



SELLING CHAPTERS



INTRODUCTORY LEVEL

BEST-SELLING CHAPTERS



Introductory Level

Chapters from 8 Books for Young People
with Lessons for Teaching the Basic Elements of Literature

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ISBN: 0-89061-890-9 (hardbound)

ISBN: 0-89061-845-3 (softbound)

Published by Jamestown Publishers,
a division of NTC/Contemporary Publishing Group, Inc.

4255 West Touhy Avenue,

Lincolnwood (Chicago), Illinois 60646-1975, U.S.A.

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890 QB 0987654321

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To the Student

This book can help you become a better reader. Its goal is to help you enjoy and understand what you read. It teaches you how to become more involved in what you read so that books will have more meaning for you.

The reading selections in this book are chapters from eight different novels that have proved to be favorites among young people. Each selection has an introduction that provides an overview of what you will read and write about in a particular unit. The introduction also provides information about the novel and its author. Be sure to read this information carefully, since it might include details about the plot that are not included in the chapter or chapters you will be reading. This information will help “set the scene” and will help you better understand the selection, its characters, their actions, and their motivations.

The skills that you learn from this book will serve you well even beyond your school career. In the future you will read with a sharper and more critical eye. You will be alert to details and ideas that you might have missed before. The skills that you learn to become a better reader also can help you become a better speaker and thinker. For example, understanding more about the characters in novels can help you understand more about the people you know.

Unit Format and Activities

- Each unit begins with an illustration of a scene from the unit selection. The illustration will help you make some predictions about the selection.
- The introduction begins with a summary of the selection and information about the author. It also introduces an important literary concept and gives you an opportunity to develop the concept in your own writing. Finally, it contains questions for you to consider as you read and a list of vocabulary words and their definitions.
- The full text of the selection makes up the next section.

- Following each selection are questions that test your comprehension of story events and your critical thinking skills. Answers to these questions and to other exercises in the unit should be recorded in a personal literature notebook and checked with your teacher.
- Your teacher may provide you with charts to record your progress in developing your comprehension skills: The Comprehension Skills Graph *records* your scores and the Comprehension Skills Profile *analyzes* your scores—providing you with information about the skills on which you need to focus. You can talk with your teacher about ways to work on those skills.
- The next section contains three lessons, which begin with a discussion of the literary skill upon which the unit focuses. Each lesson illustrates a technique that the author uses to develop that skill. For example, you will see how an author uses dialogue, action, and change to create and develop characters.
- Short-answer exercises test your understanding of the author's techniques, as illustrated by short excerpts from the selection. You can check your answers to the exercises with your teacher and determine what you need to review.
- Each lesson also includes a writing exercise that guides you in creating an original work, using the techniques you have just studied.
- Discussion guides and a final writing activity round out each unit in the book. These activities will help sharpen your reading, thinking, speaking, and writing skills.

Reading the chapters in this book will enable you to recognize and appreciate the skills it takes to write an interesting story or novel. When you understand what makes a story or novel good, you become a better reader. The writing exercises and assignments will help you become a better writer by giving you practice in using the authors' techniques to make your own stories more interesting.

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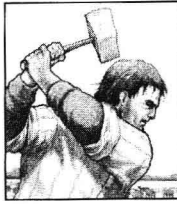


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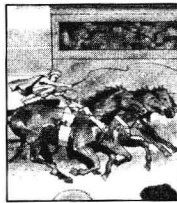


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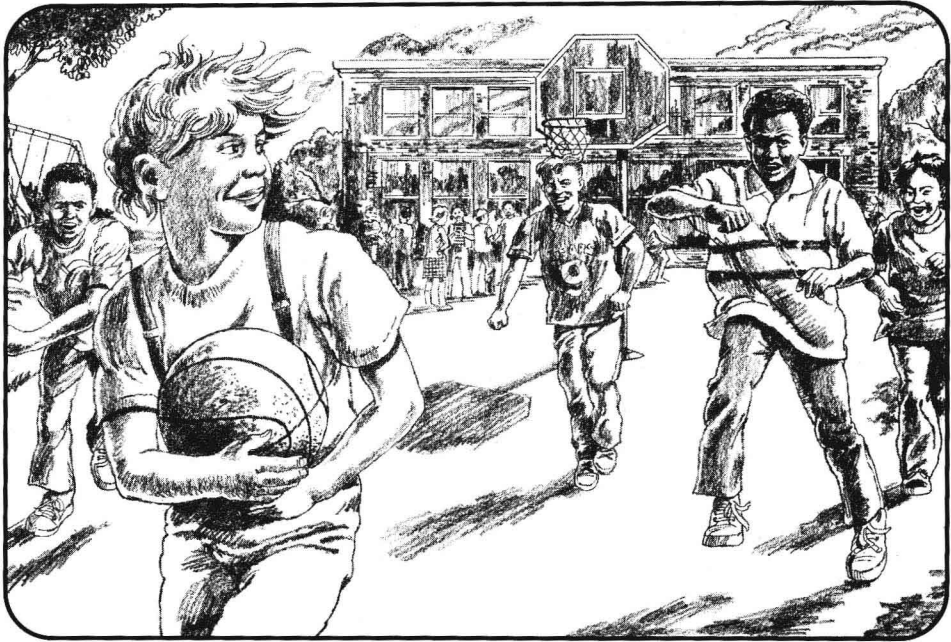
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The Great Gilly Hopkins

by Katherine Paterson



About the Illustration

This picture illustrates a scene from the selection you are about to read. Following are some questions that will help you begin to think about the selection. Use details from the picture as clues to answer the questions. Give reasons for your answers.

- Where do you think this story takes place?
- Who do you think the main character is?
- Look at the girl's expression. What might she be thinking and feeling?

Unit I

Introduction	About the Novel About the Author About the Lessons Writing: Creating Your Own Character
Selection	The Great Gilly Hopkins <i>by Katherine Paterson</i>
Unit Focus	Character
Activities	Reviewing and Interpreting the Selection Discussion Guides Write about a Character

Introduction

About the Novel

Eleven-year-old Gilly Hopkins dreams of someday meeting and moving in with her beautiful and forever-absent mother. For now, however, she must face the fact that she is a foster child in yet another foster home. Miss Ellis, her caseworker, has left Gilly at the home of Maime Trotter, whom Gilly sees as overweight and stupid. Gilly also doesn't think much of timid William Ernest, the seven-year-old boy whom Mrs. Trotter cares for along with Gilly.

Before this selection begins, readers learn that Gilly has been removed from her former foster home because of her bad behavior. Her foster mother had requested that another home be found for her. Gilly seems proud of her ability to turn people against her and is determined to make enemies in her new home to show that she doesn't belong there either.

About the Author

Katherine Paterson was born in China, where her parents were missionaries. A few years later, she and her family relocated to the United States to escape the dangers of World War II. Like Gilly, Ms. Paterson moved often as a child, living in eighteen homes before she reached the age of eighteen. Growing up, she lived in Virginia, North Carolina, and West Virginia. She now makes her home in Vermont.

Ms. Paterson often builds her stories around sharply drawn, realistic characters who seem to take on lives of their own. In fact, she has said, “Eventually a character or characters will walk into my imagination and begin to take over my life. I’ll spend the next couple of years getting to know them and telling their story.”

Ms. Paterson has won awards for several of her books, including *Jacob Have I Loved*, *The Master Puppeteer*, *Bridge to Terabithia*, *Lyddie*, and *Flip-Flop Girl*. *The Great Gilly Hopkins* was named a Newbery Honor Book in 1979 and also won a number of other awards.

About the Lessons

The lessons that follow this selection from *The Great Gilly Hopkins* focus on character. Characters are the people or animals who take part in the action of a story. Authors can let readers know what a character is like in several ways: they can describe what the character looks and acts like, what the character thinks and feels, and even what other people in the story think about the character.

Writing: Creating Your Own Character

In the course of this unit, you will create your own interesting character and write an imaginary scene about the time you first met him or her. The following suggestions will help you get started.

- Imagine it is your first day in a new school. Think of at least three people you might meet. Write down their names.

- For each character, jot down a few notes about what he or she looks and sounds like. If you'd like, you can arrange your notes on three separate cluster maps. Write a character's name in the center of each map. Then surround each name with words or phrases that describe the character.
- Save your notes. You will use them later in the unit.

Before Reading

The questions below will help you see how Katherine Paterson has created and described the realistic characters in *The Great Gilly Hopkins*. As you read the selection, keep these questions in mind:

- In which passages has the author described what the characters look and act like? What do you learn about the characters in these passages?
- What do you learn about the characters by what they think and feel?
- What do you learn about the characters by the ways in which others react to them?

Vocabulary Tips

This selection includes some words that may be unfamiliar to you but that are useful for understanding the story. Below, you will find some of these words, their definitions, and sentences that show how the words are used. Look over these words before you begin to read.

fanatic	a person with extreme enthusiasm for a cause. My brother is such a <u>fanatic</u> for our team that he wears their colors every day.
flatter	to compliment, often without sincerity. Some people expect you to <u>flatter</u> them, and they don't care if you mean what you say.
emphatically	positively; definitely. When asked if she wanted another helping of spaghetti, she <u>emphatically</u> nodded her head up and down.
tic	an uncontrollable twitching of a muscle or muscles. The nervous student developed a facial <u>tic</u> before every test.
obscenity	offensive word or phrase. If you say an <u>obscenity</u> in the classroom, you will be sent to the principal's office.
trifle	to deal with something as if it were unimportant. Don't <u>trifle</u> with my feelings; this is important to me.
seethe	to be extremely upset or angry. John <u>seethed</u> when he saw that he had been dropped from the team in favor of a less-talented player.
fracas	noisy fight. The whole hockey team joined in the angry <u>fracas</u> .

The Great Gilly Hopkins

Katherine Paterson

The Man Who Comes to Supper

The room that Mrs. Trotter took Gilly to was about the size of the Nevinses' new station wagon. The narrow bed filled up most of the space, and even someone as skinny as Gilly had to kneel on the bed in order to pull out the drawers of the bureau opposite it. Mrs. Trotter didn't even try to come in, just stood in the doorway slightly swaying and smiling, her breath short from climbing the stairs.

"Why don't you just put your things away in the bureau and get yourself settled? Then when you feel like it, you can come on down and watch TV with William Ernest, or come talk to me while I'm fixing supper."

What an awful smile she had, Gilly thought. She didn't even have all her teeth. Gilly dropped her suitcase on the bed and sat down beside it, kicking the bureau drawers with her toes.

"You need anything, honey, just let Trotter know, OK?"

Gilly jerked her head in a nod. What she needed was to be left alone. From the bowels of the house she could hear the theme song from *Sesame Street*. Her first job would be to improve W.E.'s taste in TV. That was for sure.

"It's goin' to be OK, honey. I know it's been hard to switch around so much."

"I like moving." Gilly jerked one of the top drawers so hard it nearly came out onto her head. "It's boring to stay in one place."

"Yeah." The big woman started to turn and then hesitated. "Well—"

Gilly slid off the bed and put her left hand on the doorknob and stuck her right hand on her hip.

Mrs. Trotter glanced down at the hand on the knob. "Well, make yourself at home. You hear now?"

Gilly slammed the door after her. God! Listening to that woman was like licking melted ice cream off the carton. She tested the dust on the top of the bureau, and then, standing on the bed, wrote in huge cursive curlicues, "Ms. Galadriel Hopkins." She stared at the lovely letters she had made for a moment before slapping down her open palm in the middle of them and rubbing them all away.

The Nevinses' house had been square and white and dustless, just like every other square, white, dustless house in the treeless development where they had lived. She had been the only thing in the neighborhood out of place. Well, Hollywood Gardens was spotless once more. They'd got rid of her. No. She'd got rid of them—the whole stinking lot.

Unpacking even just the few things in her brown suitcase always seemed a waste of time to Gilly. She never knew if she'd be in a place long enough to make it worth the bother. And yet it was something to fill the time. There were two little drawers at the top and four larger ones below. She put her underwear in one of the little ones, and her shirts and jeans in one of the big ones, and then picked up the photograph from the bottom of the suitcase.

Out of the pasteboard frame and through the plastic

cover the brown eyes of the woman laughed up at her as they always did. The glossy black hair hung in gentle waves without a hair astray. She looked as though she was the star of some TV show, but she wasn't. See—right there in the corner she had written “For my beautiful Galadriel, I will always love you.” She wrote that to me, Gilly told herself, as she did each time she looked at it, only to me. She turned the frame over. It was still there—the little piece of tape with the name on it. “Courtney Rutherford Hopkins.”

Gilly smoothed her own straw-colored hair with one hand as she turned the picture over again. Even the teeth were gorgeous. Weren't girls supposed to look like their mothers? The word “mother” triggered something deep in her stomach. She knew the danger signal. Abruptly she shoved the picture under a T-shirt and banged the bureau drawer shut. This was not the time to start dissolving like hot Jell-O. She went downstairs.

“There you are, honey.” Trotter turned away from the sink to greet her. “How about giving me a hand here with this salad?”

“No.”

“Oh.”

Score a point for Gilly.

“Well”—Trotter shifted her weight to her left foot, keeping her eyes on the carrots she was scraping—“William Ernest is in the living room watching *Sesame Street*.”

“My god, you must think I'm mental or something.”

“Mental?” Trotter moved to the kitchen table and started chopping the carrots on a tiny round board.

“Dumb, stupid.”

“Never crossed my mind.”

“Then why the hell you think I'm going to watch some retard show like that?”