PATHWAYS

Literature for Readers and Writers

Teaching and Assessment Resources

Perfection Learning®
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Many Voices: Pathways
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Introduction

Encouraging Successful Readers

It surely comes as no surprise to you that successful readers are engaged readers: They are actively involved in their own reading process. They monitor their own understanding, relate deeply to the texts they read, and use what they already know to understand new material.

In their interactions with text, good readers are not only learning about the information they are reading, they are developing the literacy and thinking skills necessary to become lifelong readers.

Pathways: Literature for Readers and Writers helps readers learn about subjects relevant to this age group through the reading of short stories, essays, memoirs, biographies, and poems. The selections were assembled to encourage not only an understanding and appreciation of literature but also a passion for reading in general. A love of reading transcends time and place. Students who enjoy reading short stories learn to enjoy reading news items about social issues as well as essays in science. The literary and reading skills pages offered in this Teaching and Assessment Resources book call upon critical and creative thinking from students.

Second Language Learners

Classrooms today are comprised of a rich variety of heritages and languages reflecting the diverse cultural nature of our society. The terms English for Speakers of Other Languages (ESOL) and English as a Second Language (ESL) were developed to recognize those students whose heritage language is other than English. The English Language Learner (ELL) students enter the classroom at various English language levels. They are faced with challenging content in an unfamiliar language. An appropriate instructional model must be in place for them.

When developing instruction using ELL strategies, it is important to remain sensitive to the student’s first language and cultural background while also encouraging the acquisition of English in a nonthreatening and productive learning environment. Students’ individual learning styles and preferences must also be considered.

Using the Matrix Program

As an important part of the Perfection Learning Matrix Program, Pathways offers students in your classroom the opportunity to learn and grow together. ELL students, challenged students, gifted students, students who are working at grade level, and students with differing learning styles can find success reading selections from the same books—along with supplementary texts that can be combined specifically for each individual.

The use of graphic organizers, visual mapping, charts, tables, and Venn diagrams benefit students of all levels. Cooperative learning groups can also help—offering support and encouragement to ELL students, a chance for on-level students to learn by helping others, and a way for gifted students to discover new ways to enhance the teaching process. Following are suggestions for whole-class involvement with Pathways.
Before Students Read the Selection
All students will benefit by going over the vocabulary highlighted for any given selection in the anthology. ELL students, in particular, may have trouble reading context clues, understanding idioms, or relating to the themes or plots of many stories. Devise ways of having struggling students pair up with others to work together on vocabulary lists. Have them act out meanings or share their own learning techniques. Ask gifted students to think of ways to make vocabulary learning engaging and rewarding. Try some of the techniques listed below.

- Encourage communication among all students in your class. ELL students gain much by listening to their peers, and all students gain by hearing their classmates’ opinions, interpretations, and experiences.
- Use prereading techniques with the entire class, such as asking them to make predictions based on the title and accompanying image for a selection. Some images may not be familiar to ELL students. Be sure that images and their relationship to the content are discussed.
- Use the suggested activities in this resource book to build background knowledge. As you guide students, be sure to restate, expand, paraphrase, repeat, and speak slowly and clearly.
- Use graphic organizers.
- Use gestures, visuals, and concrete examples to illuminate text. Ask students to help you with this.
- Use the Differentiated Instruction chart at the beginning of each unit to help focus understanding based on your students’ various learning styles and challenges.

As Students Read the Selection
Remind students that they must be active readers. If necessary, go over the six strategies for active reading or give those who need some extra help copies of the Active Reading Strategies found on page 27 and the Active Reading Model on page 28 of this book. If students need practice in reading actively, have them work on the Active Reading Practice pages that begin on page 29. Additionally, you may help ELL students in the following ways.

- If students seem puzzled by any of the literary terms used in the pupil book (such as style, theme, author’s perspective, allusion, and so on), refer them to the Glossary of Literary Terms found at the back. Understanding these terms will help students in their understanding of the literature as well as in their ability to communicate their understanding to others.
- Advise students to refer to the vocabulary definitions and footnotes that accompany the text.
- Encourage students to take notes and jot down ideas and responses in their journals as they read.
- Record selections for those students who need auditory input. Parents or students may be willing to help with this.
- Allow ELL students the extended time they may need to read through the text and to process their thoughts and responses.
After Students Read the Selection

Always be available to discuss the selection after students finish reading. Encourage them to voice their concerns, impressions, or any elements that sparked their imaginations. To keep track of students’ progress, use the series of pages provided in this resource. Each selection is first covered by a teaching page that includes a summary, answers to the Think and Discuss questions found in the pupil book, and suggestions for ways to help students with the Write to Understand assignment. The following three pages offer comprehension, skill building, and vocabulary worksheets that will help you assess your students’ progress. Also provided are objective and essay tests and vocabulary tests that cover the entire unit. In addition, the strategies below should be of help to you.

- Encourage students to express personal reactions through written, oral, or multimodal activities.
- Arrange students in cooperative groups to complete various worksheets.
- Offer ELL students the opportunity to answer questions on the tests provided in this resource book orally rather than in writing.
- Have students answer in writing the Think and Discuss questions that follow each selection.
- Assign as many of the Write to Understand activities as time will allow. They are a good way to encourage students to think deeply and write seriously about their reading.
- Apply the suggestions found in the Differentiated Instruction charts to further aid students’ understanding of the text they have read.
Features of the Student Book

Encouraging Successful Readers

Writing Focus  Before students begin reading the selections, they are offered five pages that focus on writing. The first page explains the kinds of writing students will do to deepen their understanding and appreciation of what they read. The following pages offer instruction in the features of four different genres: fiction, nonfiction, drama, and poetry.

Selections

Units  The selections in Pathways: Literature for Readers and Writers are grouped into eight theme-based units. The book offers a wide variety of genres grouped around themes familiar to young people. The opening pages of each unit combine a strong visual image relevant to the theme and a quotation from one of the selections in the unit. The final selection in each unit, Writers on Writing, is a reflective, theme-related piece about writing itself.

Previewing  Each selection begins with a Before You Read page with brief biographical information called Meet the Author and introductory text and questions to help students Build Background. Sometimes the introduction provides background information on a time period or some other factual aspect of the selection. At other times it highlights key literary concepts.

Footnotes and Vocabulary  Words, phrases, and references that are likely unfamiliar to students are footnoted in the text and defined at the bottom of selection pages. Vocabulary words (challenging words of a more general usage) are highlighted in bold type in the text and defined in the margin. These vocabulary words, along with reproducible vocabulary quizzes, are found in this Teaching and Assessment Resources book.

Reviewing  An After You Read page follows each selection. On these pages students are offered questions to Think and Discuss as well as an opportunity to Write to Understand. Some of the discussion questions address more than one selection, giving students the opportunity to make thematic and stylistic connections. One question also calls for students to create a graphic organizer to help process what they have read. The Write to Understand activity directs students to develop the ideas in their organizers. The activities range from personal and expressive writing to creative writing and academic writing.

A Writer’s Workshop  concludes each unit. These four-page assignments guide students through the process of writing a formal composition related to the literature they have read.

End Matter

Glossary of Literary Terms  A collection of literary terms appears at the back of the book. It brings together all the literary terms students have been introduced to in the Before You Read and the After You Read pages.
Features of the *Teaching and Assessment Resources Book*

**Teaching the Skills** On pages 17–24 you will find extensive teaching aids, including a Skills Chart arranged unit by unit. Preceding each chart is the following information:
- the focus of each unit theme in the pupil book
- the page numbers corresponding to the Think and Discuss portion of the pupil book
- the page numbers corresponding to the writing and literary skills in the pupil book: Write to Understand
- the pages in the pupil book that present the formal writing activity: A Writer’s Workshop

The Skills Chart for each unit covers every selection in that unit. This chart identifies:
- the title and author of each selection
- the genre focus of each selection
- the literary and/or reading skills focus of each selection
- the writing skill that relates to the selection

**Introducing the Student Book** On pages 25–26, you will find information on how to approach this book—what “Literature for Readers and Writers” really means. The emphasis on writing is one of Pathways’ strong points, as is reading and understanding literary elements.

**Active Reading Strategies**, found on page 27, is a handout that explains the six strategies that good readers use and how to apply them.

**Active Reading Model**, found on page 28, shows how an active reader would go about reading a portion of the selection “My Brother’s Keeper” by Jay Bennett.

**Active Reading Practice** pages offer a fiction piece, “The Man to Send Rain Clouds” by Leslie Marmon Silko (pages 29–33), and a nonfiction piece, “The Deadliest Tsunami in History?” by the writers of *National Geographic* (pages 34–37). Students begin by answering questions, and then continue reading and writing their own questions and comments.

**Differentiated Classroom Instruction** Ideas for teaching students who learn in various ways are offered for each selection in the book. The Differentiated Instruction chart appears at the beginning of each unit. Creative ideas are offered for helping visual, auditory, and kinesthetic learners as well as ELL and struggling students. In addition, each selection is rated Easy, Average, or Challenging.

**Introducing the Unit** Each of the eight units in the student book focuses on a different theme and its relevance to young people. Discussion questions are suggested for each theme as well as multimodal ways students may approach the theme.

**Unit Vocabulary Handouts** Each unit’s vocabulary words are listed by selection on reproducible handouts. You may pass out these lists to help students prepare for the vocabulary quizzes and tests.

**Teaching Page** Each selection, including any poem that accompanies it, is supported in this resource with a one-, two-, or sometimes three-page reproducible that includes:
- a selection summary
- vocabulary words and definitions
- the discussion questions from the student book with possible answers
- suggestions for helping students with the Write to Understand assignment
- definitions of the literary terms accompanying the selection
- possible answers for the graphic organizer used in the student book

**Comprehension Quiz Page** A comprehension quiz is provided for each main selection in the student book.
The quiz contains five short-answer questions and one writing prompt. These pages are intended to check students’ literal understanding of the selection.

**For Struggling or ELL Learners** The comprehension quiz provides a quick way of checking that students have understood the basic events and themes of the selection. They may benefit from working in small groups to answer the questions.

**For On-Level Learners** These students should be able to answer the questions without additional help.

**For Advanced Learners** You should not have to use this resource with advanced students. However, you may wish to challenge them to write their own tests that can then be taken by others in their group.

**Skill Development Page** The skill development page is offered to help students in their understanding of literary and reading elements in the selection. Students use a graphic organizer to analyze, investigate, or evaluate a specific literary technique used in the selection or a reading skill necessary to the understanding of the selection.

**For Struggling or ELL Learners** These students may need help understanding some of the instructions that accompany the graphic organizers. You may want to go over the information and the directions with them before they begin working. These activities are very helpful in imparting the literary knowledge and reading skills necessary for ELL students to understand works of literature.

**For On-Level Learners** These students should be able to answer the questions without additional help, particularly those who learn visually. If any of your on-level learners seem to have trouble with a particular skill development page, team them up with students who are adept at these kinds of activities.

**For Advanced Learners** Advanced students should benefit from the literary focus of most of these pages, but many will not need to work on the reading skills covered. Literary techniques such as symbolism, sensory details, and poetic techniques will augment their understanding of literature. You can pick and choose which pages your advanced students will best benefit from using.

**Vocabulary Quiz Page** Any selection with a vocabulary list of five or more words has a one-page assessment of the student’s understanding of these words. Students match words to definitions or choose the correct vocabulary word to complete sentences.

**For Struggling or ELL Learners** The vocabulary quiz is a good way to check that students have understood the important vocabulary used in the selection. Have these students work in pairs or with an advanced student to learn any words that they do not understand.

**For On-Level Learners** These students should be able to answer the questions without additional help; however, if there is a list that seems to you particularly challenging, have them work together to use these words in sentences.

**For Advanced Learners** You will probably want to give your advanced students only those pages with challenging word lists. Advanced learners may benefit from helping struggling or ELL students learn the vocabulary in these selections by devising vocabulary “bees,” vocabulary flash cards, or other games.

**Vocabulary and Comprehension Assessments Pages** Two tests appear at the end of each unit: a 25-point vocabulary test and a 25-point objective and essay test with 20 objective questions and a 5-point essay prompt.

**A Writer’s Workshop Page** This page will help you assist students as they proceed with the formal writing assignment given in the student book. It focuses on the writing process and peer review and editing.

**A Combining Sentences Page** Students are instructed as to how and why authors combine sentences and then are given an assignment created to help them practice their sentence combining skills.

**Writing Prompts and Projects** At the end of each unit there are two or three pages of writing prompts and project ideas divided into these five categories: Writing About Literature, Writing Nonfiction, Creative Writing, Writing Research Papers, and Presentation Projects.

**General Standards and Criteria for Project Evaluation** You may adapt this rubric to help you assign and assess student work.
Skills Charts

Unit One—Rites of Passage

Unit Elements

- **Theme:** Young people experience conflicts that lead to their growth and serve as a passage from one stage of development to another.
- **Literary Elements:** Think and Discuss (pp. 13, 29, 43, 49, 61, 71, 81, 89)
- **Writing and Literary Comprehension Skills:** Write to Understand (pp. 13, 29, 43, 49, 61, 71, 81, 89)
- **Formal Writing Activity:** A Writer’s Workshop (pp. 90–93)

An * indicates the Skill Development focus for this selection

<table>
<thead>
<tr>
<th>SELECTION</th>
<th>GENRE FOCUS</th>
<th>SKILL FOCUS</th>
<th>WRITING FOCUS</th>
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<tr>
<td>The Bass, the River, and Sheila Mant</td>
<td>short story</td>
<td>characters</td>
<td>character sketch</td>
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<td>W. D. Wetherell</td>
<td>poem</td>
<td>first-person narrative</td>
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<td>Oranges</td>
<td></td>
<td>*point of view</td>
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<tr>
<td>from I Know Why the Caged Bird Sings</td>
<td>autobiography</td>
<td>autobiography</td>
<td>focused freewriting</td>
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<td>Maya Angelou</td>
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<td>*setting</td>
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<tr>
<td>Through the Tunnel</td>
<td>short story</td>
<td>setting</td>
<td>description</td>
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<td>*visualization</td>
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<td>poems</td>
<td>poetry</td>
<td>free verse</td>
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<td>Philip Booth</td>
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<td>persona</td>
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<td>On Turning Ten</td>
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<td>*speaker</td>
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<td>Billy Collins</td>
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<td>free verse</td>
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<td>Hanging Fire</td>
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<td>autobiography</td>
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<td>dialogue</td>
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<td>character</td>
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<td>*metaphor</td>
<td>focused freewriting</td>
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<td>inferences</td>
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<td>interview</td>
<td>style</td>
<td>personal narrative</td>
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<td>poem</td>
<td>symbolic language</td>
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<td>*KWL chart</td>
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<td>Writers on Writing: Shelf Life</td>
<td>book preface</td>
<td>text features</td>
<td>autobiographical quickwrite</td>
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<td>autobiographical narrative</td>
<td>narrative elements</td>
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Active Reading Strategies

Active Reading means being an interested and focused reader. It involves thinking about what you are going to read, what you are reading, and what you have just read. Use the information below to become an active reader.

Prereading
Before you even begin reading, ask yourself, "Why am I reading this? What do I hope to learn from it?" Look at the title, and think about what it might tell you about the text. Skim over the pages looking for subheadings, captions, sidebars, or illustrations that give you clues about what you are going to read.

During Reading
If you own the book you are reading, you should highlight, underline, and annotate as you read. This emphasizes the information and helps transmit it to your brain. You can also easily review these important points later. Always be sure to monitor your reading by constantly mulling over the information, images, impressions, and so on, that you are receiving from the text. The best way to do this is to use the six Active Reading strategies outlined below. The more you employ these strategies, the more help they will offer. They should become second nature to you.

- **Questioning** Ask questions that come to mind as you read.
  Continually questioning the text will help you stay alert and interested in what you are reading. As your questions are answered, think of new ones.

- **Predicting** Use what has happened to guess what will happen next.
  As you read, keep guessing as to what will happen next. Think about what the characters are up to, where the plot is going, and what the author will do next. Keep making predictions right up to the end of the reading.

- **Clarifying** Clear up any confusion about the text and resolve any questions.
  If you have trouble understanding something you have read, clear it up right away. Go back and reread the passage until you understand it. Think about the main idea of the passage. Continually clarify what the author is telling you throughout your reading.

- **Connecting** Compare the text with your own experience.
  Connect what you read to something you have read, seen, or experienced yourself. Ask yourself, “What does this remind me of?” Visualize the information—try to see it in your mind. When you connect with the characters and situations you read about, your reading is more meaningful.

- **Summarizing** Review what has happened so far.
  Every now and again as you read, stop to review what you have read so far. Determine what you know, what you think you know, and what has changed about what you thought you knew.

- **Evaluating** Form opinions and arrive at conclusions about your reading.
  Make judgments as you read. Use your common sense as well as the evidence in the text to arrive at sound opinions and valid conclusions.

After Reading
When you finish reading, stop to think about what you have read. Go over the entire piece in your head. Try to remember the main points and the relevant details. Use a response journal to jot down your feelings about what you’ve read.
UNIT ONE: Rites of Passage

Differentiated Instruction

Talk to students about composing a road map of their life passage so far. Discuss some of the typical events of childhood and adolescence such as changing schools and neighborhoods, graduations, sporting and musical challenges, and religious ceremonies. Then prompt them to think of events or people in their lives that distinguish their individual rites of passages: their travels, talents, hobbies, unusual relatives or living arrangements, and so forth. Finally ask students to draw a giant road map on paper or on their computers showing their journeys. The map should begin with their births and end at their present age. Use visual imagery and signage to mark all the “detours,” obstacles, sites of interest, and milestones that show their passage to adulthood.

<table>
<thead>
<tr>
<th>NAME OF SELECTION</th>
<th>TYPE OF LEARNER</th>
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| **The Bass, the River, and Sheila Mant**  
(short story) pp. 3–10 Average | Auditory | Visual | Kinesthetic | ELL/Struggling |
| Narrate the comic scenes of the story. Have students discuss how the author manages to make the story comical without being cruel. | Ask students to draw pictures of the narrator on his date with Sheila. | Have pairs of students act out the scene in the canoe when the narrator snags a bass. | Discuss the narrative technique of the narrator who looks back and tells a story set in the past (the reminiscent narrator). |
| **Oranges**  
(poem) pp. 11–12 Easy | | | | |
| from **I Know Why the Caged Bird Sings**  
(autobiography) pp. 15–28 Challenging | Auditory | Visual | Kinesthetic | ELL/Struggling |
| Discuss the nature of the students’ relationships with the guest speakers. How can song make such a dramatic difference in people’s emotional reactions to an event? | Ask students to make a visual representation of a bird in a cage (a drawing, sculpture, collage, or photograph). Then, discuss the meaning of the visual metaphor in the title of this selection. | Have students pantomime the actions of the graduation’s guest speakers and the audience members. | Talk to students about why the narrator had such a strong reaction to the guest speaker. At the time of the narrative, the South in the U.S. was racially segregated and African American students were not invited to have high career expectations. |
| **Through the Tunnel**  
(short story) pp. 31–42 Challenging | Auditory | Visual | Kinesthetic | ELL/Struggling |
<p>| Narrate parts of the story that contain the most tension. Pay attention to the words, tone, and gestures that the author uses to create anxiety in readers. | Ask students to draw pictures of what they think the tunnel looks like to the narrator. | How would it feel to be in the water searching for the tunnel? Ask students to imagine the sensations of holding their breath and swimming in deep water. | Ask students if they have ever participated in a risky adventure, one that may have threatened their lives. Do they regret it now—why or why not? |</p>
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<tr>
<th>NAME OF SELECTION</th>
<th>TYPE OF LEARNER</th>
<th>Auditory</th>
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<th>ELL/Struggling</th>
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<td>First Lesson p. 45</td>
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<td>On Turning Ten p. 46–47</td>
<td>Find and play some recordings of these poems and/or others by these poets to give students a taste of their distinctive poetic voices.</td>
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<td>Hanging Fire p. 48 (poems)</td>
<td>Average</td>
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<td>Vegetarian Enough (autobiography) pp. 51–60</td>
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<td>from My Forbidden Face (autobiographical narrative) pp. 63–70</td>
<td>Challenging</td>
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<tr>
<td>Unfinished Business (interview) pp. 73–79</td>
<td>Challenging</td>
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<tr>
<td>Introduction to Shelf Life (book preface) pp. 83–88</td>
<td>Easy</td>
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**Many Voices: Pathways Unit One: Rites of Passage**
Introducing Unit One: Rites of Passage

In this unit, students will read selections that speak to rites of passage—moments and events in life that mark the move away from childhood. Selections of fiction, nonfiction, and poetry address some of those events familiar to almost everyone—graduations, first dates, and even dying. In other writings, individuals gain maturity by taking risks that demand wit, sensitivity, physical prowess, and sometimes strong nerves. A classic rite of passage is the adolescent act of rebellion, here shown by young people who ignore or defy the wishes of their parents. Work, family, books, and passionate interests are shown helping individuals navigate these rocky but familiar transitions.

- Ask students to bring to class photos of rites of passage that symbolize their own journeys. Discuss what a particular rite of passage meant to them at the time and what it means now.
- Read the quote on page xviii in the Student Book. Ask students to imagine taking on a dangerous personal challenge. Would it be worth the risk? What might be gained? Ask students to find other meaningful quotes about initiations and other coming-of-age themes in their book or other sources.
- If life is a journey, isn’t it important for people to know exactly where they want to go? Ask students to list their goals. They should be as specific as possible; for example, instead of “helping others,” they should have a clear idea of who they want to help, in what ways, and when. The more specific a goal is, the more concrete and real it seems. An image can be formed, one that can be stored in the mind’s eye like a target.
Unit One Vocabulary

Watch for the following words as you read the selections in Unit One. Record your own vocabulary words and definitions on the blank lines.

The Bass, the River, and Sheila Mant
pages 3–10

Oranges
pages 11–12
antipathy  distaste
denizens  inhabitants
epitome  ideal example
filial  befitting of a son or daughter
jaded  made dull or cynical by experience
pensive  dreamily thoughtful
scull  row
surreptitiously  in a way intended to escape observation

from I Know Why the Caged Bird Sings
pages 15–28
abomination  something worthy of disgust or hatred
bodice  the upper part of a dress
decipher  decode; understand something puzzling
farcical  silly; absurd
fatalism  belief that events are predetermined and humans are powerless to change them
impertinence  irrelevance
invocation  a calling upon in prayer
mollified  calmed; soothed
palpable  able to be felt
parasitic  living in or on another organism
perfunctory  superficial or routine
pervaded  spread through every part
piqued  stirred up; aroused
presentiment  feeling that something is about to happen
presumptuous  too bold; inappropriate
rebutting  contradicting; furnishing a counterproof
trammeled  confined or restrained

Through the Tunnel
pages 31–42
beseeching  pleading
clambered  climbed using hands and feed; scrambled
contrition  a feeling of sorrow or remorse
frond  large leaf or something resembling a leaf
gout  mass of something fluid gushing or bursting out
myriads  great numbers
promontories  high points of rock jutting into a body of water
supplication  begging

First Lesson  page 45

On Turning Ten  pages 46–47

psyché  the soul or spirit
Vegetarian Enough
pages 51–60
albeit even though; even if; although
derivative a word formed from another word
inertia unwillingness to move or change
jaundice abnormal condition characterized by the skin turning yellow
kibbutz communal settlement, especially in Israel
omnivore one who eats both animals and vegetables
vegan a strict vegetarian who consumes no animal or dairy products

Unfinished Business
pages 73–79
devastated overwhelmed by sadness
discrimination treating people differently, for example, based on ability
eulogies words of praise honoring someone who has died, usually spoken at a funeral or memorial service
morgue a place where the bodies of dead people are kept temporarily
nonverbal unable to express feelings in words
preconscious not present in consciousness but able to be recalled
procrastinating intentionally putting off something that needs to be done
punitive inflicting or involving punishment
schmaltzy overly sentimental; the Yiddish word schmaltzy means literally “rendered fat”
transcends rises above or goes beyond
wake a watch held over the body of a dead person before burial

“Good Night, Willie Lee, I’ll See You in the Morning” page 80

Introduction to Shelf Life
pages 83–88
The Bass, the River, and Sheila Mant  
by W. D. Wetherell, pages 3–10  
Short Story

Oranges  
by Gary Soto, pages 11–12  
Poem

Summaries
In "The Bass, the River, and Sheila Mant," a fourteen-year-old boy thinks he is in love with Sheila Mant, the attractive seventeen-year-old girl who lives next door to his family's summer cottage on a large river. Amazingly, she agrees to go to a dance with him, not realizing they will go by canoe. On the way, he snags the biggest fish of his life. He must choose between continuing on the date with Sheila or reeling in the biggest fish of his life, and because he is fourteen and she is beautiful, he cuts loose the fish. He regrets this decision for the rest of his life.

In the poem "Oranges," the speaker recalls his first date with a girl, an evening walk. When she requests some candy he cannot afford, the cashier helps him save face by quietly accepting one of his oranges in place of money.

Vocabulary
antipathy distaste  
denizens inhabitants  
etitome ideal example  
filial befitting of a son or daughter  
jaded made dull or cynical by experience  
pensive dreamily thoughtful  
sull row  
surreptitiously in a way intended to escape observation

Think and Discuss

1. Wetherell wrote, "A story isn’t about a moment in time, a story is about the moment in time." Which moment in time is this story about? That moment is the point at which the narrator makes the choice to cut the line and release the fish.

2. The passage from childhood to adulthood involves learning many lessons—about yourself, about others, and about the world. What lesson does the main character learn in "The Bass, the River, and Sheila Mant"? He learns that it’s more important to be true to the things you care about than to try to impress people. He should have learned, from watching Sheila all summer, that she would not be interested in someone like him.

3. Think about the two characters in the story: the narrator and Sheila Mant. In your Writer’s Notebook, create a character map similar to the one below for each character. (See the sample graphic organizer on page 44.) You may find you need to add more traits for the narrator’s map and fewer for Sheila’s map. Students’ character maps may vary, but each trait they identify should be supported by evidence from the text. Students will probably identify several traits for the narrator—dreamy, resourceful, genuine—and possibly only one for Sheila Mant—vain.

4. "The Bass, the River, and Sheila Mant" is a first-person narrative. What are the advantages of having the main character tell his own story? The voice of the main character creates a sense of authenticity and intimacy with the "facts" of the story. The fact that he is willing to divulge his secret crush on Sheila Mant and all the humiliating details of their date makes him a sympathetic character, one the reader is willing to open up to and root for.

5. Think about times you have faced a choice between two appealing options. What and how did you choose? Answers will vary.

6. What “rite of passage” do both "The Bass, the River, and Sheila Mant" and "Oranges" represent? Both works describe a boy’s first date.

Write to Understand: Character Sketch
Make sure students know that “characterization” refers to the ways that an author reveals character.
Authors do this by providing specific details and descriptions that suggest what a character is like. Challenge the students to use a variety of ways to show what a character is like. How she looks is important, but not nearly as important as seeing how she interacts with other characters. What does she think? Say? Do? What kind of background does she have? What does she want, and to what lengths is she willing to go to get what she wants?

Finally, organizing details around a dominant trait is often useful when writing a short character sketch. In a longer work, details can be worked in that express the variety of traits a well-rounded character might have.

**Literary Language**

**character** a person or animal who is part of the action of a literary work

**character trait** a quality of personality that helps define a character

**first-person narrative** a story in which the person telling the story refers to himself or herself as “I”

**point of view** the perspective from which a story is told

**short story** a form of fiction that can usually be read in a single sitting, has relatively few characters, takes place in a limited setting, and usually has just one theme

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**Character** The narrator

**Trait 1** Observant

Evidence He notices Sheila’s every expression, gesture, and pattern of actions as she sunbathes.

Evidence He notices the slight pause in the Dartmouth rowing team’s pace as they pass Sheila.

Evidence He has a strong sense of how the bass will act on the line, the stream’s sand bar, the river currents, and other elements of his environment.

**Trait 2** Dreamy

Evidence He fantasizes that a 17-year-old beauty will become interested in him, a 14-year-old boy she barely notices.

Evidence He fantasizes catching the largest bass in the river; he never went anywhere without a fishing rod.

Evidence He is unable to remember much about his time at the dance, so “foggy” was he over the lost bass.

**Trait 3** Passionate and enthusiastic

Evidence “I would do endless laps, hoping she would notice the beauty of my flutter kick, the power of my crawl.”

Evidence He spends a full day polishing his canoe for his date, arranging the cushions “just so.”

Evidence He arrives so early for their date he must paddle in circles to delay his arrival at her house.
The Bass, the River, and Sheila Mant
by W. D. Wetherell, pages 3–10

Oranges by Gary Soto, pages 11–12

Comprehension Quiz
Choose the best answer and write the letter on the blank.

_____1. The narrator in the story is a fourteen-year-old boy who loves ____
   A. diving and Sheila Mant.
   B. fishing and Sheila Mant.
   C. rowing and Sheila Mant.
   D. swimming and Sheila Mant.

_____2. Sheila Mant is surprised to learn that she will be going to the dance ____
   A. in a canoe.
   B. in an old jalopy.
   C. on a tandem bicycle.
   D. on foot.

_____3. One thing the narrator is never without is ____
   A. a can opener.
   B. a fishing rod.
   C. his binoculars.
   D. his swimming trunks.

_____4. For the rest of his life, the narrator regrets ____
   A. asking Sheila Mant out on a date.
   B. cutting the bass off his line.
   C. getting in a fight with Sheila Mant.
   D. telling Sheila Mant about the bass.

_____5. The speaker of the poem “Oranges” gave the saleslady an orange in exchange for ____
   A. a dime.
   B. a nickel.
   C. some chocolate.
   D. some gumdrops.

6. The narrator in the story is described as “Funny. Different. Dreamy. Odd.” What evidence is there in the story that these traits are present?

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### The Bass, the River, and Sheila Mant
by W. D. Wetherell, pages 3–10

### Oranges
by Gary Paulsen, pages 11–12

#### Skill Development: Point of View

*Point of view* refers to the perspective from which a story is narrated. When “I” is the voice of the narrator, it is called a *first-person narrator*. "The Bass, the River, and Sheila Mant" is told using the first-person point of view—the narrator is part of the story’s action. In this story, the narrator shares his thoughts and feelings about when he was fourteen years old and in love equally with fishing and the girl next door.

#### Directions:
Think about the major events that occur in the story. Briefly write the narrator’s impressions of each event listed below. Then write how the other main character in the story, Sheila Mant, perceives the event.

<table>
<thead>
<tr>
<th>Event</th>
<th>Narrator’s Impressions</th>
<th>Sheila Mant’s Impressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The narrator observes Sheila sunbathing and swims laps in the river where she can see him.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The narrator asks her out on a date while she is playing softball with her family.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>He takes her on the date by canoe.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The bass hits the fishing line the narrator keeps in the canoe.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Bass, the River, and Sheila Mant  
by W. D. Wetherell, pages 3–10

Oranges  by Gary Soto, pages 11–12

Vocabulary Quiz

I. Match the definition with the word on the left.

____ 1. denizens  A. ideal example
____ 2. epitome  B. row
____ 3. jaded  C. inhabitants
____ 4. pensive  D. dreamily thoughtful
____ 5. scull  E. made dull or cynical by experience

II. Choose the letter of the word or phrase that best matches the word in italics.

____ 6. Her antipathy toward spicy food did not endear her to her hosts.
   A. appetite
   B. distaste
   C. enthusiasm
   D. excitement

____ 7. I had my first filial rebellion soon after I learned to walk.
   A. befitting of a son or daughter
   B. like a young horse
   C. reminiscent of adulthood
   D. tantrum-like

____ 8. Mary Beth waited until the moment she could surreptitiously glance at her laptop.
   A. guiltily
   B. in a way intended to escape observation
   C. in a way meant to gain favor
   D. mysteriously

____ 9. The denizens of that trailer park tend to be students at the university.
   A. lawbreakers
   B. noisemakers
   B. renters
   D. residents

____ 10. Her graduation speech was the epitome of good timing, common sense, and heartfelt emotion.
    A. beginning
    B. embodiment
    C. imitation
    D. opposite