



Literature Textbooks Available for Grades 3–8



Our Mission

Mosdos Press presents world-class literature for middle school and high school: classic and contemporary works that are broadly representative, intellectually challenging, and morally framed. Our curriculum is rigorous and engaging, and thoughtfully explores family values and ethics. Mosdos Press is dedicated to excellence in the teaching of literature, writing, vocabulary, and language arts. Our Literature Anthology Series meets the most stringent academic standards, without compromising our children spiritually or psychologically.

Our Promise

Mosdos Press' literature anthologies are currently being used in countless public, private, and religious schools across the United States and Canada. With the introduction of our books, all these institutions have experienced positive changes in the tone of their classrooms. Schools moving towards the current "Values based" education trend need look no further than our series, for we promise to impart only traditional, wholesome values in our books. Teachers find that our curriculum-rich Teacher's Editions, replete with ideas for creative assignments, community service projects, and valuable background information, make teaching with our series a pleasure.

The Mosdos Press Learning Experience

Mosdos Press Literature Anthologies are organized thematically and around six genres: short stories, poetry, drama, nonfiction, the novella, and the novel. Each unit is used for the teaching and synthesis of the key literary components and concepts. Since we learn to write from reading, Mosdos Press never stints on the number of selections: Our textbooks are replete with fine literature. Mosdos Press Teacher's Editions are so detailed, so well-organized, and so innovative, teachers can use these books as their primary resource. These books will stand you in good stead for creating lesson plans for model lessons, or for bringing something extra to your students. Our consumable Student Companion Workbooks take the tedium out of language and analytical exercises. From vocabulary exercises to Graphic Organizers, students will enjoy learning through witty and instructive activities.

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Student Edition

Jade: Book One is a wonderful book that has captivated seventh-graders across the nation. Originally printed in 1999, *Jade* has gone through six printings and we are now proud to present *Jade* in a completely revised, full-color second edition. Unusual for the seventh-grade level, *Jade* is replete with literature that spans several centuries and that is drawn from regions across the globe. The second edition has a revised curriculum, new original art, graphics, and design, and the same excellent literature that has made *Jade* our most popular anthology.

- 4 Short Stories • 39 Poetry Selections • 9 Nonfiction Essays
- 2 Drama Selections • A complete Novel • Index of Authors & Titles
- Vocabulary Glossary • Brief Author Biographies
- 656 pages. • Published 1999 • Second full-color edition 2007.

Table of Contents

SHORT STORIES

RECOGNIZING PLOT

Rudyard Kipling
Ernest Hemingway
Mike Miller
Betsy Byars

Rikki-tikki-tavi
A Day's Wait
Kid at the Stick
Look Back at the Sea

DEFINING CHARACTER

Sherwood Anderson
Ambrose Flack
Laura Benét
Quentin Reynolds
Charles L. Sanders

Stolen Day
The Strangers That Came to Town
Barnum's First Circus
A Secret for Two
"My Journey Is Still Long"

EXPLORING SETTING

Mona Gardner
Jack Finney
Washington Irving
James Ramsey Ullman
William Saroyan

The Dinner Party
The Third Level
Rip Van Winkle
A Boy and a Man
The Hummingbird That Lived Through Winter

UNDERSTANDING THEME

Ivan Turgenev
Edward D. Hoch
Jesse Stuart
B. J. Chute
Ray Bradbury

The Sparrow
Zoo
The Clearing
Home on the Range
The Sound of Summer Running

PULLING IT ALL TOGETHER

Francisco Jiménez
Gwendolyn Brooks
Honoré Willsie Morrow
Jane and Paul Annixter
O. Henry

The Circuit
Home
Child Pioneer
The Runner
After Twenty Years

POETRY

POETIC SOUND

Vachel Lindsay
Louise Bogan
Carmen Tafolla
Dinka Traditional
Amy Lowell
Eleanor Farjeon
James Whitcomb Riley
Christopher Morley

The Flower-Fed Buffaloes
Train Tune
Voyage
The Magnificent Bull
Sea Shell
Cat!
When the Frost is on the Punkin
Smells

POETIC LANGUAGE

William Blake
Henry Wadsworth Longfellow
William Wordsworth
Carl Sandburg
Percy Bysshe Shelley
Robert Francis
Walt Whitman
Walter de la Mare

Laughing Song
The Children's Hour
I Wandered Lonely as a Cloud
Fog
from The Cloud
Seagulls
Miracles
The Listeners

POETIC FORM

Woody Guthrie
Robert Frost
Robert Louis Stevenson
John Ciard
E. E. Cummings
Basho
Shiki
Richard Wright
John Updike
Edward Lear
Anonymous
Anonymous

This Land Is Your Land
The Pasture
The Vagabond
The River Is a Piece of Sky
in Just—
Bamboo Grove
The New and the Old
A Balmy Spring Wind
Pendulum
The Bearded Man
A Mouse in Her Room
There was an Old Man of Peru

POETIC THEME

Robert Frost
Old English Ballad
Henry Wadsworth Longfellow
Vachel Lindsay
Edna St. Vincent Millay
Emily Dickinson
Shel Silverstein

The Road Not Taken
Robin Hood and Little John
Paul Revere's Ride
Abraham Lincoln Walks at Midnight
The Courage That My Mother Had
I'm Nobody! Who Are You?
Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out

PULLING IT ALL TOGETHER

John Masefield
Rachel Field
Robert Louis Stevenson
Theodore Roethke

Roadways
Something Told the Wild Geese
The Wind
The Sloth

NONFICTION

HUMAN INTEREST

James Herriot
James Thurber

Cat on the Go
The Night the Bed Fell

BIOGRAPHIES AND AUTOBIOGRAPHIES

Ernesto Galarza
Van Wyck Brooks
Jerry Izenberg

Barrio Boy
Helen Keller
Roberto Clemente: A Bittersweet Memoir

HISTORICAL ESSAYS

Henry Thomas and Dana Lee
Thomas
Anne Morrow Lindbergh

Florence Nightingale
Morning – "The Bird Perched for Flight"

ADVENTURE ESSAYS

Marjorie K. Rawlings
Harry Earl Rieseberg

Rattlesnake Hunt
Beneath the Crags of Malpelo Island

DRAMA

Thelma Feld
Arthur Miller

Penicillin & Company
Grandpa and the Statue

THE NOVEL

Hugh Lofting

The Voyages of Dr. Dolittle
Part I
Part II
Part III
Part IV
Part V
Part VI

Glossary

Student Edition Curriculum

Blueprint for Reading

Students and teachers are grounded in the substantive, thematic, and literary world of the selection, so that they do not enter it as strangers.

Author Biography sketches the author's life and work.

Background Bytes provides useful and interesting information that may be drawn from biography, history, science, geography or other appropriate disciplines.

Into the Selection helps students think about the thematic focus of the piece. What is its raison d'être? What drives the action and the characters? What compels the author to write? What is the author trying to tell us? Into the Selection helps students distinguish between topic and theme. Here, students may also be asked to think about, predict, look for, make notes, or find the answer to a question, as they read the selection.

Focusing on . . . considers a specific literary component that is defined for the student. How has the author used the literary component? How does the literary component influence subject, theme, style, and genre? In Focusing, the students see how writing comes to be!

The Word Bank that opens each selection lists the new vocabulary. Because we know that each individual's vocabulary grows in many different ways, we discuss several related words and their etymology. This enables students to 'own' their new words, and gives them information that will assist them any time they come across unfamiliar words.

Blueprint for Reading

Mr. Brownlee's Roses


the Author

Elsie Singmaster
(1879-1958)

Elsie Singmaster was born in Pennsylvania and lived much of her life in Gettysburg, eventually writing about Civil War events there. She is known for her stories of local miners and the Pennsylvania Dutch. Her first story appeared in a teacher's journal when she was eleven. When asked about the story, she said, "The plot was not wholly original; when the story was printed, my conscience began to trouble me and has ever since."

Background Bytes

This story is set in eastern Pennsylvania, in a bleak coal-mining town that had grown as coal replaced wood as the major industrial fuel. That happened in the 1840's when there was an influx of immigrants to the United States who constituted a large, willing labor force. These newcomers to America, eager to succeed in a new country, often had to work under desperately unsafe conditions. The accident that killed the protagonist's father is one of many such disasters that plagued the coal-mining industry until federal legislation in the 1930's encouraged mine safety. As you read, notice Jennie's drive to become a productive, hard-working American, despite the many obstacles in her path.



Into "Mr. Brownlee's Roses"

The town described in the story is grim. Cold and impoverished, covered by black soot, it is at the mercy of the needs of the coal industry. Only Mr. Brownlee's greenhouse, filled with the pink and yellow blooms of his roses, provides color and life. The delicacy and hope represented by these wondrous plants, especially in the face of the surrounding bleak conditions, will become a key symbol in the story. Before you read, write a brief description of a desolate place you have visited. What makes it so bleak? Does anything brighten the harsh landscape?

Focusing on External and Internal Settings

The focus in this story is on the contrasts between external and internal settings. The town itself is dirty and cold, whipped by fierce winds and whirling snow. But the Yonson's home, however small and sparsely furnished, is a warm and loving place, filled with laughter and sweet treats. Likewise, the greenhouse, even with its fires burning low, is a paradise of color and warmth.

Word Bank

Refuse, when it is a noun, is pronounced *ref yooz*. Since the verb *refuse*, with which most of us are more familiar, is pronounced *re fyooz*, this is an example of a word whose context we have to look at carefully, to see both what it means and how we should say it. The noun *refuse* (*ref yooz*) means "trash, rubbish, or garbage"—clearly something that isn't wanted. The verb *refuse* (*re fyooz*) means "to decline to accept (something offered)" or "to decline to give; deny a request." The noun form of the verb *refuse* (*re fyooz*) is *refusal*, which also has the accent on the second syllable.

blight	incomprehensible	refuse
delusion	insoluble	

162 / SHORT STORIES

MR. BROWNLEE'S ROSES / 163

Selection Pages

Original artwork and illustrations are a Mosdos Press hallmark. Innovative graphics, design, color, and layout make Mosdos Press books appealing to students and teachers. Our artists and graphic designers work hand-in-hand with writers, editors, teacher consultants, and administrators, to produce work that is beautiful, intriguing, and in keeping with our values.

Word Banks define new vocabulary words at the bottom of each page, as they appear in the selection. Consistent pronunciation guide.

Studying the Selection

First Impressions

Is The Fish a 'fish story'?

✓Quick Review

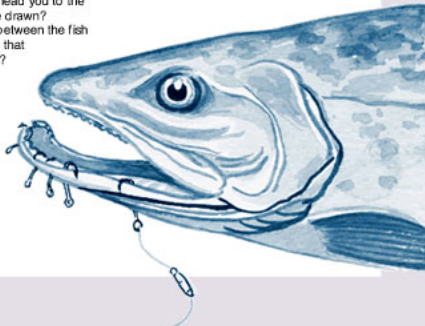
1. Bishop offers a complete description of the fish. Describe its skin, its insides, its eyes, its lip.
2. Which colors does Bishop use in her description?
3. Describe the boat. Note: This boat is not a rowboat.

In-depth Thinking

4. Why doesn't the fish fight back?
5. Why do you think Elizabeth Bishop gives the details of the fish's appearance in the order that she does? How does each group of details affect you?
6. The speaker's attitude towards the fish changes several times. How does the speaker feel in the beginning? In the middle of the poem? At the end? Which words or phrases does the speaker use at various points that lead you to the conclusions you have drawn?
7. What is the contrast between the fish and the boat? Why is that contrast so important?

Drawing Conclusions

8. Why does the speaker throw the fish back? What is the theme of the poem?
9. Would you have thrown the fish back? Describe the thinking that would have led to your decision.
10. Do you think the speaker's experience would have a lasting effect on a person?




Focusing on Figurative Language and Simile

One kind of figurative language is the simile, a comparison between two unlike people, objects, or creatures using the words like or as. For example, if we say that a kitten's fur is as black as night, we are suggesting to the mind's eye a quality of the color of the fur. (We may also be alluding to a quality of mysteriousness!) There are many overworked or clichéd similes: for example, "as warm as toast," "as stubborn as a mule," "as quiet as a mouse." When writers use similes, they try to create comparisons that offer fresh ways of seeing.

1. Find six similes in the poem. Explain the comparison in each one.
2. What other comparisons can you find in the poem that may not use the words like or as?
3. How does Bishop's use of comparisons add to our understanding of what happens to the speaker in The Fish?

Creating and Writing

1. Write an essay in which you discuss the "victory [that] filled up/the little rented boat."
2. Elizabeth Bishop's description of the fish is so clear that we can easily picture it. Choose an object to describe. Include two similes in your description.
3. Why would it have been a poor idea to call the poem Victory?
4. Design a fishing lure.



Studying the Selection

Studying the Selection is a comprehensive examination of the selection based on Bloom's Taxonomy of Knowledge: comprehension, application, analysis, synthesis, and evaluation. Every selection is followed by questions and exercises that challenge students to think, reread, write, and rewrite. This is not mere recollection of facts. Students will practice applying newly acquired knowledge. Skills are developed for careful analysis, judicious interpretation, and astute evaluation.

First Impressions asks for a quick response to the selection, or to a question posed in **Into the Selection**. Students are prompted for their immediate reaction.

Focusing on the Literary Component consists of an introductory paragraph that reviews the literary component. The three exercises that follow give students practice with the component and enable them to learn by doing.

Creating and Writing provides several exercises that ask for:

- A thematic response to the piece
- A creative writing assignment
- An activity, such as making a collage or diorama; producing a play or venturing into the real world, for example, to visit an elderly person.

Quick Review asks several simple questions requiring factual recall.

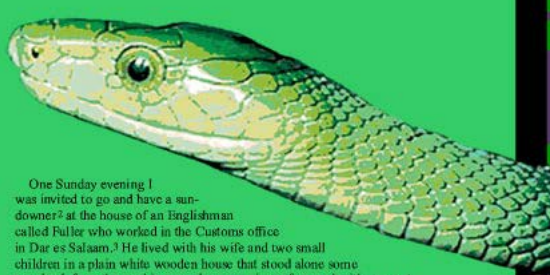
In-depth Thinking presents four interpretive questions that require comparison or contrast, analysis, or inference.

Drawing Conclusions asks two final questions for which students must speculate, evaluate, criticize, hypothesize, draw a conclusion, or make a judgment. Students may be asked to apply the circumstances of the selection to real life situations.

The Green Mamba

Roald Dahl

Oh, those snakes! How I hated them! They were the only fearful thing about Tanganyika,¹ and a newcomer very quickly learnt to identify most of them and to know which were deadly and which were simply poisonous. The killers, apart from the black mambas, were the green mambas, the cobras, and the tiny little puff adders that looked very much like small sticks lying motionless in the middle of a dusty path, and so easy to step on.



One Sunday evening I was invited to go and have a sun-downer² at the house of an Englishman called Fuller who worked in the Customs office in Dar es Salaam.³ He lived with his wife and two small children in a plain white wooden house that stood alone some way back from the road in a rough grassy piece of ground with coconut trees scattered about. I was walking across the grass towards the house and was about twenty yards away when I saw a large green snake go gliding straight up the veranda⁴ steps of Fuller's house and in through the open front door. The brilliant yellowy-green skin and its great size made me certain it was a green mamba, a creature almost as deadly as the black mamba, and for a few seconds I was so startled and dumbfounded and horrified that I froze to the spot. Then I pulled myself together and ran round to the back of the house shouting, "Mr. Fuller! Mr. Fuller!"

Mrs. Fuller popped her head out of an upstairs window. "What on earth's the matter?" she said.

"You've got a large green mamba in your front room!" I shouted. "I saw it go up the veranda steps and right in through the door!"

1. Tanganyika (tahn yoo kuh), now part of Tanzania, was formerly a country in East Africa.
2. A sun-downer (sun down er) is an alcoholic drink taken after work, usually at sundown.
3. Dar es Salaam (dar ess sah lahm) is a seaport in Tanzania, on the Indian Ocean.
4. A veranda (veh ran duh) is a partially enclosed, roofed porch; it wraps around the front and sides of a house.

Word Bank

dumb-founded (dum foun did) adj.: astonished; amazed

518 / NONFICTION

THE GREEN MAMBA / 519

Teacher's Annotated Edition

Jade Teacher's Edition guides both the new and the experienced teacher. The annotations provide the necessary information (and more!) to develop comprehensive, interesting lessons. The Teacher's Edition includes additional multi-level Guiding the Reading questions. Summing Up the Plot and underlined literary components follow the textbook selection, page for page. Look for additional pre-curriculum annotations in the second edition of this excellent teacher resource.

- Scope and Sequence
- 656+ pages. Published 1999.
- Spiral bound in two parts • Second edition 2007.

Student Companion Workbook

This workbook includes challenging puzzles, interesting stories, nonsense rhymes, funny characters, and a host of other inventive and innovative teaching techniques. Vocabulary exercises teach definitions, proper usage, and some etymology. Graphic organizers help students chart each story's plot or theme. The writing activity gives students the opportunity to respond creatively to one aspect of each story.

- 251 pages. Published 2004 • Second edition 2007.

Jade Test Masters

The *Jade* CD has test masters for each prose selection, unit tests, vocabulary tests, and essay questions drawn from each unit appropriate for use as a test or independent assignment.

- Published 2007.

SHORT STORIES: *Recognizing Plot*

SELECTION	FOCUS			WORKBOOK
	Genre • Structure • Style	Language Arts Skill	Literary Components	
All You've Ever Wanted Joan Aiken p. 2	<ul style="list-style-type: none"> Genre: Humorous Fantasy Style: Narrative 	<ul style="list-style-type: none"> Omnipotent narrator Foreshadowing Irony 	<ul style="list-style-type: none"> Identifying basic story elements: plot, character, setting, and theme 	<ul style="list-style-type: none"> pp. 6-13
Rikki-Tikki-Tavi Rudyard Kipling p. 12	<ul style="list-style-type: none"> Genre: Animal Tale Style: Narrative 	<ul style="list-style-type: none"> Recognizing onomatopoeia Foreshadowing 	<ul style="list-style-type: none"> Recognizing external conflict Identifying conflict, turning point, and resolution 	<ul style="list-style-type: none"> pp. 14-21
A Day's Wait Ernest Hemingway p. 26	<ul style="list-style-type: none"> Genre: Fiction Style: First-person Voice 	<ul style="list-style-type: none"> First-person voice Author's point of view 	<ul style="list-style-type: none"> Recognizing internal conflict 	<ul style="list-style-type: none"> pp. 22-29
Kid at the Stick Mike Miller p. 32	<ul style="list-style-type: none"> Genre: Adventure Fiction 	<ul style="list-style-type: none"> Internal dialogue 	<ul style="list-style-type: none"> Recognizing internal and external conflicts Recognizing the integral parts of suspense 	<ul style="list-style-type: none"> pp. 30-37
Look Back at the Sea Betsy Byars p. 46	<ul style="list-style-type: none"> Genre: Adventure Fiction Style: Narrative 		<ul style="list-style-type: none"> Suspense as an element of plot 	<ul style="list-style-type: none"> pp. 38-45
The Celebrated Jumping Frog of Calaveras County Mark Twain p. 54	<ul style="list-style-type: none"> Genre: Classic Fiction Style: First-person Point of View 	<ul style="list-style-type: none"> Reading dialect 	<ul style="list-style-type: none"> Recognizing first-person point of view 	<ul style="list-style-type: none"> pp. 46-53

SHORT STORIES: *Recognizing Plot*

SELECTION	FOCUS			WORKBOOK
	Genre • Structure • Style	Language Arts Skill	Literary Components	
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Kid at the Stick Mike Miller p. 32	<ul style="list-style-type: none"> Genre: Adventure Fiction 	<ul style="list-style-type: none"> Internal dialogue 	<ul style="list-style-type: none"> Recognizing internal and external conflicts Recognizing the integral parts of suspense 	<ul style="list-style-type: none"> pp. 30-37
Look Back at the Sea Betsy Byars p. 46	<ul style="list-style-type: none"> Genre: Adventure Fiction Style: Narrative 		<ul style="list-style-type: none"> Suspense as an element of plot 	<ul style="list-style-type: none"> pp. 38-45
The Celebrated Jumping Frog of Calaveras County Mark Twain p. 54	<ul style="list-style-type: none"> Genre: Classic Fiction Style: First-person Point of View 	<ul style="list-style-type: none"> Reading dialect 	<ul style="list-style-type: none"> Recognizing first-person point of view 	<ul style="list-style-type: none"> pp. 46-53

SHORT STORIES: *Defining Character*

SELECTION	FOCUS			WORKBOOK
	Genre • Structure • Style	Language Arts Skill	Literary Components	
Stolen Day Sherwood Anderson p. 62	<ul style="list-style-type: none"> • Genre: Fiction • Style: First-person Narrative 	<ul style="list-style-type: none"> • Dialogue 	<ul style="list-style-type: none"> • Identifying character traits 	<ul style="list-style-type: none"> • pp. 54-61
The Strangers That Came to Town Ambrose Flack p. 68	<ul style="list-style-type: none"> • Genre: Fiction • Style: Narrative 	<ul style="list-style-type: none"> • Vocabulary 	<ul style="list-style-type: none"> • Motivation 	<ul style="list-style-type: none"> • pp. 62-69
Barnum's First Circus Laura Benét p. 82	<ul style="list-style-type: none"> • Genre: Biographical Fiction • Style: Narrative 		<ul style="list-style-type: none"> • Direct and indirect characterization 	<ul style="list-style-type: none"> • pp. 70-79
A Secret for Two Quentin Reynolds p. 90	<ul style="list-style-type: none"> • Genre: Fiction • Style: Narrative 	<ul style="list-style-type: none"> • Personification • Foreshadowing 	<ul style="list-style-type: none"> • Major character/minor character 	<ul style="list-style-type: none"> • pp. 80-87
My Journey Is Still Long Charles L. Sanders p. 96	<ul style="list-style-type: none"> • Genre: Realistic Fiction • Structure: Diary Entries 	<ul style="list-style-type: none"> • Identifying the differences: first person narration/third-person narration 	<ul style="list-style-type: none"> • Major character 	<ul style="list-style-type: none"> • pp. 88-95

SHORT STORIES: *Exploring Setting*

SELECTION	FOCUS			WORKBOOK
	Genre • Structure • Style	Language Arts Skill	Literary Components	
The Dinner Party Mona Gardner p. 106	<ul style="list-style-type: none"> Genre: Short Fiction Style: Narrative 	<ul style="list-style-type: none"> Letter writing 	<ul style="list-style-type: none"> Setting 	<ul style="list-style-type: none"> pp. 96-103
The Third Level Jack Finney p. 110	<ul style="list-style-type: none"> Genre: Fantasy Style: First-person Narrative 		<ul style="list-style-type: none"> Understanding the element of time in setting 	<ul style="list-style-type: none"> pp. 104-111
Rip Van Winkle Washington Irving p. 118	<ul style="list-style-type: none"> Genre: Classic Fiction Style: Narrative 		<ul style="list-style-type: none"> Understanding the passage of time in setting 	<ul style="list-style-type: none"> pp. 112-119
A Boy and a Man James Ramsey Ullman p. 134	<ul style="list-style-type: none"> Genre: Adventure Fiction Style: Narrative 	<ul style="list-style-type: none"> Use of adjectives 	<ul style="list-style-type: none"> Atmosphere and mood as part of setting 	<ul style="list-style-type: none"> pp. 120-127
The Hummingbird That Lived Through Winter William Saroyan p. 144	<ul style="list-style-type: none"> Genre: Fiction 	<ul style="list-style-type: none"> Creative writing 	<ul style="list-style-type: none"> Understanding inference 	<ul style="list-style-type: none"> pp. 128-133

short stories: *Understanding Theme*

SELECTION	FOCUS			WORKBOOK
	Genre • Structure • Style	Language Arts Skill	Literary Components	
The Sparrow Ivan Turgenev p. 150	• Genre: Short Fiction	• Paraphrasing	• Stated theme	• pp. 134-141
Zoo Edward D. Hoch p. 154	• Genre: Science Fiction	• Comparing and contrasting in writing	• Implied theme	• pp. 142-149
The Clearing Jesse Stuart p. 160	• Genre: Fiction	• Writing a monologue	• Characterization in theme	• pp. 150-157
Home on the Range B. J. Chute p. 168	• Genre: Humorous Fiction	• Sequencing	• Universal themes as they are revealed directly or indirectly	pp. 158-165
The Sound of Summer Running Ray Bradbury p. 182	• Genre: Fiction		• Symbolism	• pp. 166-175

short stories: *Pulling It All Together*

SELECTION	FOCUS			WORKBOOK
	Genre • Structure • Style	Language Arts Skill	Literary Components	
The Circuit Francisco Jimenez p. 189	<ul style="list-style-type: none"> Genre: Fiction 	<ul style="list-style-type: none"> Creative writing 	<ul style="list-style-type: none"> Total effect 	<ul style="list-style-type: none"> pp. 176-183
Home Gwendolyn Brooks p. 197	<ul style="list-style-type: none"> Genre: Short Fiction Style: First-person narrative 	<ul style="list-style-type: none"> Descriptive writing 	<ul style="list-style-type: none"> Understanding overall effect of plot, character, setting, and theme 	<ul style="list-style-type: none"> pp. 184-191
Child Pioneer Honoré Willsie Morrow p. 203	<ul style="list-style-type: none"> Genre: Historical Fiction Style: First-person narrative 	<ul style="list-style-type: none"> Writing a diary 	<ul style="list-style-type: none"> Overall effect/harsh realism 	<ul style="list-style-type: none"> pp. 192-199
The Runner Jane and Paul Annixter p. 211	<ul style="list-style-type: none"> Genre: Animal Fiction Style: Narrative 	<ul style="list-style-type: none"> Compare and contrast/ referencing multiple selections to comprehend characterization 	<ul style="list-style-type: none"> Understanding sequence to comprehend setting and character 	<ul style="list-style-type: none"> pp. 200-207
After Twenty Years O. Henry p. 223	<ul style="list-style-type: none"> Genre: Fiction Style: Surprise ending 	<ul style="list-style-type: none"> Using irony in writing 	<ul style="list-style-type: none"> Overall effect: plot, character, setting, and theme 	<ul style="list-style-type: none"> pp. 208-215

poetry

SELECTION	FOCUS			WORKBOOK
	Genre • Structure • Style	Language Arts Skill	Literary Components	
The Flower-Fed Buffaloes Vachel Lindsay p. 230	<ul style="list-style-type: none"> • Genre: Poetry • Style: Rhyming Verse 	<ul style="list-style-type: none"> • Sound as it draws one into poetry 	<ul style="list-style-type: none"> • Alliteration • Sensory images 	
Train Tune Louise Bogan p. 232	<ul style="list-style-type: none"> • Genre: Poetry • Style: Repetitive Short Verse 	<ul style="list-style-type: none"> • Repetition used to mimic sound of subject matter (train) 	<ul style="list-style-type: none"> • Repetition • Metaphor 	
Voyage Carmen Tafolla p. 234	<ul style="list-style-type: none"> • Genre: Poetry • Style: Repetitive Stanza 	<ul style="list-style-type: none"> • Recognizing history in poetry 	<ul style="list-style-type: none"> • Repetition • Metaphor • Point of view 	
The Magnificent Bull Dinka Traditional p. 237	<ul style="list-style-type: none"> • Genre: Poetry • Style: Chant 	<ul style="list-style-type: none"> • Oral tradition 	<ul style="list-style-type: none"> • Simile 	
Sea Shell Amy Lowell p. 240	<ul style="list-style-type: none"> • Genre: Poetry • Style: Tongue Twister 		<ul style="list-style-type: none"> • Alliteration 	
Cat Eleanor Farjeon p. 242	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Form Poem 	<ul style="list-style-type: none"> • Creating animal poems 	<ul style="list-style-type: none"> • Onomatopoeia 	

When the Frost is on the Punkin James Whitcomb Riley p. 245	<ul style="list-style-type: none"> • Genre: Poetry • Style: Narrative • Structure: Rhyme 	<ul style="list-style-type: none"> • Writing rhyming poetry 	<ul style="list-style-type: none"> • Recognizing rhyme and end rhyme 	
Smells Christopher Morley p. 248	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Stanzas 	<ul style="list-style-type: none"> • Writing sense poetry/using vivid descriptive words 	<ul style="list-style-type: none"> • End rhyme 	
Laughing Song William Blake p. 253	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Structured Stanzas 	<ul style="list-style-type: none"> • Writing with figurative language • Writing with literal language 	<ul style="list-style-type: none"> • Rhyme/end rhyme 	
The Children's Hour Henry Wadsworth Longfellow p. 255	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Rhyming Stanzas 	<ul style="list-style-type: none"> • Writing poetry analysis 	<ul style="list-style-type: none"> • Understanding theme in poetry 	
I Wandered Lonely as a Cloud William Wordsworth p. 258	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Rhyming Stanzas 	<ul style="list-style-type: none"> • Understanding figurative language and figures of speech 	<ul style="list-style-type: none"> • Metaphors • Similes • Rhyme scheme 	
Fog Carl Sandburg p. 261	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Form Poem 	<ul style="list-style-type: none"> • Creating metaphors 	<ul style="list-style-type: none"> • Figures of speech • Personification 	
from The Cloud Percy Bysshe Shelley p. 264	<ul style="list-style-type: none"> • Genre: Poetry 	<ul style="list-style-type: none"> • Writing descriptive poetry 	<ul style="list-style-type: none"> • Figures of speech/personification 	

Seagulls Robert Francis p. 266	<ul style="list-style-type: none"> • Genre: Poetry 	<ul style="list-style-type: none"> • Writing about images 	<ul style="list-style-type: none"> • Images: the language of poetry 	
Miracles Walt Whitman p. 270	<ul style="list-style-type: none"> • Genre: Poetry 	<ul style="list-style-type: none"> • Writing with sensory language 	<ul style="list-style-type: none"> • Imagery in poetry 	
The Listeners Walter de la Mare p. 273	<ul style="list-style-type: none"> • Genre: Poetry • Style: Rhyming Verse 	<ul style="list-style-type: none"> • Paraphrasing 	<ul style="list-style-type: none"> • Rhythm and rhyme • Imagery 	
This Land Is Your Land Woody Guthrie p. 278	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Song 	<ul style="list-style-type: none"> • Writing a prose essay 	<ul style="list-style-type: none"> • Understanding stanza and refrain 	
The Pasture Robert Frost p. 280	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Stanzas 		<ul style="list-style-type: none"> • Rhyme and rhythm • Theme 	
The Vagabond Robert Louis Stevenson p. 283	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Stanzas 	<ul style="list-style-type: none"> • Punctuation in poetry 	<ul style="list-style-type: none"> • End-stopped line 	
The River Is a Piece of Sky John Ciardi p. 287	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Run-on Line 	<ul style="list-style-type: none"> • Comparison poetry 	<ul style="list-style-type: none"> • Run-on lines • End rhyme • Metaphor 	

in Just— e. e. cummings p. 290	<ul style="list-style-type: none"> • Genre: Poetry • Style: Free Verse • Structure: Form Poem 	<ul style="list-style-type: none"> • Self-created sensory words in poetry 	<ul style="list-style-type: none"> • Free verse 	
Bamboo Grove Basho ≈ The New and the Old Shiki ≈≈ A Balmy Spring Wind Richard Wright p. 293	<ul style="list-style-type: none"> • Genre: Poetry • Style: Haiku 	<ul style="list-style-type: none"> • Writing original haiku 	<ul style="list-style-type: none"> • Visual imagery 	
Pendulum John Updike p. 296	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Concrete Poem 	<ul style="list-style-type: none"> • Writing concrete poetry 	<ul style="list-style-type: none"> • Metaphor 	
The Bearded Man Edward Lear ≈ A Mouse in Her Room Anonymous ≈≈ There Was an Old Man of Peru Anonymous pp. 299-300	<ul style="list-style-type: none"> • Genre: Poetry • Style: Limerick 	<ul style="list-style-type: none"> • Understanding how to write original limericks 	<ul style="list-style-type: none"> • Humor in poetry 	
The Road Not Taken Robert Frost p. 307	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Rhyming Stanzas 	<ul style="list-style-type: none"> • Writing about symbolism in poetry 	<ul style="list-style-type: none"> • Rhyme, rhythm, and symbolism 	
Robin Hood and Little John Old English Ballad p. 310	<ul style="list-style-type: none"> • Genre: Poetry • Style: Narrative • Structure: Stanzas 	<ul style="list-style-type: none"> • Creating a narrative poem from a short story read in this anthology 	<ul style="list-style-type: none"> • Understanding plot, character, setting, and theme in poetry 	
Paul Revere's Ride Henry Wadsworth Longfellow p. 316	<ul style="list-style-type: none"> • Genre: Historical Poetry • Style: Narrative 	<ul style="list-style-type: none"> • Recognizing theme in poetry 	<ul style="list-style-type: none"> • Poetic sound: rhythm and rhyme 	

Abraham Lincoln Walks at Midnight Vachel Lindsay p. 322	<ul style="list-style-type: none"> • Genre: Historical Poetry • Structure: Stanzas 	<ul style="list-style-type: none"> • Research skills 	<ul style="list-style-type: none"> • Implied theme 	
The Courage That My Mother Had Edna St. Vincent Millay p. 326	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Stanzas 	<ul style="list-style-type: none"> • Writing poetry with stated theme 	<ul style="list-style-type: none"> • Stated theme 	
I'm Nobody! Who Are You? Emily Dickinson p. 329	<ul style="list-style-type: none"> • Genre: Poetry • Style: Lyric Poem 	<ul style="list-style-type: none"> • Creative short story writing 	<ul style="list-style-type: none"> • Images • Metaphors • Similes 	
Sara Cynthia Sylvia Stout Would Not Take the Garbage Out Shel Silverstein p. 332	<ul style="list-style-type: none"> • Genre: Humorous Poetry 	<ul style="list-style-type: none"> • Using elements of exaggeration to create humorous poem 	<ul style="list-style-type: none"> • Rhyme and rhythm 	
Roadways John Masefield p. 337	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Stanzas 		<ul style="list-style-type: none"> • Repetition • Metaphor • Theme 	
Something Told the Wild Geese Rachel Field p. 338	<ul style="list-style-type: none"> • Genre: Poetry 	<ul style="list-style-type: none"> • Using an ordered balance form to create a poem 	<ul style="list-style-type: none"> • Personification • Imagery 	
The Wind Robert Louis Stevenson p. 341	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Stanzas 		<ul style="list-style-type: none"> • Sensory images 	

The Sloth Theodore Roethke p. 342	<ul style="list-style-type: none"> • Genre: Poetry • Structure: Stanza 	<ul style="list-style-type: none"> • Critical writing 	<ul style="list-style-type: none"> • Personification • End rhyme 	
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nonfiction

SELECTION	FOCUS			WORKBOOK
	Genre • Structure • Style	Language Arts Skill	Literary Components	
Cat on the Go James Herriot p. 346	<ul style="list-style-type: none"> • Genre: Nonfiction • Style: Human Interest 	<ul style="list-style-type: none"> • Understanding realistic portrayals in nonfiction writing 	<ul style="list-style-type: none"> • Characterization • Setting 	<ul style="list-style-type: none"> • pp. 216-223
The Night the Bed Fell James Thurber p. 360	<ul style="list-style-type: none"> • Genre: Humorous Nonfiction • Style: Human Interest 	<ul style="list-style-type: none"> • Writing humor 	<ul style="list-style-type: none"> • Comic hook • Characterization 	<ul style="list-style-type: none"> • pp. 224-229
Barrio Boy Ernesto Galarza p. 366	<ul style="list-style-type: none"> • Genre: Autobiography • Style: Memoir 	<ul style="list-style-type: none"> • Autobiographical writing 	<ul style="list-style-type: none"> • Point of view • Setting 	<ul style="list-style-type: none"> • pp. 230-237
Helen Keller Van Wyck Brooks p. 372	<ul style="list-style-type: none"> • Genre: Biography • Style: Narrative 	<ul style="list-style-type: none"> • Writing a biography 	<ul style="list-style-type: none"> • Simile • Characterization 	<ul style="list-style-type: none"> • pp. 238-245
Roberto Clemente: A Bittersweet Memoir Jerry Izenberg p. 380	<ul style="list-style-type: none"> • Genre: Biography • Style: Memoir 	<ul style="list-style-type: none"> • More practice writing biographies 	<ul style="list-style-type: none"> • Inference • Flashback • Irony 	<ul style="list-style-type: none"> • pp. 246-253

Florence Nightingale Henry Thomas and Dana Lee Thomas p. 390	<ul style="list-style-type: none"> • Genre: Historical Essay 	<ul style="list-style-type: none"> • Writing opinion essays 	<ul style="list-style-type: none"> • Similes • Metaphors • Irony • Dialogue 	<ul style="list-style-type: none"> • pp. 254-261
Morning—“The Bird Perched for Flight” Anne Morrow Lindbergh p. 400	<ul style="list-style-type: none"> • Genre: Nonfiction • Style: First-person Essay 	<ul style="list-style-type: none"> • Understanding metaphors 	<ul style="list-style-type: none"> • Imagery • Metaphors 	<ul style="list-style-type: none"> • pp. 262-269
Rattlesnake Hunt Marjorie K. Rawlings p. 406	<ul style="list-style-type: none"> • Genre: Nonfiction • Style: Adventure Essay 	<ul style="list-style-type: none"> • Practice writing nonfiction essays 	<ul style="list-style-type: none"> • Foreshadowing • Conflict • Figurative language 	<ul style="list-style-type: none"> • pp. 270-277
Beneath the Crag of Malpelo Island Harry Earl Rieseberg p. 414	<ul style="list-style-type: none"> • Genre: Nonfiction • Style: Adventure Essay 	<ul style="list-style-type: none"> • Writing with an affective point of view when recounting a true story 	<ul style="list-style-type: none"> • Foreshadowing • Figurative language • Descriptive language 	<ul style="list-style-type: none"> • pp. 278-285

drama

SELECTION	FOCUS			WORKBOOK
	Genre • Structure • Style	Language Arts Skill	Literary Components	
Penicillin & Company Thelma Feld p. 424	<ul style="list-style-type: none"> • Genre: Historical Drama • Structure: Radio play 	<ul style="list-style-type: none"> • Understanding the importance of dialogue in a work of drama 	<ul style="list-style-type: none"> • Dialogue • Stage directions 	<ul style="list-style-type: none"> • pp. 286-293
Grandpa and the Statue Arthur Miller p. 434	<ul style="list-style-type: none"> • Genre: Drama 	<ul style="list-style-type: none"> • Critical thinking skills 	<ul style="list-style-type: none"> • Character development 	<ul style="list-style-type: none"> • pp. 284-301

the novel

SELECTION	FOCUS			WORKBOOK
	Genre • Structure • Style	Language Arts Skill	Literary Components	
The Voyages of Dr. Dolittle: Part One Hugh Lofting p. 448	<ul style="list-style-type: none"> • Genre: Novel • Style: Fantasy 	<ul style="list-style-type: none"> • Understanding setting as a tool in storytelling • Critical thinking 	<ul style="list-style-type: none"> • Setting • Character development • Point of view • Humor • Characterization • Theme 	<ul style="list-style-type: none"> • pp. 302-317
The Voyages of Dr. Dolittle: Part Two Hugh Lofting p. 486	<ul style="list-style-type: none"> • Genre: Novel • Style: Fantasy 	<ul style="list-style-type: none"> • Developing opinions about character motivation • Research skills 	<ul style="list-style-type: none"> • Foreshadowing • Characterization • Irony • Theme • Humor 	<ul style="list-style-type: none"> • pp. 318-325
The Voyages of Dr. Dolittle: Part Three Hugh Lofting p. 514	<ul style="list-style-type: none"> • Genre: Novel • Style: Fantasy 	<ul style="list-style-type: none"> • Thinking critically about what we read 	<ul style="list-style-type: none"> • Characterization • Contrast • Attention to details • Setting • Atmosphere 	<ul style="list-style-type: none"> • p. 326-333
The Voyages of Dr. Dolittle: Part Four Hugh Lofting p. 542	<ul style="list-style-type: none"> • Genre: Novel • Style: Fantasy 	<ul style="list-style-type: none"> • Creative Writing 	<ul style="list-style-type: none"> • Characterization • Simile • Metaphor 	<ul style="list-style-type: none"> • pp. 334-341
The Voyages of Dr. Dolittle: Part Five Hugh Lofting p. 570	<ul style="list-style-type: none"> • Genre: Novel • Style: Fantasy 	<ul style="list-style-type: none"> • Poetry writing • Using alliteration, similes, rhythm, and metaphor 	<ul style="list-style-type: none"> • Rising action • Conflict • Theme • Setting 	<ul style="list-style-type: none"> • pp. 342-349
The Voyages of Dr. Dolittle: Part Six Hugh Lofting p. 600	<ul style="list-style-type: none"> • Genre: Novel • Style: Fantasy 	<ul style="list-style-type: none"> • Writing a critical review 	<ul style="list-style-type: none"> • Theme • Suspense • Characterization 	<ul style="list-style-type: none"> • pp. 350-357

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