

ELA

April 20 - April 24

RECOMMENDED PACING GUIDE:

Monday April 20: Review strategies, concepts and vocabulary

Tuesday April 21: Read "The Day the Rollets Got Their Moxie Back" and complete questions

Wednesday April 22: Read "Bud, Not Buddy" and answer the text evidence questions.

Thursday April 23: Work on Your Turn Pages

Friday April 24: Finish Your Turn Pages

Essential Question: How do shared experiences help people adapt to change?

Unit 5 Week 2

Story

Bud, Not Buddy

Genre

Historical Fiction

Story

"Musical Impressions of the Great Depression"

Genre

Expository Text

Story

"The Day the Rollets Got Their Moxie Back"

Genre

Historical Fiction

Comprehension Strategy

make predictions

Comprehension Skill

character, setting, plot: compare and contrast

Vocabulary Strategy

idioms

Writing Traits

sentence fluency-transitions

Grammar

complex sentences

Other Skills

fluency: expression and phrasing

Genre

Historical Fiction

Vocabulary

assume- to take granted; suppose

guarantee- to make sure or certain

nominate- to choose as a candidate, as for an elected position

obviously- in an easily seen or understood manner

rely- to trust; to depend

supportive- providing approval, aid, or encouragement

sympathy- the ability to feel or understand the sorrows or troubles of others

weakling- a person who lacks physical or moral strength

SPELLING/ PHONICS

homophones

sweet

suite

pray

prey

poll

pole

waste

waist

manor

manner

pier

peer

currant

current

presence

presents

council

counsel

stationery

stationary



Vocabulary

Use the picture and the sentences to talk with a partner about each word.



Caitlyn could only **assume** the cat broke the flower pot.

What might you assume if you awaken
to snow on a school day?



With such dark clouds approaching,
Henrik can **guarantee** that it will rain soon.

When else might you guarantee something?



The team will **nominate** the best candidates to run for class president.

Why might you nominate a particular person for a task or position?



The hand-knitted scarf was **obviously** too long for Marta's little brother.

What kinds of clothes are obviously wrong for a cold day?



rely

To make a basket, Calvin must **rely** on the skills his coaches taught him.

When have you had to rely on someone else?



supportive

The audience's **supportive** applause boosted Clare's energy.

In what other ways can you be supportive of a performer on stage?



sympathy

Erik's dad offered **sympathy** when his team lost the game.

When else might you express sympathy to someone?



weakling

Being tired and ill in bed made Emily feel like a **weakling**.

At what other times might you feel like a weakling?



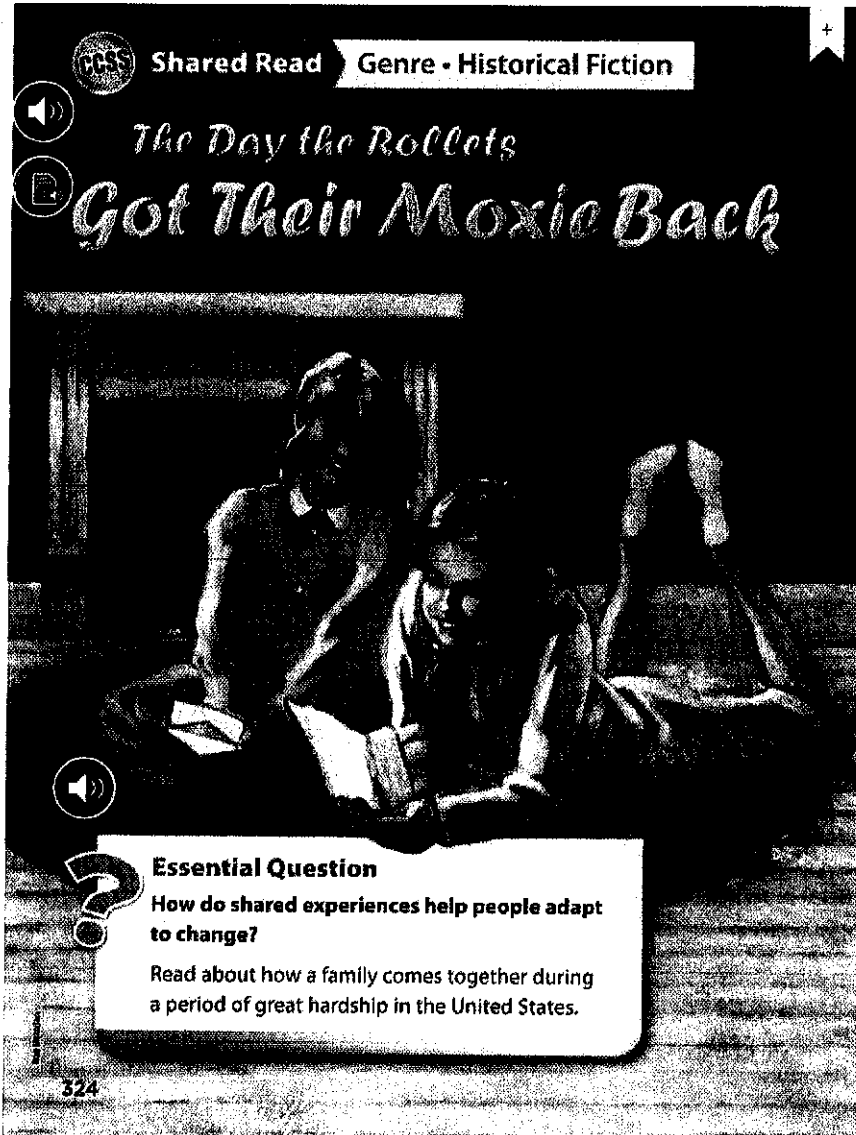
Your Turn

Pick three vocabulary words. Then write three questions for your partner to answer.

Go Digital! Use the online visual glossary



INSTRUCTIONS: Read the story and complete the make connections questions, then practice the weekly strategies by reading pages 328-331 and answering the questions on each page. (There is a space to answer all questions after pg 331).



CCSS Shared Read Genre • Historical Fiction

The Day the Rollets
Got Their Moxie Back

Essential Question
How do shared experiences help people adapt to change?

Read about how a family comes together during a period of great hardship in the United States.

324



Sometimes, the thing that gets you through hard times comes like a bolt from the blue. That's what my older brother's letter was like, traveling across the country from a work camp in Wyoming. It was 1937, and Ricky was helping to build facilities for a new state park as part of President Roosevelt's employment program. Though the program created jobs for young men like Ricky, it hadn't helped our dad find work yet.

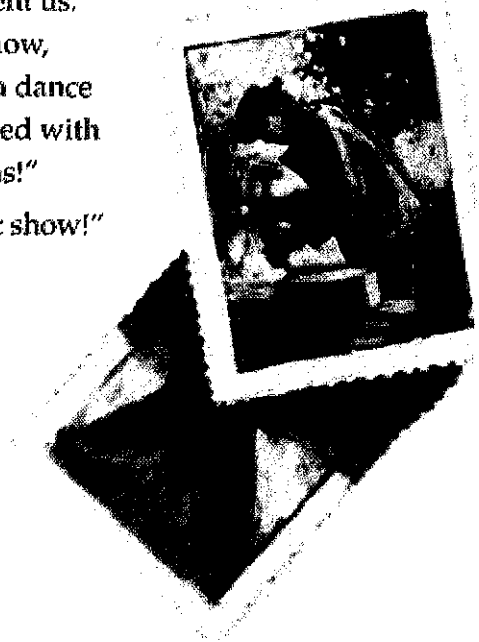
I imagined Ricky looking up at snow-capped mountains and sparkling skies, breathing in the smell of evergreens as his work crew turned trees into lumber and lumber into buildings. It almost made an 11-year-old **weakling** like me want to become a lumberjack.

Back in our New York City apartment, the air smelled like meatloaf and cabbage. Dad sat slant-wise in his chair by the window, **obviously** trying to catch the last rays of sunlight rather than turn on a light. My older sister Ruth and I lay on the floor comparing the letters Ricky had sent us.

"Shirley, Ricky says they had a talent show, and he wore a grass skirt and did a hula dance while playing the ukulele!" Ruth reported with delight. "I'll bet he was the cat's pajamas!"

"It'd be swell to have our own talent show!" I replied.

"Should I start sewing grass skirts?" Mom asked from the kitchen, which was just the corner where someone had plopped down a stove next to a sink and an icebox. "Now come set the table. Dinner's almost ready."





Dad stayed where he was, sullen and spent. "Any jobs in the paper?" Mom asked, her voice rich with **sympathy**. Dad shook his head no. He had worked as an artist in the theater for years, but most productions were still strapped for cash. Dad sketched posters for shows that did get the green light, just to keep his skills sharp. He even designed posters for "Rollet's Follies," with Ruth and me depicted in watercolor costumes.

For dinner, Mom served a baked loaf of whatever ingredients she had that worked well together. From the reddish color, I could **assume** that she had snuck in beets. "I **guarantee** you'll like these beets," she said, reading my frown. "It's beet loaf, the meatless meat loaf," she sang as she served up slices.

Ruth fidgeted in her seat, still excited about the talent show. Though calm on the outside, inside I was all atwitter, too.

Over the next week, Ruth and I practiced our Hawaiian dance routine. Our parents worried about heating bills as cold weather settled in. One Saturday, my father decided to grin and bear it, and grab some hot coffee at the local soup kitchen, where he hoped to hear about available jobs. Ruth and I begged to go along. Since the kitchen offered doughnuts and hot chocolate on weekends, he agreed.





Most everyone in line was bundled up against the cold. Many of us had to **rely** on two or three threadbare layers. Like many other men, Dad bowed his head as if in shame.

The line moved slowly. Bored, Ruth began practicing her dance steps. I sang an upbeat tune to give her some music. Around us, downturned hats lifted to reveal frowns becoming smiles. Soon, folks began clapping along. Egged on by the **supportive** response, Ruth twirled and swayed like there was no tomorrow.

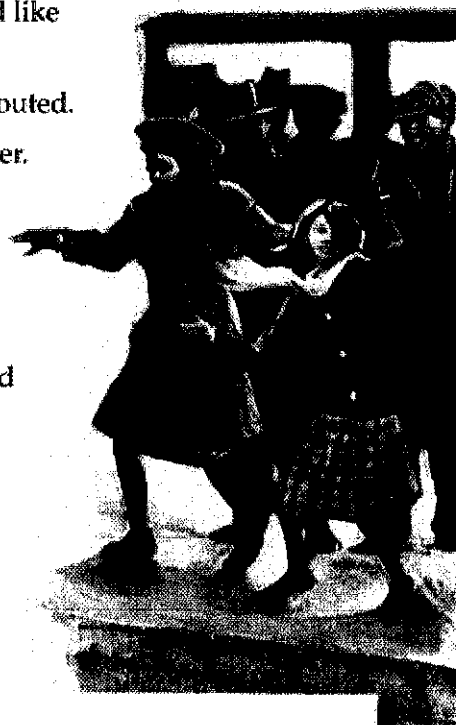
"Those girls sure have moxie!" someone shouted.

"They've got heart, all right!" offered another.
"Why, they oughta be in pictures!"

"With performances like that, I'd **nominate** them for an Academy Award!" a woman called out.

"Those are my girls!" Dad declared, his head held high.

Everyone burst into applause. For those short moments, the past didn't matter, and the future blossomed ahead of us like a beautiful flower. I couldn't wait to write Ricky and tell him the news.



Make Connections



Talk about ways that Ricky, Ruth, and Shirley helped each other adapt to the times. **ESSENTIAL QUESTION**

Think about a time when others helped you adapt to a new situation. How did your experience compare with the Rollet family's? **TEXT TO SELF**





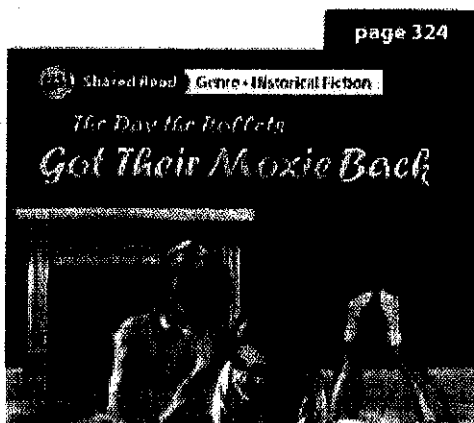
Make Predictions

As you read a story, clues in the text can help you predict what will happen next. Making predictions helps you read with purpose. As you continue to read, you can find out if your predictions are correct. If they are not correct, you can revise them.



Find Text Evidence

You can make predictions about the story "The Day the Rollets Got Their Moxie Back," beginning with the title on page 324.



From the title, I predict that the main characters in the story will be the Rollets. I don't know what Moxie means, but the story will probably have a positive ending since the Rollets will get back something that they have been missing.



Your Turn



Based on the girls' reactions to the letters from their older brother, Ricky, what did you predict might happen next? As you read, use the strategy Make Predictions.



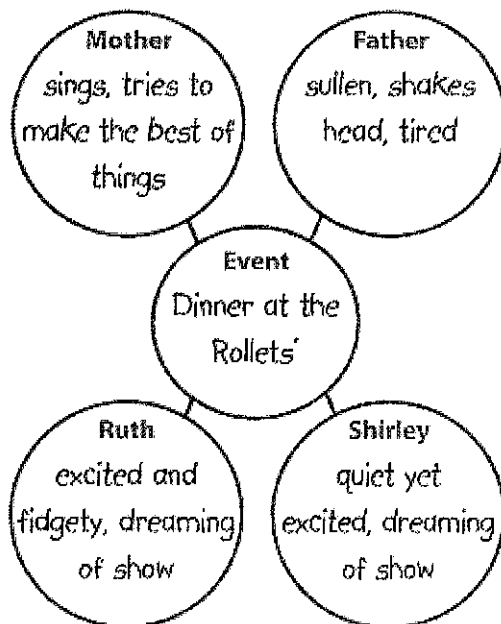
Compare and Contrast

The characters in a story may be similar to or different from one another in their traits, actions, and responses to events. You **compare and contrast characters** to help you better understand how their personalities and actions affect events, or are changed by events.



Find Text Evidence

When I reread the dinner scene on page 326 of "The Day the Rollets Got Their Moxie Back," I can use text details to compare each family member's different responses to their difficult situation.



Your Turn



In the graphic organizer, record the feelings of the characters outside the soup kitchen at the start of the scene. How do their feelings change by the story's end?

Go Digital!

Use the interactive graphic organizer.





- Features events and settings typical of the time period in which the story is set
- Includes characters who act like and speak the dialect of people from a particular place in the past



page 325

339

Your Turn

List two examples of dialect in "The Day the Rollets Got Their Moxie Back." Why might an author include dialect in historical fiction?





Idioms

An **idiom** is an expression that cannot be defined by the words in it. Surrounding words and sentences can offer context clues to help you understand the meaning of an idiom.



Find Text Evidence

I'm not sure what the idiom a bolt from the blue means on page 325. When I think of a "bolt," I think of lightning and how quickly and unpredictably it can strike. Letters often come unexpectedly, as if out of nowhere. That must be the meaning.

Sometimes, the thing that gets you through hard times comes like **a bolt from the blue**. That's what my older brother's letter was like, traveling across the country from a work camp in Wyoming.



Your Turn

Use context clues to explain the meanings of the following idioms from "How the Rollets Got Their Moxie Back."

the cat's pajamas, page 325

get the green light, page 326

grin and bear it, page 326

like there was no tomorrow, page 327



Make Connections Question 1(pg. 327): Talk about the ways that Ricky, Ruth, and Shirley helped each other adapt to the times.

Make Connections Question 2(pg.327): Think about a time when others helped you adapt to a new situation. How did your experience compare with the Rollet family's?

Your Turn (pg. 328) Based on the girls' reactions to the letters from their older brother, Ricky, what did you predict might happen next? As you read, use the strategy "Make Predictions."

Your Turn (pg. 329) In the graphic organizer, record the feelings of the characters outside the soup kitchen at the start of the scene, how do their feelings change by the story's end?

Feelings at the beginning of the scene	Feelings at the end of the story
Mother:	Mother:
Father:	Father:
Ruth:	Ruth:
Shirley:	Shirley:

Your Turn pg. 330 List two examples of dialect in the story. Why might an author include dialect in historical fiction?

Example 1: _____
 Example 2: _____
 Why it is included: _____

Your Turn pg. 331 Use context clues to explain the meanings of the following idioms from the story.

- **the cat's pajamas (pg. 325)**
 - Meaning: _____
 - Clue: _____
- **Get the green light (pg. 326)**
 - Meaning: _____
 - Clue: _____
- **Grin and bear it (pg. 326)**
 - Meaning: _____
 - Clue: _____
- **Like there was no tomorrow (pg. 327)**
 - Meaning: _____
 - Clue: _____



Genre - Historical Fiction



Essential Question

How do shared experiences help people adapt to change?

Read about how a band helps a boy adjust to a new home.



Go Digital!



Bud is a motherless ten-year-old boy growing up in Flint, Michigan during the Great Depression, shuttling between orphanages and foster homes. Bud doesn't have much, but he has a few special things. One is a set of rules—"Bud Caldwell's Rules and Things for Having a Funner Life"—about everything he's learned so far about surviving. He also has a suitcase full of treasured possessions: photos, a blanket, some special stones, and flyers advertising a famous band. While these items are the only mementoes Bud has of his mother, they also provide clues that Bud thinks may help him find a special man he's never met—his father.

Bud tracks down Herman E. Calloway, the well-known band leader who Bud believes to be his father. Calloway turns out to be a gruff old man who claims not to know anything about the boy. Fortunately, Calloway's band members, Grace Thomas, "Steady Eddie" Patrick, Jimmy Wesley, Chug "Doo-Doo Bug" Cross, Roy "Dirty Deed" Breed, and Doug "the Thug" Tennant, take a liking to Bud. After Bud joins the band for a meal at the Sweet Pea restaurant, where he breaks down and cries out of exhaustion and relief, Bud is invited to spend the night in a spare room at "Grand Calloway Station," Herman Calloway's large and busy home. The next morning, a still-tired Bud doesn't remember getting in bed, and wonders if he was put there by Miss Thomas. As Bud shakes off sleep, he hears voices in the house and follows them downstairs.



Right when I got near the kitchen door I could hear Herman E. Calloway saying, "...so that's how that cookie's going to crumble."

Miss Thomas said, "You have no idea how bad those orphanages can be, it's no place to be raised. I can't believe you, you'll take care of any stray dog wandering through this neighborhood, but when it comes to a child all of a sudden you have no **sympathy**. You might not have been paying attention, but we agreed last night what we were going to do about that boy, and that's what we're sticking to."

Uh-oh. I was glad I didn't take anything out of my suitcase, 'cause it looked like I might be making a break for the street again.

Herman E. Calloway said, "Like I said, I'ma find out what the real story is in Flint, and then we'll see."

Miss Thomas said, "That's fine, I believe the child. You, above all people, should know that I've got a sense about when someone is lying."

Uh-oh. I'd have to remember that.

She kept talking. "Until we've heard otherwise from Flint, he's staying right here."

A fourth voice said, "Well, I'm glad to hear it, that means I didn't go digging around in the basement for nothing. I think he's going to really like this."



It was Steady Eddie and it sounded like he had something for me!

I ran back up the steps on my tiptoes and down the hall to the little dead girl's room. I stood outside the room and closed the door loud enough that they could hear it downstairs. I *clump-clump-clumped* down the hall to the door that Miss Thomas said was the bathroom.

When I was done I pulled on a chain that made the water come down. The loud noise made me jump back.

Man, these inside-the-house outhouses were hard to get used to. I washed my hands with running hot water and closed the bathroom door kind of loud.

I *clump-clump-clumped* down the steps, stopping a couple of times to yawn real loud.

When I walked into the kitchen they all had looks on their faces like they hadn't been talking about me at all.

I said, "Good morning, Mr. Calloway," but I didn't really mean it, then said, "Good morning, Miss Thomas, good morning, Mr. Jimmy, good morning, Steady Eddie."



STOP AND CHECK

Make Predictions Why does Bud go back upstairs? What do you think Steady Eddie will give him? Look for details in the story to Make a Prediction.



I noticed right away that Miss Thomas didn't have all her diamond rings on, I guess it would've been hard sleeping with them flashing lights up at you, she must have to keep them closed up in a box that the sparkles can't get out of. I noticed too that even without the rings Miss Thomas still had to be the most beautiful woman in the world.

They smiled and said, "Good morning, Bud." All except Herman E. Calloway. He got up from the table and said, "I don't like the way Loudean is sounding, I'ma have a look at her plugs."

He went outside through a door at the back of the kitchen.

Miss Thomas said, "Bud, we'd just about given up on you. Do you usually sleep until after noon?"

After noon? Man, I couldn't believe it, I'd slept as long as those rich folks in the moving pictures!

"No, ma'am, that's the first time I ever did that."

She said, "I know you must be starving, but if you can hold out for another half hour or so Mr. Jimmy's going to make everyone's lunch. Think you can wait?"

"Yes, ma'am." A half hour wasn't nothing to wait, no matter how hungry you were.

Mr. Jimmy said, "So what's the scoop, little man?"

I didn't know what that meant so I said, "Nothing, sir."

Steady Eddie said, "How'd you sleep, kiddo?"

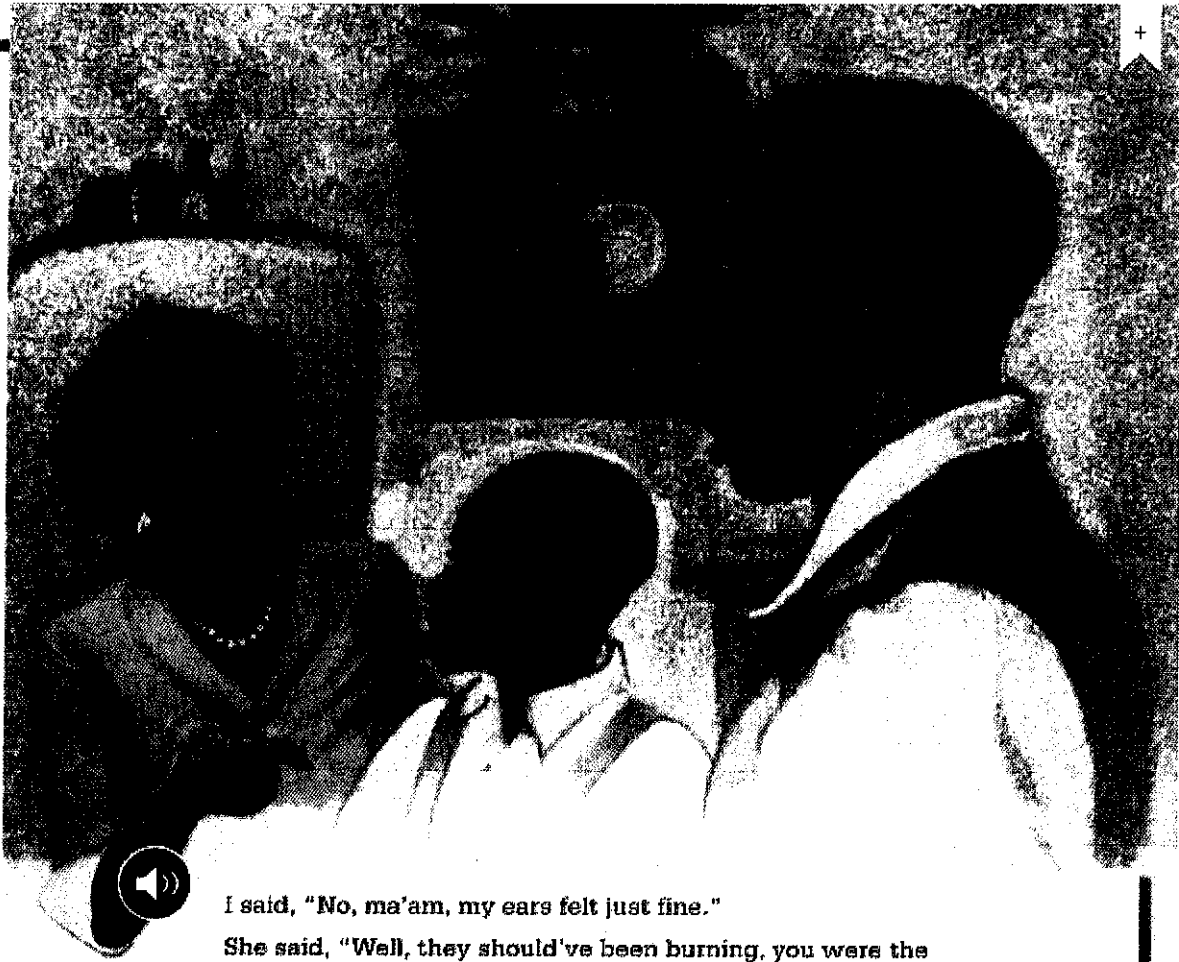
"Great, sir." Oops, I forgot I wasn't supposed to call the band men *sir*.

He said, "Cop a squat." He pointed at a chair. I guessed that meant "sit down," so I did.

Miss Thomas said, "Were your ears burning last night, Bud?"

Man, all these Grand Rapids people really do talk funny. I only came from the other side of the state and it was like they talked some strange language out here. I said, "What, ma'am?"

She said, "There's an old saying that when people talk about you behind your back your ears start to get real warm, kind of like they were burning."



I said, "No, ma'am, my ears felt just fine."

She said, "Well, they should've been burning, you were the subject of a very long conversation last night. But as sound asleep as you were, I'm really not all that surprised you didn't notice. I had to check your pulse to make sure you were still alive!"

Shucks! I knew it. She did come in when I was conked out and took my doggone pants and shirt off and put me there. Man, this was real embarrassing.

Miss Thomas said, "Mr. Calloway and the band and I talked about you for a long time. We've come up with something we want to discuss with you, but we need your help in deciding what to do."

Uh-oh. That was Rules and Things Number 36, or something, that meant I was going to have to get ready to go fetch something for her.

I said, "Yes, ma'am?"



She said, "We've got to talk to some people in Flint first, but if they say it's all right, we were hoping that you'd stay here at Grand Calloway Station for a while."

A gigantic smile split my face in half.

Miss Thomas said, "I'm going to **assume** that that smile means yes."

I said, "Yes, ma'am! Thank you, ma'am!"

Miss Thomas said, "Before that grin gets stuck on your face, let me tell you you're going to have lots of chores and things to take care of around here, Bud, you'll be expected to pull your own weight the best you can. We all like a very clean house and none of us are too used to having children around, so we're all going to have to learn to be patient with each other. There's one person in particular that you're going to have to be very patient with. Do you know who I mean?"

I sure did. "Yes, ma'am, it's Mr. Calloway."

She said, "Good boy, give him some time. He really needs help with a lot of different things, he swears someone's adding weight onto that bass fiddle of his every year, but he's just getting older. He can use some young, wiry hands to help him around. Think you can handle that?"

Now I knew for sure she'd looked at my legs, she must've thought I was a real **weakling**.

I said, "Yes, ma'am, my legs are a lot stronger than they look, most folks are surprised by that."

Miss Thomas said, "I don't doubt that at all, Bud. I'm not worried about your body being strong, I'm more concerned about your spirit. Lord knows Mr. Calloway is going to give it a test."

I said, "Yes, ma'am, my spirit's a lot stronger than it looks too, most folks are really surprised by that."

She smiled and said, "Very good, but you know what, Bud?"

"What, ma'am?"

"I knew you were an old toughie the minute I saw you."

I smiled again.



She said, "Our schedule's pretty heavy for the next couple of months, and then come September we'll have to see about school for you, but we'll be doing a lot of traveling right around Michigan, so I hope you don't mind long car trips."

"No, ma'am."

She said, "That's great, Bud. Something tells me you were a godsend to us, you keep that in mind all of the time, OK?"

"Yes, ma'am."

Then she did something that made me feel strange. She stood up, grabbed both my arms and looked right hard in my face, just like Momma used to, she said, "Really, Bud, I want you to always keep that in mind, this might get hard for you some of the time and I don't always travel with the band, so I don't want you to forget what I'm telling you."

I said, "No, ma'am, I won't."





Steady Eddie said, "Since you're going to be part of the family there's some things we've got to talk about. Now I've noticed the tight grip you keep on that old suitcase of your'n. I need to know how attached to it you are."

"I carry it with me everywhere I go 'cause all my things are in there." I wasn't sure if I liked the way this talk was going.

Steady Eddie said, "That's what I need to know, are you attached to the suitcase, or is it the things inside that are important?"

I'd never thought about that before, I'd always thought of the suitcase and the things inside together.

I said, "The things I got from my mother are the most important."

He said, "Good, 'cause if you're going to be traveling with us it just wouldn't look too copacetic for you to be carrying that ratty old bag."

He reached under the kitchen table and pulled out one of those funny-looking suitcases that the band kept all their instruments in. This one looked like a baby one to his.

He put it on the table, opened it and said, "Since you're going to be traveling with Herman E. Calloway and the Worthy Swarthys, which is known far and wide as a very classy band, it's only fitting that you quit carrying your things in that cardboard suitcase.

"This is my old alto saxophone case, I've been hanging on to it for three years now, ever since the horn got stole right off the stage in Saginaw, but it doesn't look like I'm ever gonna get it back, so I figured you might as well keep your momma's things in it."

Wow! "Thank you, Steady Eddie!"



I pulled my new case over to me. The inside of it had a great big dent where Steady Eddie's saxophone used to go, now there wasn't anything in it but a little raggedy pink towel. The case had some soft smooth black stuff all over the inside of it, it covered everything, even the dent. There was a real old smell that came out of it too, like dried-up slobber and something dead. It smelled great!

The back kitchen door opened and I thought Herman E. Calloway was coming back in to ruin everybody's fun, but it was the rest of the band.

Everybody said hello, poured themselves some coffee, then sat down at the table.

Doo-Doo Bug said, "I see Mr. C's got Loudean's carburetor tore down again, anything wrong?"

Miss Thomas said, "There's lots wrong, but not with that car."

They all laughed so I joined in too.

I patted my new case and said, "This here's my case now, I'm going to be going around with you."

They smiled and Dirty Deed said, "So we hear. Glad to have you on board, partner."



Steady Eddie said, "I was just about to tell him some of the things Herman E. Calloway requires of anybody in his band."

The Thug said, "Otherwise known as Herman E. Calloway's Rules to **Guarantee** You Have No Female Companionship, No Alcohol, and No Fun at All."

"Rule number one, practice two hours a day."

Mr. Jimmy said, "That's a good one."

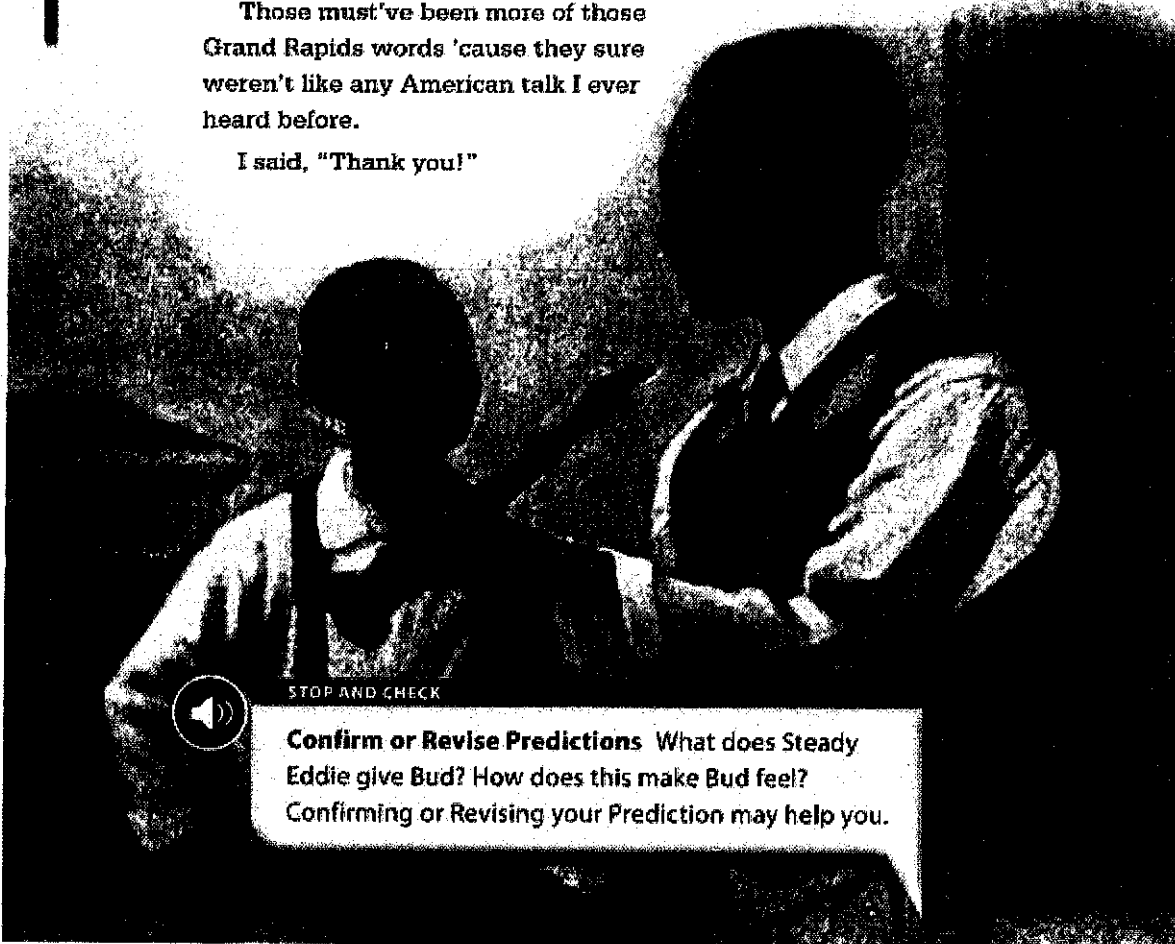
Steady Eddie said, "So I got you this, Bud."

Steady Eddie had another present for me! This was a long, brown, skinny wooden flute. I was going to have to learn music!

He said, "It's called a recorder. Once you've developed a little wind, and some tone and a embouchure we'll move on to something a little more complicated."

Those must've been more of those Grand Rapids words 'cause they sure weren't like any American talk I ever heard before.

I said, "Thank you!"



STOP AND CHECK

Confirm or Revise Predictions What does Steady Eddie give Bud? How does this make Bud feel?
Confirming or Revising your Prediction may help you.



Steady Eddie said, "Don't thank me until you've been through a couple of hours of blowing scales. We'll see if you're still grateful then."

The Thug said, "Now all that's left is to give little stuff here a name."

Miss Thomas said, "You know, I don't like the way Loudean's been sounding. I think I'm gonna go check the air in the trunk." She picked her coffee up and started to leave the kitchen.

Doo-Doo Bug said, "You don't have to leave, Miss Thomas."

"Darling, I know that, it's just that this is one of those man things that you all think is so mysterious and special that I have absolutely no interest in. The only thing I can hope is that the process has improved since you four were given your names." Then she left the room.

As soon as she was gone Steady Eddie told me, "Hand me your ax and stand up, Bud." I was starting to catch on to this Grand Rapids talk, I remember that a ax was a instrument. I handed Steady my recorder and stood up in front of him.

He said, "Uh-uh, she was right, this is mysterious and special, so that grin's got to go, brother."

I tried to tie down my smile.

Steady said, "Mr. Jimmy, you're the senior musician here, would you proceed?"

Mr. Jimmy said, "Gentlemen, the floor's open for names for the newest member of the band, Bud-not-Buddy."

They started acting like they were in school. The Thug raised his hand and Mr. Jimmy pointed at him.

Thug said, "Mr. Chairman, in light of the boy's performance last night at the Sweet Pea, I **nominate** the name Waterworks Willie."

Shucks, I was hoping they'd forgot about that.

Mr. Jimmy said, "You're out of order, Douglas."

Steady raised his hand. "Mr. Chairman, this boy's **obviously** going to be a musician, he slept until twelve-thirty today, so I propose that we call him Sleepy."

Mr. Jimmy said, "The name Sleepy is before the board, any comments?"



Dirty Deed said, "Too simple. I think we need something that lets folks know about how slim the boy is."

Doo-Doo Bug said, "How about the Bone?"

Steady said, "Not enough class, he needs something so people will know right off that the boy's got class."

Mr. Jimmy said, "How do you say *bone* in French? French always makes things sound a lot classier."

The Thug said, "That's easy, *bone* in French is *la bone*."

Doo-Doo Bug said, "*La bone*, nah, it don't have a ring to it."

Steady Eddie said, "I got it, we'll compromise. How about Sleepy LaBone?"

I couldn't tie the smile down anymore, that was about the best name I'd ever heard in my life!

Mr. Jimmy said, "Let me try it out. Ladies and gentlemen, thank you very much for coming out on this cold November night, this night that will live in history, this night that for the first time on any stage anywhere, you have listened to the smooth saxophonical musings of that prodigy of the reed, Mr. Sleepy LaBone!"

The whole crowd broke out clapping.

The Thug said, "What can I say but *bang!*"

Dirty Deed said, "You nailed him!"

Doo-Doo Bug said, "That is definitely smooth."

Steady said, "My man!"

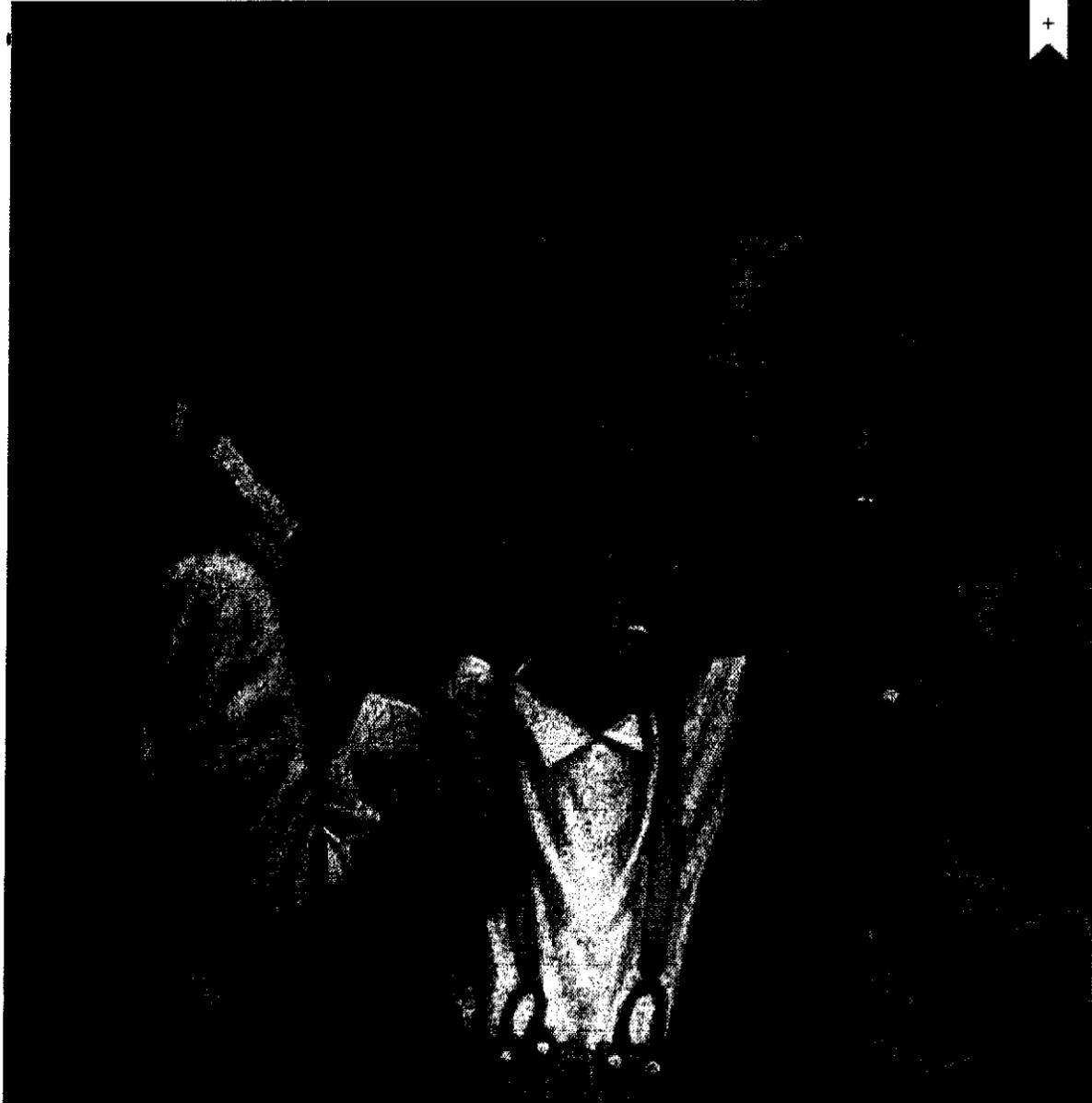
Mr. Jimmy said, "Kneel down, young man."

I got down on one knee.

Mr. Jimmy tapped me on the head three times with my recorder and said, "Arise and welcome to the band, Mr. Sleepy LaBone."

I got off my knee and looked at my bandmates.

Sleepy LaBone. Shucks, that was the kind of name that was enough to make you forget folks had ever called you Buddy, or even Clarence. That was the kind of name that was enough to make you practice *four* hours every day, just so you could live up to it!



STOP AND CHECK

Summarize How do the band members decide Bud's new name? How does Bud feel about becoming a part of the band? Summarizing the events may help you.

Text Evidence

1. How do you know that *Bud, Not Buddy* is historical fiction?
Give details about the setting and characters. GENRE
2. How does each character react to the news that Bud is joining the band? Use details from the story. COMPARE AND CONTRAST
3. What is the meaning of the expression *pull your own weight* on page 370? Use context clues and your knowledge of idioms to help you figure out the meaning. IDIOMS
4. Write about how Miss Thomas and Steady Eddie interact with Bud. Use details to explain how each character treats Bud. WRITE ABOUT READING



Text Evidence Question #1 Response:

How you know it is historical fiction: _____

Detail about setting: _____

Detail about characters: _____

Text Evidence Question #2 Response:

Text Evidence Question #3 Response:

Meaning of "pull your weight" pg. 370: _____

Context clue and how it was used: _____

Text Evidence Question #4 Response:

How Miss Thomas interacts with Bud: _____

How Steady Eddie interacts with Bud: _____

Vocabulary

Name _____

assume	guarantee	nominate	obviously
sympathy	weakling	rely	supportive

Write a complete sentence to answer each question below. In your answer, use the vocabulary word in bold.

1. Why is being **supportive** a good quality in a friend? _____

2. What might make you **nominate** someone for class president? _____

3. What do you **assume** when an expert speaks about his or her work? _____

4. What is true about a person who is **obviously** rushing somewhere? _____

5. What kind of person has **sympathy** for other people's problems? _____

6. What is something that can help **guarantee** that you will get good grades? _____

7. Why wouldn't a **weakling** make a very good weightlifter? _____

8. What is a way that you can **rely** upon a good umbrella? _____

Read the passage. Use the make predictions strategy to check your understanding.

Nancy's First Interview

12 Nancy poured herself a bowl of cornflakes as her father finished a
25 telephone call. "You're really putting me on the spot," he said to the
39 person at the other end of the line. "I already have a commitment today,
52 Jim." After a few moments, Mr. Jenson sighed and hung up the telephone.
52 Nancy looked up from her breakfast, preparing for bad news.

62 Her father gave her a sad smile. "I'm really sorry, Nance, but I have
76 to work today. We'll have to reschedule our fishing trip." Mr. Jenson was
89 a reporter for the city newspaper. After the stock market crash of 1929,
102 his newspaper had laid off most of the reporters. Four years later, they
115 still had only a skeleton crew. He was glad to have a job, but he was
131 overworked and underpaid.

134 Nancy shrugged, trying not to look too upset. She wished she could do
147 something to comfort her dad. The last thing she wanted was to make him
161 feel guilty. "It's okay, Dad," she said, forcing a cheerful smile.

172 "The worst part is that our photographers are on other assignments,"
183 he grumbled, shaking his head. He paused for a moment, lost in thought.
196 "Nancy," he said, "do you remember when I showed you how to use
209 my camera?" She nodded. "Do you think you could help me today? I
222 can't carry all of the equipment by myself, and we'd get to spend some
236 time together."

238 Nancy jumped up from her chair and ran to her bedroom to change out
252 of her fishing clothes. "Make tracks," her dad called down the hallway.
264 "We're in a hurry!"

As Mr. Jenson navigated their car out of town, he told Nancy about the assignment. They were going to interview the Carter family, migrant workers who had moved from Oklahoma to California in search of work. Also known as "Okies," these families were escaping a life of drought and poverty.

Mr. Jenson pulled up to a crooked shanty on the edge of a farm. A lanky man and a rotund woman greeted them.

Nancy and her father followed the Carters into the shabby house. All of their belongings were in one room: two dingy mattresses, a wobbly kitchen table with four mismatched chairs, and a small camping stove.

The adults sat around the table and Nancy hovered nervously near her father. She felt self-conscious; her family's small house seemed like a mansion compared to this place.

Mr. Jenson started the interview. "What brought you folks to California?" he asked, opening his notebook.

"Work," Mr. Carter said. He explained that they had owned a farm in Oklahoma, but lost it when costs rose. "Upkeep cost an arm and a leg, and the drought killed our chances of a good crop."

"Do you miss home?" Nancy blurted. She looked down, embarrassed. She knew better than to interrupt, but her father gave her an encouraging smile.

"There's nothing to miss," Mrs. Carter said, shrugging. "The only thing we have left in this world is each other."

Nancy was bursting with questions, and the Carters answered them all. She realized that her family wasn't that much different from the Carters. When times were tough, families had to support one another.

After the interview, Nancy's father helped her set up the camera so she could take a few photos. Mr. Carter nodded at her and said, "You've got a good little reporter there."

Mr. Jenson grinned and ruffled Nancy's hair. "I taught her everything she knows," he said. "She's a chip off the old block."



During the Great Depression of the 1930s, migrant workers packed their few belongings and headed for California.

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A. Reread the passage and answer the questions.

1. Why does Nancy go with Mr. Jenson on his newspaper assignment?

2. How does the Carters' home contrast with the Jensons' house?

3. What similarities does Nancy see when she compares her own family with the Carters?

4. When Mr. Jenson says that Nancy is a "chip off the old block," is he comparing or contrasting the two of them? Explain.

B. Work with a partner. Read the passage aloud. Pay attention to expression and phrasing. Stop after one minute. Fill out the chart.

	Words Read	—	Number of Errors	=	Words Correct Score
First Read		—		=	
Second Read		—		=	

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Afternoons Alone

Rusty moped around the empty house. Grandpa had been helping to build tanks at the factory since America declared war against Japan. Without him, there was nobody to fish with. There was no one to talk with in the afternoon.

Yesterday, his friend Corey had told Rusty, "Every day, after school, I clean house and do chores. Then, when Mom returns home from the tank factory, we can have some fun time together."

"How keen it will be when the war ends!" exclaimed Rusty.

"We'll have lots of family time then," Corey said excitedly.

Rusty eyed the dirty windows in his house and said to himself, "Maybe I can help with some chores, too."

Answer the questions about the text.

1. How do you know that this text is historical fiction?

2. What events in the text are typical of the time period in which the text is set?

3. Write an example of dialect in the text and tell what it means.

Read each passage. Underline the idiom in each one. Then, on the lines below the passage, restate the idiom in your own words.

1. "You're really putting me on the spot," he said to the person at the other end of the line. "I already have a commitment today, Jim."

2. After the stock market crash of 1929, his newspaper had laid off most of the reporters. Four years later, they still had only a skeleton crew. He was glad to have a job, but he was overworked and underpaid.

3. Nancy jumped up from her chair and ran to her bedroom to change out of her fishing clothes. "Make tracks," her dad called down the hallway. "We're in a hurry!"

4. He explained that they had owned a farm in Oklahoma, but lost it when costs rose. "Upkeep cost an arm and a leg, and the drought killed our chances of a good crop."

5. Mr. Jenson grinned and ruffled Nancy's hair. "I taught her everything she knows," he said. "She's a chip off the old block."

stationery	presents	pray	colonel	manner
pier	council	presence	waist	suite

A. Read each pair of words below. Circle the word that is a homophone of a word from the box above. Then write a word from the box to form a homophone pair.

1. sweet, sweat _____
2. stationing, stationary _____
3. count, counsel _____
4. manor, mansion _____
5. kernel, color _____

B. Choose three homophone pairs from above. Write a sentence using each pair of words.

6. _____

7. _____

8. _____

Evidence is details and examples from a text that support a writer's ideas. The student who wrote the paragraph below cited evidence to explain how the author developed the setting of a historical fiction story.

Topic sentence	→	In "Nancy's First Interview," the author uses details to show that the story takes place in America during the 1930s. The author includes the detail that the newspaper
Evidence	→	laid off people after the stock market crash in 1929. I know that this was a real event. Mr. Jenson and Nancy are going to interview a family that had moved from Oklahoma to California in search of work. I know that during the 1930s many families moved to California to find work. These
Concluding statement	→	details show that the story takes place in America during the 1930s.

Write a paragraph about a historical fiction story. Cite evidence from the text to show how the author used details to develop the setting.

Write a topic sentence: _____

Cite evidence from the text: _____

End with a concluding statement: _____