there we all were up at boarding school, a bunch of emotionally disturbed teenagers living with a bunch of emotionally disturbed animals. There was one horse, Lady, who was a good horse when you rode her in the ring, but on the trail she would go berserk. She would rear, and constantly jump around and prance; you had to hold her back with the bridle or she'd bolt to the barn.

10 Then there was Beauty. You could ride Beauty, but he had very nasty habits like kicking and biting while you were in the saddle. He would swing his foot up and kick you in the leg or foot, or turn his head around and bite your knee. You had to watch out. Whenever you tried to mount Beauty he kicked and bit—you had both ends coming at you at the same time. …

11 All the horses at the school had been abused. Beauty had been kept locked in a dairy stanchion all day long. I don’t know why. These were badly abused animals; they were very, very messed up.

12 But I had no understanding of this as a girl. I was never mean to the horses at the school (the other kids were sometimes), but I wasn’t any horse-whispering autistic savant, either. I just loved the horses. I was so wrapped up in them that I spent every spare moment working the barns. I was dedicated to keeping the barn clean, making sure the horses were groomed. One of the high points of my high school career was the day my mom bought me a really nice English bridle and saddle. …

13 Boy did I take care of that saddle. I loved it so much I didn’t even leave it in the tack room where it belonged. I brought it up to my dorm every day and kept it with me. I bought special saddle soap and leather conditioner from the saddle shop, and I spent hours washing and polishing it. …

14 Animals kept me going. I spent every waking minute that I didn’t have to be studying or going to school with those horses. I even rode Lady at a show. It’s hard to imagine today, a school keeping a stable of emotionally disturbed and dangerous horses for its underaged students to ride. These days you can’t even play dodgeball in gym class because somebody might get hurt. But that’s the way it was. A lot of us got nipped or stepped on or thrown at that school, but no one was ever seriously hurt, at least not while I was there. So it worked out.

15 I wish more kids could ride horses today. People and animals are supposed to be together. We spent quite a long time evolving together, and we used to be partners. Now people are cut off from animals unless they have a dog or a cat.

Making Observations

• How would you describe Temple Grandin?
• What questions do you have after reading the text?
• What is a detail you noticed that someone else might have missed?
Returning to the Text

- Return to the text as you respond to the following questions. Use text evidence to support your responses.
- Write any additional questions you have about the autobiography excerpt in your Reader/Writer Notebook.

5. How does the information in paragraph 2 help you understand a key point of the text?

6. How does Grandin change as a result of her new school? How is this change explained in the text?

7. How does Grandin feel about the saddle her mom gave her? What evidence from the text supports your understanding?

8. What does Grandin mean by saying, “Animals kept me going”? What evidence from the text helps support your inference?
About the Author
Sy Montgomery is an animal lover who writes books for children and adults. She researches her writing firsthand, getting up close and personal with wild animals to learn all about them. Her award-winning nonfiction can be found around the world, and so can she as she travels to talk about her work.

Biography
excerpt from
Hampshire School for Wayward Wizards
Chapter 6 from Temple Grandin: How the Girl Who Loved Cows Embraced Autism and Changed the World by Sy Montgomery

1 … But the memories she treasures most from high school are of the horses. All these years later, she remembers each of them by name. Bay Lady was the horse she rode most of the time: great in the ring—but halfway on the trail she’d prance and plunge. Otherwise she was the “perfect lady.” Star couldn’t compete in horse shows because she had ankle problems. Circus, a big, gentle horse, died of colic, a digestive disease brought on by eating oat straw. Beauty was gorgeous, but he bit and kicked. Teddy was gentle enough for the littlest kids. King was an old gray horse, so well-mannered that just about anyone could ride him: then you could graduate to riding someone like Flash or Silver. Lady was hot-tempered, and her eyes were wild. “Nobody could ride that horse,” Tina Henegar, another schoolmate, remembered. “But Temple could—and beautifully. She was the best.”

2 Temple loved them all and could ride better than anyone.

3 It’s no wonder. Horses, like autistic people, are very sensitive to detail and don’t like change. That’s why a horse might be frightened by a new white hat, but not a familiar black one—or might panic at the sight of a common object like a wheelbarrow in an unusual place or seen from a different angle. Temple could tell when a horse was starting to get nervous: a fearful horse swishes his tail, and the swishing becomes more rapid with mounting fear. But because Temple also noticed the same details the horses did—like a bale of hay slightly out of place—she could make small changes to calm the animal’s fear before it turned to panic.

4 Temple spent much of her time in the horse barn. She cleaned the stalls. She refilled the feed bins. She cleaned the leather bridles and saddles and other equipment, making repairs if needed. When the farrier came to hammer new shoes onto the horses’ hooves, she held the reins and kept the horses calm.
Back at home, Temple's mother wished her daughter would study harder and get better grades instead of riding horses and mending bridles. But Temple was proud that she now had an important, responsible job in the barn. The welfare of nine horses depended largely on her care. To Temple, her academic classes didn’t seem to matter half as much. They were “boring, boring, boring.”

Soon she began to find it impossible to concentrate on schoolwork anyway. Now in high school, she felt that something new and terrible was happening to her. Her body was changing. The rush of new chemicals her body was producing to change her into a young woman threw Temple's unusual brain into overdrive. She started having panic attacks.

welfare: health and happiness

Making Observations

• What stands out most to you about this text?
• What questions does this text help you answer?
Returning to the Text

• Return to the text as you respond to the following questions. Use text evidence to support your responses.

• Write any additional questions you have about the biography in your Reader/Writer Notebook.

9. What is the author’s point of view about Grandin’s autism? How is the point of view conveyed in the text?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

10. How is the concept of autism being an advantage for Grandin treated differently in the two texts? What might explain this difference?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

11. You read excerpts from Grandin’s autobiography and a biography written about her. What unique type of information does each genre offer?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

12. What details in this text help you understand the previous text better?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________
Focus on the Sentence
Write three sentences about Temple Grandin, one in the form of a statement, one in the form of a question, and one in the form of an exclamation. Be sure to use correct capitalization and punctuation.

Statement ____________________________
Question ______________________________
Exclamation __________________________

Writing to Sources: Informational Text
How did animals help Temple Grandin deal with the challenges of autism?
Be sure to:
• Write a thesis statement, including the topic and your opinion.
• Use textual evidence and supporting details from all three sources.
• Add personal commentary.

Independent Reading Checkpoint
Review your independent reading notes. Use those notes to write a summary of the text. Swap summaries with a partner who has not read the text to see if your summary maintained the meaning of the text and is logical.
Assignment

Read the following quotation by John Muir, an American naturalist and writer:

“Any glimpse into the life of an animal quickens our own and makes it so much the larger and better in every way.”

Write a multiparagraph essay explaining how people can improve their lives through observing and interacting with animals. In your essay, give examples from your own life, from texts you have studied in this unit, from your independent reading, or from society that help support your explanation.

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task and respond to the following:

- How did you use a variety of examples from literature, experience, and research to support your response to the prompt?
## SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
<th>Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>The essay should respond to the prompt with a clearly focused and well-sustained main idea. It integrates relevant evidence from various sources (e.g., literature, nonfiction, personal experience, research) with detail and commentary.</td>
<td>The essay should respond to the prompt with a focused and sustained main idea. It integrates evidence from multiple sources (e.g., literature, nonfiction, personal experience, research) with commentary.</td>
<td>The essay should respond to the prompt with an unfocused or inconsistently sustained main idea. It uses irrelevant or insufficient evidence; may lack multiple sources or provide weak commentary.</td>
<td>The essay does not respond to the prompt; response is vague or confusing. It uses minimal evidence and commentary.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>The essay should introduce the main idea in an engaging hook and clear thesis. It uses an effective multiparagraph organizational structure. It uses a variety of transitions and topic sentences to create coherence and integrate ideas. It provides an insightful conclusion.</td>
<td>The essay should introduce the main idea with a hook and thesis. It uses an appropriate multiparagraph organizational structure. It uses transitions and topic sentences to create coherence. It provides a conclusion that connects to larger ideas.</td>
<td>The essay should introduce the main idea with a weak hook or thesis. It uses a flawed or inconsistent organizational structure. It uses transitions and topic sentences ineffectively or inconsistently. It provides a weak, illogical, or repetitive conclusion.</td>
<td>The essay does not include an introduction. It has little or no obvious organizational structure. It uses few or no transitions and topic sentences. It lacks a conclusion.</td>
</tr>
<tr>
<td><strong>Use of Language</strong></td>
<td>The essay should use precise and accurate diction to illustrate the topic. It demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including parallel structure, commas in a series, and semicolons).</td>
<td>The essay should use diction that is appropriate to the topic and purpose. It demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including parallel structure, commas in a series, and semicolons).</td>
<td>The essay should use basic diction inappropriate to the topic or purpose. It demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including parallel structure, commas in a series, and semicolons).</td>
<td>The essay should use diction that is vague or confusing. It lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.</td>
</tr>
</tbody>
</table>