

MARYLAND

McDougal Littell

# LITERATURE

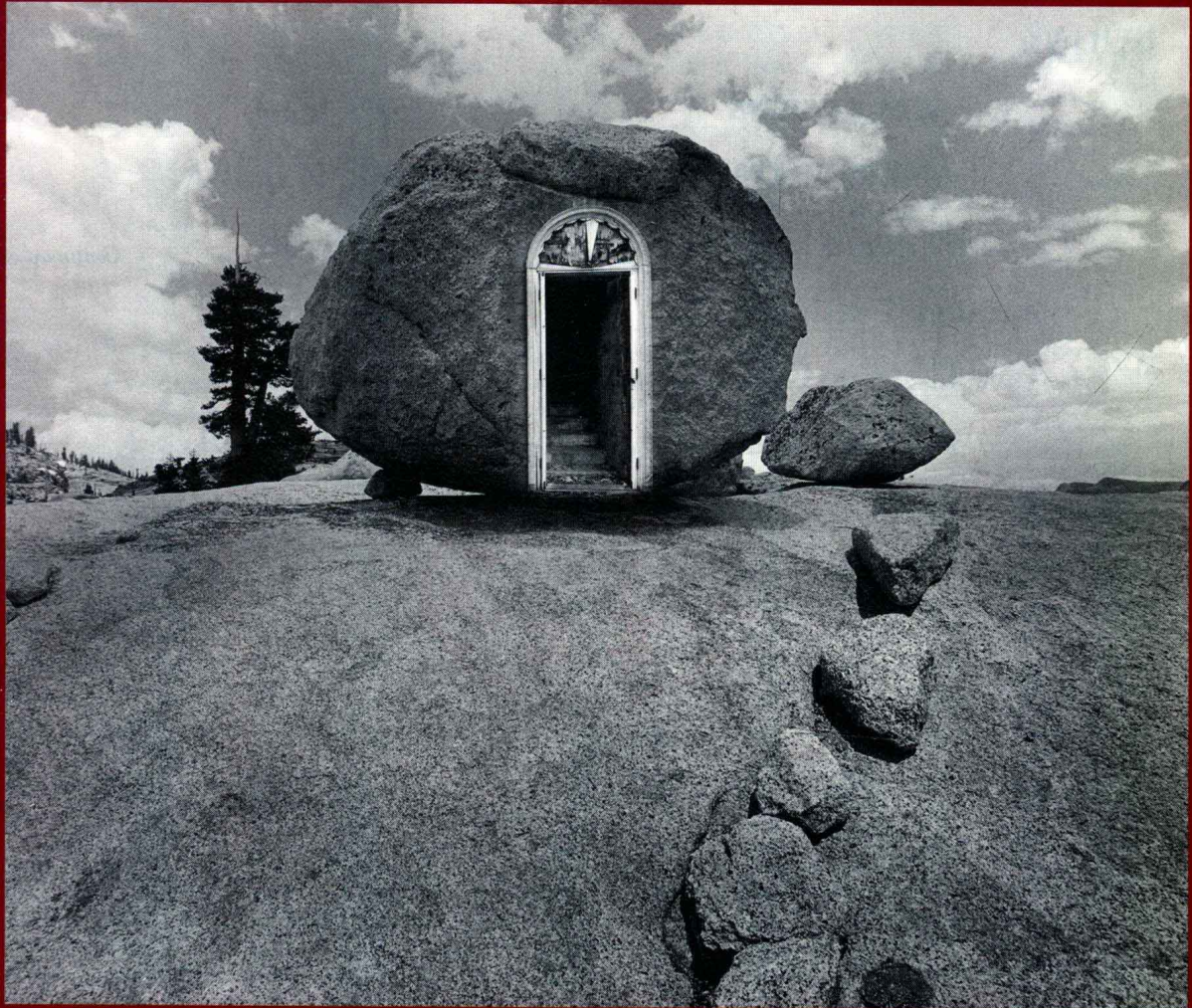




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### ART CREDITS

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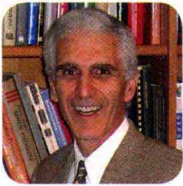


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# *Understanding the* **Maryland Voluntary State Curriculum**

## **What is the Maryland Voluntary State Curriculum?**

The Maryland Voluntary State Curriculum for Reading/English Language Arts outlines what you should know and be able to do at each grade level. Your teacher uses the Voluntary State Curriculum to design a course of instruction that will help you develop the skills and knowledge you are expected to have by the end of grade 7. The Maryland Voluntary State Curriculum for Reading/English Language Arts not only prepares you for success in taking tests like the Maryland School Assessment, but also prepares you for success in everyday life and the workplace.

## **How will I learn the material in the Maryland Voluntary State Curriculum?**

Your textbook is closely aligned to the Maryland Voluntary State Curriculum for Reading/English Language Arts. Every time you learn new information or practice a skill, you are mastering one of the objectives in the curriculum. Each unit in the textbook, each reading selection, and each workshop connects to the Voluntary State Curriculum for Reading/English Language Arts. The objectives covered in each section of a unit are listed on the opening page of the section as well as in the table of contents.





The Maryland Voluntary State Curriculum for Reading/English Language Arts has seven standards. These standards are:

1. **General Reading Processes:** Phonemic Awareness, Phonics, Fluency, Vocabulary, and Comprehension
2. **Comprehension of Informational Text**
3. **Comprehension of Literary Text**
4. **Writing**
5. **Controlling Language**
6. **Listening**
7. **Speaking**

The standards are broken down into topics, indicators, and objectives. Topics describe in general terms the knowledge and skills that can be tested. Each topic is broken down into indicators, which focus on smaller areas of knowledge and particular skills that are part of each topic. Objectives are the particular goals or steps that help you meet the indicators. You must master the objectives and indicators in each topic to master the standard. Maryland uses a special numbering system to identify the standard, topic, indicator, and objective.

*For a complete listing of the Maryland Voluntary State Curriculum for Reading/English Language Arts, see pg. S1.*

## MARYLAND VOLUNTARY STATE CURRICULUM DECODER

**3 . A . 7 . b**

**Indicates standard**  
**3: Comprehension of Literary Text**

Students will read, understand, interpret, analyze, and evaluate literary texts

**Identifies the objective**  
**b:** Analyze language choices that create tone

**Identifies the indicator**  
**7:** Analyze the author's purposeful use of language

**Indicates topic A:**  
**Comprehension of Literary Text**



# Embedded Assessment Practice

Each unit has a formatted practice test that covers specific standards-based skills.

## ASSESSMENT PRACTICE LOCATOR

### UNIT 1 pg 166

#### Plot, Conflict, and Setting

- Plot Stages
- Setting
- Conflict
- Sequence
- Make Inferences
- Synonyms
- Suffixes
- Commas
- Pronoun-Antecedent Agreement
- Run-on Sentences

### UNIT 2 pg 296

#### Analyzing Character and Point of View

- Point of View
- Characters
- Characterization
- Visualize
- Context Clues
- Easily Confused Words
- Suffixes
- Comparative and Superlative Forms
- Pronoun Cases

### UNIT 3 pg 406

#### Understanding Theme

- Theme and Topic
- Compare and Contrast
- Make Inferences
- Suffixes
- Multiple-Meaning Words
- Punctuate Dialogue
- Combine Sentences
- Compound Subject and Verb
- Coordinating Conjunctions

### UNIT 4 pg 534

#### Mood, Tone, and Style

- Mood
- Author's Purpose
- Style
  - Word Choice
  - Tone
  - Sentence Structure
- Similes
- Compound Words
- Sentence Types
- Commas

### UNIT 5 pg 630

#### The Language of Poetry

- Figurative Language
  - Metaphor
  - Simile
- Imagery
- Sound Devices
  - Rhyme
  - Onomatopoeia
- Repetition
- Make Inferences
- Specialized and Technical Vocabulary
- Latin Words and Roots
- Subject-Verb Agreement

### UNIT 6 pg 750

#### Myths, Legends, and Tales

- Characteristics of Myths
- Cultural Values
- Cause and Effect
- Summarize
- Denotation and Connotation
- Dictionary
- Capitalization
- Compound Sentences

### UNIT 7 pg 832

#### Biography and Autobiography

- Characteristics of Autobiography and Biography
  - Point of View
- Chronological Order
- Main Ideas and Supporting Details
- Word Origins
- Colons
- Capitalization

### UNIT 8 pg 926

#### Information, Argument, and Persuasion

- Argument
- Evaluate Support
- Persuasive Techniques
- Text Features
- Summarize
- Context Clues
- Word Parts
- Capitalization of Titles
- Punctuation of Titles

### UNIT 9 pg 933

#### The Power of Research

- Research Strategies pg 936
- Writing Research Reports pg 954



# Preparing for the MSA

## What is the MSA?

MSA stands for the Maryland School Assessment. The MSA in Reading is a test that measures your understanding of the Maryland Voluntary State Curriculum for Reading/English Language Arts in every grade you have completed. The MSA is given to all grade 7 students in early March in two parts over two days. The test includes multiple-choice questions as well as questions that require written responses.

## How can I be successful on the MSA?

Read the passages and questions on the following pages to prepare for the MSA in Reading. This section will familiarize you with the kinds of questions you can expect on the actual test. The tips and strategies highlighted in blue will guide you as you read the passages and answer the questions.

- Read the passages carefully, as well as the tips in the margins. The tips help you to focus on important ideas and details in the reading so that you will be better prepared to answer the questions that follow.

### Barbara Jordan

Lawyer and U.S. Representative

*From 1972 to 1978, Barbara Jordan served as congresswoman for Texas's 18th district. She was the first African-American woman that the Deep South sent to Congress.*

As you read, notice facts and details that seem important.

Barbara Jordan (1936–1996) grew up in an African-American neighborhood in Houston, Texas. She became the first African American elected to serve in the Texas state senate since 1883. Jordan also became the first African-American woman from the Deep

at the time she “had no fixed notion of what that was.” **Entering the White World** In 1954, Jordan was in her junior year at Texas Southern University. That year, the Supreme Court decided, in the case *Brown v. Board of Education of Topeka*, that separate was not equal

- Each question tests a particular objective. Strategies highlighted in blue suggest ways to approach different kinds of questions on the MSA in Reading.

- What is the conflict between the magistrate and Ch'en Jung?
  - Ch'en Jung does not finish the dragon painting.
  - The magistrate does not like the dragon painting.
  - The magistrate wants Ch'en Jung to paint eyes on the dragon.
  - Ch'en Jung wants more money to paint the eyes on the dragon.

Objective: 3.A.3.b Analyze the conflict and the events of the plot.

**Strategy:** Review details from the passage where the magistrate and Ch'en Jung disagree. Ch'en Jung finishes the painting according to the agreement, so answer choice A is not correct. Answer choice B is incorrect because Narrator 1 states the “dragon was so grand and beautiful that no one made a sound.” Answer choice D is also incorrect because Ch'en Jung does not ask for more money. The conflict between the magistrate and Ch'en Jung is about the eyes on the dragon. The correct answer is choice C.

- Irony is often used to create an unexpected outcome that reinforces a theme. What is an example of irony in this passage?
  - Ch'en Jung paints left to right so the dragon's head meets the



# MSA Strategies and Preparation

The following section introduces you to how the MSA in Reading will look and what kinds of questions you may encounter. Look for tips and strategies in the blue boxes throughout this section.

## Eyes of the Dragon

*By Margaret Leaf*

NARRATOR 1: Long ago in China, there was a little village. The villagers there were afraid of wild beasts and wild men. So the head of the village, the magistrate, persuaded them to build a wall all around the village.

NARRATOR 4: The wall was strong and high, with a gate that could be locked. Now everyone felt safe, and they all slept soundly at night.

NARRATOR 2: The magistrate was especially proud of the wall. Every evening, he walked all around the village to admire it.

MAGISTRATE: How clever I was to think of the wall, and how beautiful it is.

NARRATOR 3: But one evening he noticed that the wall had no decoration.

MAGISTRATE: Perhaps it is a little plain.

NARRATOR 1: The next morning, he called a meeting of the village elders.

MAGISTRATE: Our wall is very strong and protects us well. However, I have decided we should have it decorated.

ELDER: We should have a portrait of the Dragon King painted on our wall. He controls the thunder and lightning, and could bring us rain for our fields if he were pleased.

MAGISTRATE: Exactly what I have been thinking.

ELDER: Ch'en Jung, the most famous dragon painter, lives in the city. I will gladly go and ask him to come.

NARRATOR 4: It was settled, and the elder set out that same day.

As you read, notice clues about genre. Dragons are creatures from legend.



- NARRATOR 2:** Three days later, two figures were spied approaching the village. The magistrate hurried to the gate.
- NARRATOR 3:** Ch'en Jung was riding a little horse with a big box tied on behind the saddle. The magistrate bowed to Ch'en Jung and then led him into the village.
- CH'EN:** Before I start, I want your promise that I may paint your dragon in my own manner and that you will accept it. You must also pay me forty silver coins.
- MAGISTRATE:** We agree to your conditions.
- NARRATOR 1:** Ch'en Jung then opened his box of paint and brushes, and started to work. He began on the left side of the gate, carefully drawing the dragon's tail.
- NARRATOR 4:** He painted steadily, for days and days. Everyone in the village watched whenever they could. And the magistrate, of course, watched all day, looking very important.
- NARRATOR 2:** Little by little, the long body of the dragon appeared on the wall.
- NARRATOR 3:** Finally, the painter reached the right side of the gate, and the dragon's head met his tail.
- ELDER:** The painting is magnificent!
- CH'EN:** Yes, the Heavenly King will be pleased. I have finished. I will now accept your payment.
- MAGISTRATE:** Forty silver coins is no small amount, Ch'en Jung. We must first look at your dragon, to make certain he is as he should be.
- NARRATOR 1:** Ch'en Jung consented. Starting at the tail, he led the magistrate around the wall, with the other villagers following.
- NARRATOR 4:** The dragon's body was covered with fiery red scales like those of a fish. The magistrate counted carefully to be sure there were just eighty-one scales in each row, because eighty-one is nine times nine, and nine is a lucky number.
- CH'EN:** You will notice the feet on each of the four legs. They have the paws of a tiger and the claws of a hawk. Of course, your dragon has four claws on each foot. Only the Emperor's dragon may have five.
- NARRATOR 2:** As they walked around the wall, the dragon's body was bigger and bigger. The scales along his back looked like a row of mountains.

Notice how the author uses figurative language to convey the large size of the painting.



The italicized text inside the parentheses contributes to the meaning of what's happening. In plays, this text feature is called a stage direction. Playwrights often use a different type style, such as italics, to distinguish stage directions from the dialogue.

NARRATOR 3: Finally, they arrived at the great head shaped like a camel's, with heavy, shaggy eyebrows, the horns of a deer, the ears of an ox, sharp tusks in the mouth, and a pointed beard with long, streaming bristles. Under his chin, a large pearl glistened with all the colors of the rainbow.

NARRATOR 1: The dragon was so grand and beautiful that no one made a sound.

CH'EN: Now, the money, please.

MAGISTRATE: But, wait! You have not finished! The dragon has no eyes!

CH'EN: It would be dangerous to paint eyes on this dragon. And you promised to accept him as I painted him.

ELDER: (*to the magistrate*) I think we should listen to the painter. Surely he knows best.

MAGISTRATE: (*to Ch'en Jung*) Our dragon must have eyes! The silver coins shall not leave my hand until you have painted them!

CH'EN: Very well, if you insist—even though you are breaking your word. The consequences will be of your own making.

NARRATOR 4: The painter quickly filled in the empty spaces beneath the shaggy eyebrows. Then he took the bag of coins from the magistrate, packed his paints and brushes onto his horse, and left.

NARRATOR 2: As the villagers stood and admired the dragon,

ELDER: Look!

NARRATOR 2: The newly painted eyes began to glow more and more brightly, as though there were fire within. A wisp of smoke curled up from the wide-open nostrils, and the scales began to glisten.

NARRATOR 3: A great black cloud climbed the sky, and the wind began to howl.

NARRATOR 1: Suddenly,

ELDER: He moved!

NARRATOR 1: The dragon shook himself, and little cracks appeared in the wall.

NARRATOR 4: The black cloud moved overhead, lightning zigzagged across the sky, and there was a loud clap of thunder.


NARRATOR 2: The dragon shook himself again. Then, with a scream, it rose into the air and disappeared into the black cloud.

NARRATOR 3: The wall crumbled and fell in pieces.

CH'EN: (*in the distance*) Hurry, my horse, hurry! Those fools, those fools!




- (1) What is the conflict between the magistrate and Ch'en Jung?
- A. Ch'en Jung does not finish the dragon painting.
  - B. The magistrate does not like the dragon painting.
  - C. The magistrate wants Ch'en Jung to paint eyes on the dragon.
  - D. Ch'en Jung wants more money to paint the eyes on the dragon.

 **Objective: 3.A.3.b** Analyze the conflict and the events of the plot.

**Strategy:** Review details from the passage where the magistrate and Ch'en Jung disagree. Ch'en Jung finishes the painting according to the agreement, so answer choice *A* is not correct. Answer choice *B* is incorrect because Narrator 1 states the "dragon was so grand and beautiful that no one made a sound." Answer choice *D* is also incorrect because Ch'en Jung does not ask for more money. The conflict between the magistrate and Ch'en Jung is about the eyes on the dragon. The correct answer is choice *C*.

- (2) What is the theme of this story?
- A. Artists need privacy to be creative.
  - B. Walls make people feel safe.
  - C. People long ago were superstitious.
  - D. A person should not break a promise.

 **Objective: 3.A.6.a** Analyze main ideas and universal themes.

**Strategy:** To answer this question correctly, ask yourself what message about life or people the author wants to convey. You can eliminate answer choice *A* because there is no evidence in the text to support that idea. The artist works just fine with everyone watching him. Answer choices *B* and *C* are not correct because they are not main ideas in the story. The legend is not about superstitions or walls, but about a painting and a broken promise. The correct answer is *D*. The painter warns that the broken promise will have great consequences, and the story shows that to be true.