

UNIT
4

Narrative Writing

Writing in the Real World: <i>Arthur Johnson</i>	152
Lesson 4.1 Writing the Stories of History	156
Lesson 4.2 Using Chronological Order	160
Lesson 4.3 Establishing Point of View	164
Lesson 4.4 Writing Realistic Dialogue	168
Lesson 4.5 Relating a Historical Event	172
Lesson 4.6 Writing a News Story	176
Lesson 4.7 Writing About Literature: Responding to a Historical Narrative	180
Writing Process in Action: Narrative Writing	184
Literature Model: from <i>Lyddie</i> by Katherine Paterson	188
Unit 4 Review	195

Writing in the Real World



A narrative is writing or speech that tells a story. Since history abounds with compelling stories about real people, it is fertile ground for narrative writing. Arthur Johnson is an interpreter of African American history for Colonial Williamsburg, a “village” that recreates life in the 1700s. Johnson attempts to take on the personality, mannerisms, and character of the historical figure he portrays—Matthew Ashby.

Matthew Ashby of Colonial Williamsburg, Monologue performed by Arthur Johnson



“I’ll never forget when I got married. For me it was a great, great day. You see, that night the preacher had come around. His name was Gowan. It seemed like all of my friends were around, such as Adam, who gave me a bucket.

“Gowan said a few words to Ann and me. And it seemed like when he told us to jump over that broom—and we jumped—Ann let me jump the farthest, to let me know that she would be with me no matter what.”

*History interpreter
Arthur Johnson*

A Writer's Process

Prewriting

Researching Matthew Ashby

Many narrative writers invent the characters in their stories, so they need only consult their imaginations before beginning to write. Arthur Johnson, however, was writing about a historical figure. Before he could write his narrative, he needed to unearth facts and events of Matthew Ashby's life.

Johnson learned that Matthew Ashby was one of the African Americans who made up half of Williamsburg's population in the 1700s. He was a carter by trade, which meant he transported goods by cart or wagon. "Ashby was born free sometime in the 1720s," Johnson says. "As a teenager, he worked with a slave by the name of Joe, who took care of horses and carted his master's property. Ashby learned his work from Joe."

Johnson also learned that Matthew Ashby met his wife, Ann, when she was a slave. The couple married in 1762. The marriage ceremony involved the tradition of jumping over a broom (see the opening excerpt). After his marriage, Ashby worked hard as a carter, earned a good reputation in Williamsburg, and won freedom for Ann and his two children in 1769.

How did Johnson uncover these facts about Matthew Ashby? Johnson studied historical records that had survived the Revolutionary War. Ashby's will, for example, listed his belongings, including carpenter's tools, a harness for two horses, and a cart. As Johnson read these documents, he took careful notes that would become part of his presentation.



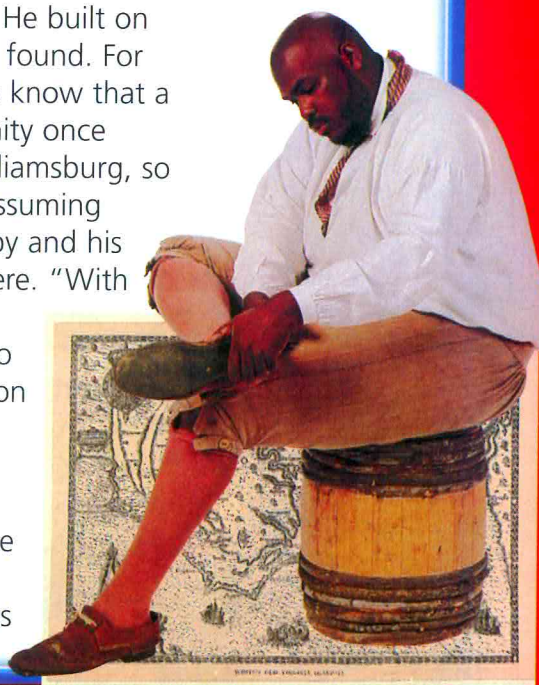
Drafting

Creating the Character

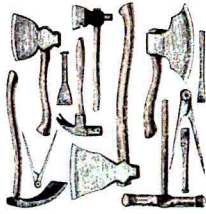
While more was known about Matthew Ashby than about most free African Americans of the 1700s, the historical records were far from complete. How did Johnson flesh out Matthew Ashby's character? He built on the information he found. For example, historians know that a free-black community once existed outside Williamsburg, so Johnson felt safe assuming that Matthew Ashby and his family had lived there. "With a skeleton of facts, we can add meat to a character, based on what we know about the period," Johnson explains.

Like any narrative writer, Johnson needed to find ways

Arthur Johnson prepares for his role as Matthew Ashby. ▼



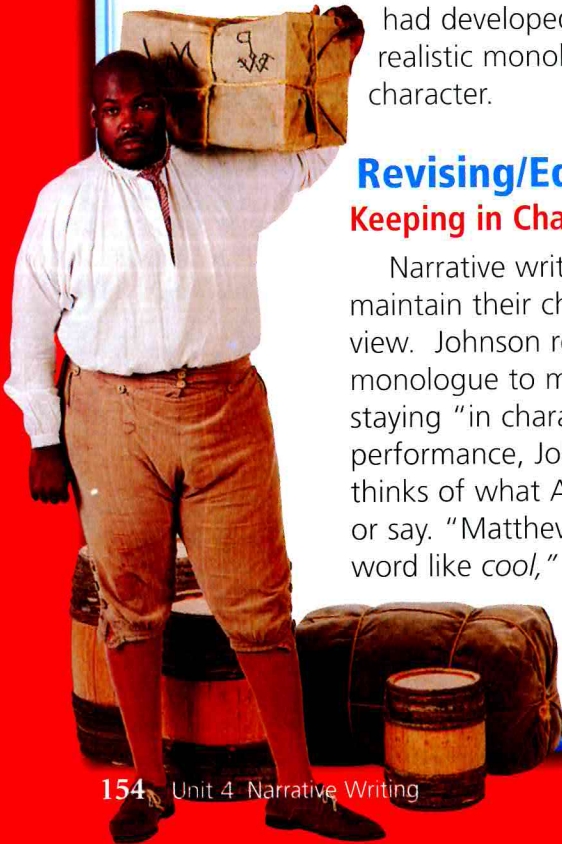
Writing in the Real World



to make his character believable. Johnson realized that one of Ashby's strengths was perseverance. "I feel I can relate to Matthew Ashby because Ashby would be a survivor whether he was in the eighteenth century or the twentieth century," Johnson says.

Day by day, Johnson developed his narrative. Since he would be enacting the role of Ashby for an audience, a lot of his preparation involved speaking practice. Working in front of a mirror, Johnson practiced speaking with words and mannerisms that he thought Matthew Ashby might have used. Later, Johnson rehearsed the narrative in front of his wife. She listened, commented, and encouraged Johnson. Finally, Johnson was confident that he had developed an accurate, realistic monologue for his character.

In character as Ashby, Johnson performs Ashby's daily tasks as a carter. ▼



Revising/Editing Keeping in Character

Narrative writers need to maintain their characters' point of view. Johnson reviewed his monologue to make sure he was staying "in character." During a performance, Johnson always thinks of what Ashby would do or say. "Matthew wouldn't say a word like *cool*," for example,

Johnson explains.

Nor would Ashby recognize

modern electronic items. What does Johnson do if a visitor asks to take his picture? "In the eighteenth century there were no cameras," Johnson explains. "So Matthew would say, 'Sir, I don't know what you're talking about. And whatever that is you're holding up to your eye, please, you might want to take it down.'"

Publishing/Presenting The Narrative Is Shared

As carriages slowly creak past old brick buildings at Colonial Williamsburg, visitors come upon Johnson spinning the story of Matthew Ashby. To draw an audience, the six-foot, five-inch bearded giant in colonial work clothes calls to visitors strolling by. "Good day! . . . We need some help on the wagon. . . ."

He might also say, "I'm getting some runners and putting them up and getting these barrels on the cart here. You see, Mr. Prentis has given me some credit for taking these barrels and boxes down to Queen Anne's Port. That's what I do. I'm a carter, a carter by trade. I take anything, anywhere, anytime."

When his work is done, the character of Ashby relaxes and takes questions from the audience. Johnson answers as completely as he can. He uses his narrative to give visitors to Colonial Williamsburg a valuable glimpse into one facet of America's past.

Examining Writing in the Real World

Analyzing the Media Connection

Discuss these questions about the excerpt on page 152.

1. What is the main impression Johnson wants visitors to take away from his narrative? Do you think he accomplishes his aim? Why or why not?
 2. What historical details does Johnson use to make his narrative authentic?
 3. How does Arthur Johnson help visitors become engaged with Matthew Ashby's life?
 4. Why do you think Johnson mentions specific names, such as "Gowan," "Adam," and "Ann"?
 5. Why do you think Arthur Johnson selected Matthew Ashby as the subject of his narrative?
3. Who helped Johnson refine his narrative and performance? Why might it be helpful to have someone edit your writing?
 4. Why is it so important for Johnson to stay in the character of Ashby when performing for visitors to Colonial Williamsburg?
 5. What lessons does Johnson teach as he presents his narrative?

Analyzing a Writer's Process

Discuss these questions about Arthur Johnson's writing process.

1. What historical documents did Johnson research as he was interpreting Matthew Ashby's life and character?
2. After researching historical documents, how did Johnson further round out Ashby's character?

GrammarLink

Use an appositive to identify a noun. Use commas to set off an appositive that adds nonessential information to a sentence.

Arthur Johnson, an interpreter of African American history at Colonial Williamsburg, makes the past come alive.

Use an appositive to combine the following pairs of sentences.

1. Matthew Ashby was a free African American. He worked in Colonial Williamsburg.
2. Ashby learned his trade from Joe. Joe was a local carter.
3. Ashby was employed at Prentis & Company. It was a Williamsburg business.
4. He married his wife in 1762. Her name was Ann.

See Lesson 9.6, pages 391-392.

LESSON

4.1

Writing the Stories of History



Jacob Lawrence, *Frederick Douglass Series*, No. 21, *The Fugitive*, 1938–1939

A narrative is a story or account of an event. A historical narrative is a story about people and events in history.

In any time period you can find exciting stories of real people who changed the world. The 1800s, for example, gave us the great antislavery fighter Frederick Douglass. Like a story, Jacob Lawrence's painting presents one event in Douglass's life. A person, a place, an event—the basic elements of a story are all here.

Find Your Inspiration

Some writers get their ideas for historical narrative from an event; others, from a person. Writer Victoria Ortiz was inspired by a woman from the 1800s. Ortiz was a civil rights worker in Mississippi when she became interested in Sojourner Truth. In the biography she wrote, Ortiz tells how Sojourner spoke strongly for the abolition of slavery and for women's rights. An uneducated former slave, Sojourner lectured with wit and power. On the next page is a paragraph from Victoria Ortiz's book. Read it to see how she showed the character of Sojourner Truth.

Literature Model

One of the first times Sojourner was present at a Woman's Rights Convention was in October, 1850, in Worcester, Massachusetts. As she later retold the experience to Harriet Beecher Stowe, Sojourner sat for a long time listening to Frederick Douglass, Lucy Stone, Wendell Phillips, William Lloyd Garrison, and Ernestine Rose speak about women's rights. She soon became intrigued, and when called upon to speak she presented her position quite concisely: "Sisters, I aren't clear what you be after. If women want any rights more than they got, why don't they just take them and not be talking about it?" For Sojourner, it was obvious that action was more effective than words.

Victoria Ortiz, *Sojourner Truth: A Self-Made Woman*

Note that Sojourner Truth was a real person involved in a real event in history.

Why do you think some of the same people were advocates of both abolition and women's rights?

Narrative Writing

To find a topic for a historical narrative, think about people, places, times, and events in history that interest you. A person, a setting, an event—any one of these can spark an idea for a historical narrative.

Once you have an idea, explore and narrow it. Focusing on one point allows you to explore a topic in depth. For example, if you decide to write about a person, you may need to narrow your topic to a single event in his or her life. It is the details, such as Sojourner's statement on women's rights, that bring history to life.



Activist Sojourner Truth

Journal Writing

Create a chart entitled Story Ideas from History. Make three columns, headed Person, Event, and Setting. Skim your history textbook for ideas for historical narratives. List each idea under the appropriate heading.

Vocabulary Drafting Tip

As you draft, remember that concrete nouns and colorful adjectives strengthen the descriptions of people and settings, bringing history to life.

What question does this introduction raise? How does this question make readers want to keep on reading?

Hook Your Readers

Realistic details are especially important in writing about a historical event. Often writers uncover valuable details through research. Sometimes, however, a writer also needs to make up likely details to keep a narrative realistic and exciting. When you're ready to draft your historical narrative, you can use realistic details in your introduction to interest your reader immediately.

A good introduction often presents a person, a setting, and an event. One writer chose the persons and event below for a historical narrative. Read the paragraph that introduces the narrative, and think about the question in the box.

It's a bright August morning in 1962. Many of the major grape growers of southern California have come to Delano City Hall to hear a man named Cesar Chávez. He has come to talk with the people who have the power to improve the lives of his followers. The outcome will have a serious effect on the farm workers' future.

Introducing a Historical Narrative**Persons**

Cesar Chávez, the grape growers

Event

A meeting to discuss the problems of farm workers

Setting

A bright August morning in 1962 at the City Hall in Delano, California

4.1

Writing Activities

Write an Introduction

Consult the Story Ideas from History chart in your journal, and plan a historical narrative for younger students to read.

PURPOSE To introduce a historical narrative

AUDIENCE Fifth-grade students

LENGTH 1–2 paragraphs

WRITING RUBRICS To write an effective introduction for a historical narrative, you should

- make prewriting notes based on your chart
- use specific details about the person or setting to get your readers' attention
- write legibly in cursive or print for your young readers

Cross-Curricular Activity

HISTORY In a group, brainstorm historical periods that have exciting stories. Pick a historical period, and brainstorm story ideas. Each member should list persons, settings, and events, including problems the persons faced. Each member should then write a narrative introduction to the event, trying to create interest and excitement.

Listening and Speaking

COOPERATIVE LEARNING In your group, read your introduction aloud, using your voice to make your introduction dramatic. Compare and contrast the introductions written by group members. Use

feedback from the group to make your introduction more effective.

GrammarLink

Use complete sentences for clarity.

Your notes for a historical piece will often be in the form of sentence fragments, but use complete sentences in your narrative.

For Sojourner, it was obvious that action was more effective than words.

Revise the fragments below into paragraphs about scientist Robert Goddard. Use complete sentences.

1. As boy, read H. G. Wells, dreamed of space flight.
2. Wrote article on rocketry in 1919—largely ignored.
3. Launched first liquid propellant rocket in 1926—tiny.
4. Flight of two and a half seconds.
5. Vision of lunar landing ridiculed.
6. When real lunar landing—gained wider recognition.
7. Also predicted orbiting space station and probe to Mars.
8. Goddard ahead of time.
9. Speculated about journeys to distant solar systems.
10. Some day true?

See Lesson 8.2, page 361.

LESSON
4.2

Using Chronological Order

Any story makes better sense if the writer thinks about time order, or chronology. A story is in chronological order when the events are presented in the time order in which they occurred.

Movies, television, and videotapes allow us to tell stories in words and images. Suppose you use pictures alone or pictures with words to tell a story—in a comic strip, a slide series, a videotape, or even a photo album. In what order would you arrange your pictures to tell a story?

Choose a Time Frame

When you write a narrative, you have to decide on a time frame—when your story will begin and end. The chart on the next page shows that time spans for narratives vary widely. Some narratives cover decades, even centuries. A short narrative may cover days, hours, or even minutes.

In *Homesick: My Own Story*, Jean Fritz tells about her childhood in China and her teen years in the United States. Fritz presents realistic pictures of life in China and America in the early 1900s. The following excerpt tells about a time just before Fritz began eighth grade in her first American school. As you read it, notice how she relates some of one day's events in chronological order. What details suggest that the setting is long ago?



Literature Model

The next day Aunt Margaret took me to Caldwell's store on Main Street and bought me a red-and-black-plaid gingham [cotton] dress with a white collar and narrow black patent leather belt that went around my hips. She took me to a beauty parlor and I had my hair shingled [a close-cut style].

When I got home, I tried on my dress. "How do I look?" I asked my grandmother.

"As if you'd just stepped out of a bandbox [a box for hats and collars; means 'perfectly groomed']."

I wasn't sure that was the look I was aiming for. "But do I look like a regular eighth grader?"

"As regular as they come," she assured me.

Jean Fritz, *Homesick: My Own Story*

What words used here would not be used today in describing a well-dressed eighth grader?

Narrative Writing

Time Spans for Historical Narratives

A Day			
One Lifetime			
Two Centuries			

Journal Writing

Freewrite about two time periods, one that covers one recent day and one that covers two days. Include details and events that you would include in a narrative.

Prewriting Tip

When you are organizing your notes, be sure to put them in an order that would make sense to your reader.

Make Time Order Clear

Ben Aylesworth researched the history of Wheaton, Illinois, a city near his home. He visited the Wheaton History Center and the Wheaton Public Library, where he read about his topic. He also interviewed his grandmother. Finally, Ben decided to focus on one event in the city's history and to relate the stages of that event in chronological order.

As he drafted, Ben used good transitions, such as *later* and *afterward*, to clarify the order of events. In writing a narrative, vary your transitions. If you always use *first*, *next*, and *finally*, your writing may sound dull. Find the transitions in the model below.

Lester Schrader, *Theft of the Records*, mid- to late-nineteenth century



What transitions does Ben use to make the chronological order clear?

Student Model

How would you feel if citizens of a rival town stole your town's records, forever changing its history? In 1838 Naperville held the county records of the new DuPage County. Naperville and nearby Wheaton were fierce rivals. Both wanted the county seat. In an 1867 referendum Wheaton narrowly won the county seat, but the records stayed in Naperville.

Late one night that year, some young Wheaton men broke into the Naperville courthouse and stole the county records. An alarm sounded, and they

dropped some of the papers. Later, fearing another raid, Naperville officials moved the remaining records to Chicago for safekeeping. But these were destroyed in the Great Chicago Fire of 1871. Wheaton has been the county seat ever since that famous midnight raid.

Ben Aylesworth, Hadley Junior High School,
Glen Ellyn, Illinois

4.2

Writing Activities

Write a Narrative

A future historian will want to know about special events in your school and community. Plan and write a narrative about one annual event, such as a concert, a game or tournament, or a holiday parade and picnic. For help with organizing your narrative in chronological order, see **Writing and Research Handbook**, page 836.

PURPOSE To narrate the story of a school or community event

AUDIENCE Future historians

LENGTH 1–2 paragraphs

WRITING RUBRICS To write an effective narrative, you should

- choose an event, and list its stages
- arrange the stages in chronological order
- in drafting and revising, use appropriate transitions
- use appropriate verb forms

Cross-Curricular Activity

HISTORY In a small group, brainstorm to discover what you all know about the history of your town or city. Choose one important event from that history and work together to write a narrative of that event. Arrange the details, or stages, of that event in chronological order. Include transitions to make the order of the events clear.

GrammarLink

Use the correct verb—singular or plural—when the subject is an indefinite pronoun.

Some indefinite pronouns (like *one* and *each*) are singular and require a singular verb. Some (like *both* and *many*) are plural and take a plural verb.

Both want the county seat.

Choose the correct verb to complete each sentence.

1. Many of the families (has, have) lived in Park Cities for several generations.
2. Everyone in the community (knows, know) the brilliantly lit pecan tree on Armstrong Parkway.
3. Each of the other old pecan trees in Park Cities (was, were) damaged or destroyed by an ice storm in 1965.
4. Only one of the trees (was, were) left standing.
5. Ever since, few in the town of Park Cities (has, have) taken pecan trees for granted.

See Lesson 16.4, page 547.

Viewing and Representing

CREATING A COMMUNITY COLLAGE Use your town library and other local sources to find pictures of the historical event you wrote about. Arrange copies of the pictures into a collage.

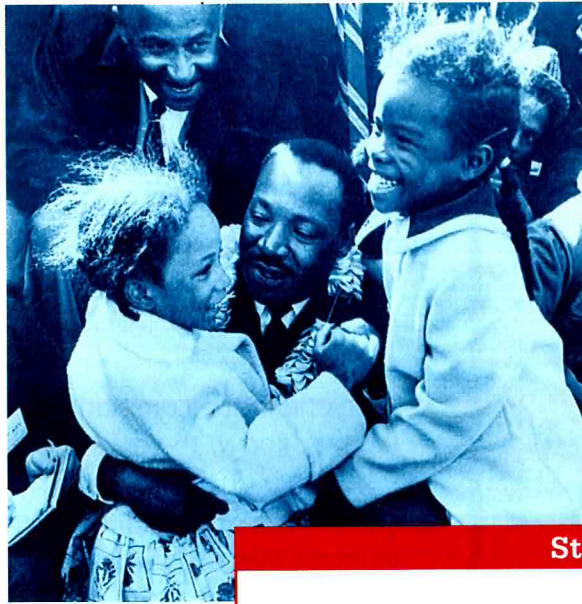


LESSON

4.3

Establishing Point of View

In narratives the point of view is important. Some stories are told by a main character in the first person—using “I” or “we.” Others are told by an observer in the third person—using “he,” “she,” or “they.”



In the story below, Justin Hoest speaks in the voice of a fictional grandfather in the early 2000s, telling his grandson about the 1960s civil rights movement.

Student Model

Let me start in the beginning. I was born in Birmingham, Alabama, in 1952. Back then, in southern states, it was segregated. There were separate water fountains, waiting rooms, stores, schools. Everywhere, some people were trying to keep segregation, and others were trying to stop it. The times were troubled.

Martin Luther King Jr. came to Birmingham when I was ten. I met him some years later during the Selma marches. He helped organize demonstrations. There were sit-ins like in Nashville, and adults would picket up and down the streets. We’d go to the meeting house in the evening. We would sing all night, or so it seemed. Everyone would dress in nice clothes, and the church smelled so good with the fresh candles burning.

Note that although the story is fictional, it is set in a real time and place.

Song filled the place:

I'm so glad; I'm fightin' for my rights;
I'm so glad; I'm fightin' for my rights;
Glory, Hallelujah!

Finally my day came. We were clapping and singing. Some of us were carrying signs. The day was bright, but there was a menacing dark cloud lingering in the sky. We weren't scared, only nervous. Our feet on the hard pavement made a sound that represented the whole movement.

Justin Hoest, Maplewood Middle School,
Menasha, Wisconsin

Why do you think Justin chose to have the grandfather tell his own story?

Presenting Tip

When you present your narrative, you can accompany your writing with photos or recordings.

Use the First Person

In telling his story, Justin has chosen a first-person point of view. That is, he lets the grandfather tell the story using the pronouns *I* and *me*. First-person narratives describe just what the narrator witnesses and thinks. The reader sees all the events through the narrator's eyes and views them as the narrator views them.



A reporter is getting a first-person account of the game.

Journal Writing

Make column headings that name three important events in American history. In ten minutes create as many fictional characters as you can think of under each heading. They may be participants, like the grandfather, or just observers.

Grammar Editing Tip

In editing your narrative, check to make sure you've used subject and object pronouns correctly. For more on using pronouns, see page 439.

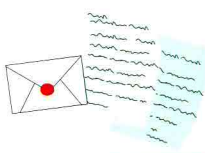
Formats



Journal



Ballad



Letters

Try the Third Person

Many short stories and other narratives are told from the third-person point of view. That is, the author uses the pronouns *he*, *she*, *it*, and *they*. In the following narrative poem, the poet uses the pronoun *she* because the main characters are the Island Queen and her daughter. From what you know about the history of the American Revolution, you may be able to figure out who these characters are.

Literature Model

There was an old lady lived over the sea
 And she was an Island Queen.
 Her daughter lived off in a new country,
 With an ocean of water between;
 The old lady's pockets were full of gold
 But never contented was she,
 So she called on her daughter to pay her a tax
 Of three pence a pound on her tea.

The tea was conveyed to the daughter's door,
 All down by the ocean's side;
 And the bouncing girl pour'd out every pound
 In the dark and boiling tide;
 And then she called out to the Island Queen,
 "O mother, dear mother," quoth she,
 "Your tea you may have when 'tis steep'd enough
 But never a tax from me."

Traditional

What point of view would you choose for a narrative? You may write a short story, an imaginary journal or letter, a song, or a narrative poem from the first-person point of view. The main character is then the *I* of the story. Or you may write it from the third person point of view. The main character will be *he* or *she*. Most writers decide on their point of view in prewriting. Then they use their imaginations to bring their narratives to life.

4.3

Writing Activities

Write a Narrative Paragraph

Choose one of the fictional characters you created in your journal entry for this lesson. Write a narrative paragraph from the point of view of that character. Describe the historical event the character observed or took part in. Don't identify yourself specifically in the writing. See if your classmates can tell exactly what event you are describing and how your character related to the event.

PURPOSE To use the first-person point of view

AUDIENCE Classmates

LENGTH 1 paragraph

WRITING RUBRICS To write an effective first-person narrative paragraph, you should

- use first-person pronouns correctly
- make clear your character's relationship to the event
- use specific details from the event
- proofread to make sure pronouns and verb tenses are consistent and correct

Viewing and Representing

ILLUSTRATING HISTORY Create a poster to illustrate the historical event you have written about. The poster should project the viewpoint of the character you have created. In a small group, share your posters and see whether you can connect the posters with the written narratives.



Using Computers

To enhance your understanding of the historical event you have chosen, use the Internet to learn more about the event. In addition to general facts and information, look for details that your character might use in his or her narrative—details about the event that are not common knowledge.

GrammarLink

Make subjects and verbs agree in sentences beginning with *there*.

There was an old lady. . . .

There were sit-ins. . . .

Complete each sentence below with the correct verb: *was* or *were*.

¹There _____ more than four thousand people killed in a 1995 earthquake in Kobe, Japan. ²There _____ also massive property damage. ³There _____ little looting, though goods lay everywhere. ⁴There _____ many people who helped care for others.

See Lesson 16.1, page 541.



LESSON

4.4

Writing Realistic Dialogue

Dialogue can make a story come to life—or fall flat on its face.

Study the picture below. What do you think the two figures might be saying? How do you think they might be saying it? Jot down your ideas.



Anthony Ortega, *Two Little Old Men*, 1984

Now read two openers that were written for a story. Which one would be more likely to catch your interest? Why?

Jenny said she saw Joseph walking home.

Jenny burst in shouting, “Hey, everybody, Joseph’s come home!”

Let Characters Speak for Themselves

Dialogue—direct quotations of spoken words or conversations—is a way of revealing character. What does the following conversation reveal about Hideyo and his mother?

Literature Model

Mother opened her mouth and could not close it for several seconds.

“Most of my classmates have enlisted,” said Hideyo, serious for once. “I have decided to go to help our country.”

“You cannot go, Hideyo!” Mother told him. “You must talk with Father. You just cannot make such a decision alone.”

“Mother, I have already sent in my application,” said Hideyo. “I will take the written and physical examinations!”

“How could you?” Mother moaned. “Why didn’t you tell me?”

“I am eighteen. Big enough to make my own decision.”

Yoko Kawashima Watkins, *So Far from the Bamboo Grove*

The mother’s words tell you she loves her son and fears for his life.

What does the dialogue reveal about Hideyo?

Grammar Editing Tip

As you edit your dialogue, check your punctuation, capitalization, and paragraphing. For more about writing dialogue, see Lesson 20.6, page 609.

Letting characters speak for themselves is easy when you write about someone you know well. Ask yourself, “What would this person say here?” After you draft some dialogue, it helps to put it aside for a day or so. Then, when you reread it, you can ask yourself if it sounds authentic. If it does not, see how to improve it.

Journal Writing

Listen to the speech of others, and jot down bits of conversation you hear. Next to each quotation identify the speaker—a bus driver, for instance, or a relative.

Make Conversation

Your dialogue will sound natural if your characters talk the way real people do. Below is a natural-sounding dialogue between a brother and sister. What did the writer do to make this conversation sound realistic?

"I can too run!" Antonio glared at her, arms locked stubbornly over his chest.

"I didn't say you can't run, 'Tonio," Gina retorted. "I just said I can run faster than you!"

"Yeah, well, I can run farther!"

Gina rolled her eyes. "In your dreams, fratello!" she crowed. "You can't even run without tripping on something!"

"Can too!"

"Think about it, 'Tonio! Remember last year's Fourth of July picnic? Who wanted to run barefoot and then stepped on a wasp four seconds into the race? Not me!" Gina roared.



Tone of Voice



Facial Expression



Body Language

Did you notice the slang, sentence fragments, contractions, and descriptions of facial expressions and body language? Without these, the conversation would sound stiff and unnatural. Suppose the writer had Gina say this: "I am sorry, but you are badly mistaken, brother. You cannot run without falling down." Even Gina's use of the Italian term *fratello*, which means "brother," adds interest.

4.4

Writing Activities

Write a Dialogue

What's happening in the painting on this page? Where is the man? What is he doing there? Write a dialogue between two students trying to make sense of the picture.

PURPOSE To create a realistic dialogue

AUDIENCE Your teacher and classmates

LENGTH 1–2 short paragraphs

WRITING RUBRICS To write an effective dialogue, you should

- list some words or phrases you might use to react to the painting
- make your dialogue sound natural
- punctuate and indent correctly



Hughie Lee-Smith, *Man Standing on His Head*, 1969

Using Computers

Use a computer to prepare scripts. Your word processing program allows you to indent actors' parts so that each character's name is clearly visible in the left margin.

Listening and Speaking

COOPERATIVE LEARNING In a small group, present oral readings of your dialogue. Discuss the similarities and differences in the opinions and interpretations of the characters you and your group members created.

GrammarLink

In dialogue, use quotation marks and other punctuation correctly.

"Most of my classmates are going," said Hideyo. . . .

"You cannot go, Hideyo!" Mother told him.

Write each sentence below, using quotation marks and other punctuation where necessary.

1. You're not leaving this house in that outfit Mrs. Curphy announced.
2. But Mom! All the kids are wearing pants like these Patty whined.
3. I don't care what the other kids are doing, Mrs. Curphy declared.
4. Mom! Patty moaned.
5. No daughter of mine is leaving my house looking that way, said Mrs. Curphy, and that's final.

See Lesson 20.6, page 609.



LESSON
4.5

Relating a Historical Event

Narrative Writing



Andō Hiroshige, *The Wave*, c. 1850

*H*annah Wilson read as much as she could find about Japanese immigrants of the 1920s. Then she created a character, gave her a problem, and let her tell her story.

Read this excerpt from Wilson's story. See what the point of view tells you about the character.

Student Model

Mamma—I wish she were here now. I still miss her so much. I wish with all my heart she could be here to see this baby born. I remember how comforting she always was. I need that comfort now. Every day seems the same to me. Up at dawn, fix breakfast for Seiji and myself, off to work in the fields all day while Seiji goes fishing, hardly stopping to eat. The lonely nights when Seiji must stay on the fishing boats all night.

I love America and Seiji, and I want a baby so much, but I miss Mamma and Papa and Sachiko and Akiko.

Hannah Wilson, Newton Elementary School,
Strafford, Vermont

What can you tell about the person whose voice you hear in this narrative?

Create a Character

If you, like Hannah Wilson, chose immigration as the subject for your narrative, your next step would be investigation. You might begin by reading immigration stories, jotting down details about ordinary people's lives. Then you might think of a character and imagine problems the character could face.

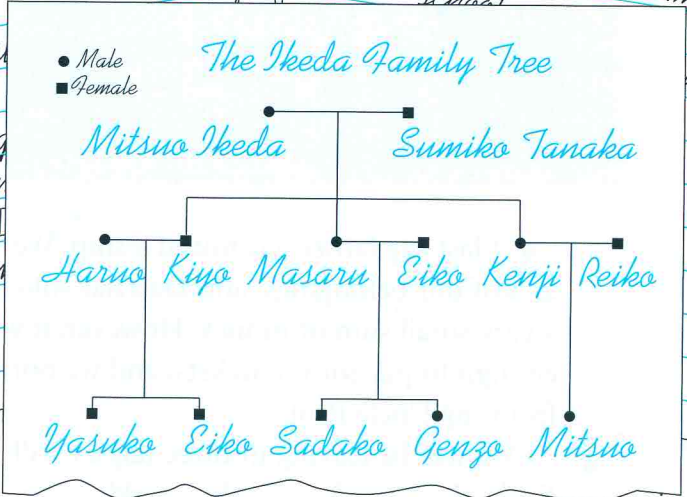
Can you see the germ of one or more story ideas in these prewriting notes?

Notes—Japanese Immigration to the U.S.

- Many immigrated from the 1890s to 1920. Most entered the U.S. on the West Coast.
- Issei: first-generation Japanese immigrants
- Nisei: their children
- Sensei: their grandchildren
- World War I internment camps

Possible Topics

1. Leaving home forever
2. A rough sea voyage
3. First glimpse of land
4. Finding another home
5. First day in an American school



Journal Writing

Talk to a friend or family member about an immigration experience. Create a fictional character in the same time and place, and freewrite about problems your character might face.

Prewriting Tip

In prewriting look for details about the setting. You can use them to enrich your narrative with strong, colorful descriptions.

Choose Your Approach

After giving the character a problem or conflict, decide on an approach. You could write a short story, a series of journal entries, or some letters home. Formats such as these allow you to show a character's feelings and actions.

Like Hannah, Philip Garran wrote an immigration story. In his prewriting investigation, he researched the Irish potato crop failures, which led to famine and caused many to leave their homeland. Unlike Hannah, Philip focused on the early part of the experience, before his main character left home. He, too, made up the details, but they were based on his research. Read the model, and see why a journal entry was a logical approach for Philip to use.

Contract Ticket No. <i>32893</i>	
INSPECTION CARD. (Immigrants and Steerage Passengers.)	
Port of Departure, LIVERPOOL.	Date of Departure,
Name of Ship "MEGANTIC"	Jan. 8th, 1921.
Name of Immigrant <i>Delaney Lillie</i>	
Last Residence <i>Ireland</i>	

Student Model

At last my father has found a ship. We have packed all of our belongings, and Dad has sold the cottage for a very small sum of money. However, it was almost enough to pay for the tickets, and we borrowed the rest from my Uncle Paul.

We will be leaving in three days. I will miss the green fields, the blue sky, and the sparkly rivers and lakes. But I will not miss the misery that has descended on us like fog. I hear that America is a land of amazing wealth, and the land there is incredibly cheap. I can't wait to see America.

Philip Garran, Newton Elementary School,
Strafford, Vermont

Using sensory language, Philip paints a vivid word picture of the Irish countryside and conveys the narrator's feelings for his homeland.

What possible conflict is the writer setting up in these sentences?

4.5

Writing Activities

Write a Narrative Journal Entry

Invent a character who is fleeing by boat or ship from a country that has become dangerous to live in. Write an entry he or she would add to a personal journal while on board.

PURPOSE To reflect a historical event

AUDIENCE Yourself

LENGTH 1–2 paragraphs

WRITING RUBRICS To write an effective narrative journal entry, you should

- focus on the flight from home, the voyage itself, or hopes for the future
- convey feelings as well as facts
- capitalize proper nouns and adjectives

Cross-Curricular Activity

HISTORY Use a library or the Internet to do some additional research about the time and place of the immigration experience you wrote about in your journal entry for this lesson. Write a letter home from the fictional character you created. Include historical details and problems your character might have faced.

Viewing and Representing

PICTURING HISTORY To illustrate your letter, use photographs or other pictures from the period of your character's immigration experience. Try to find

images that reflect your character's experiences. With a small group, exchange letters and see if group members can match your letter with your pictures.

GrammarLink

Capitalize nouns and adjectives denoting nationalities and languages.

first-generation Japanese immigrants

Write each sentence below, using capital letters where necessary.

1. My uncle, a guatemalan by birth, speaks english, spanish, portuguese, and french.
2. In my neighborhood I hear more vietnamese than english.
3. Many italians who immigrated between 1899 and 1924 chose to return to their native land.
4. By 1910 the labor force in the West included native-born white americans, mexican americans, african americans, chinese americans, and tens of thousands of new mexican and japanese immigrants.
5. In later years many haitians and cubans settled in Florida.

See Lesson 19.4, page 589.



Writing a News Story

News stories, which record history as it happens, can become a resource for future historians. Strong news stories, such as the one below, answer these questions: What happened? When? Where? Who was involved? How did it happen? Why was the event important?

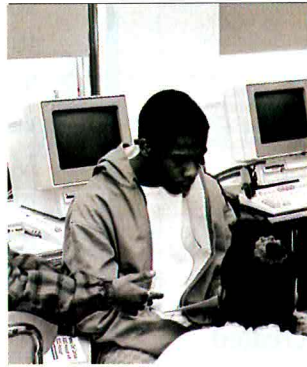
Collaborating on Computers

Computer Museum consults Martin Luther King Jr. Middle School students in developing new exhibit

By Teresa A. Martin
SPECIAL TO THE GLOBE

When the Computer Museum designed its new 3,600-square-foot, \$1 million personal computer exhibit, it looked for inspiration in many places, including an eighth-grade class at the Martin Luther King Jr. Middle School in Dorchester, Massachusetts.

The collaboration was so successful that the



museum is making such arrangements part of the development of all

future exhibits.

“One of the things you often see is lip service to consulting with schools,” said Greg Welch, director of exhibits at the museum. “But for us this was a concerted effort to find out their needs.”

The exhibit in question, which opened last month and will be permanent, is called “Tools and Toys: The Amazing Personal Computer.”

Tell the Five Ws and an H

News writers try to answer all or most of these questions—*who? what? when? where? why? and how?*—in their lead, or opening. How many of the basic questions—five Ws and an H—are answered in each lead below?

FLORIDA BRACES FOR HURRICANE ANDREW

Associated Press

MIAMI—Hurricane Andrew surged relentlessly toward southern Florida Sunday, and forecasters warned it would be the most powerful storm to hit the United States in decades. More than 1 million residents were told to flee.

A SUMMER SEARCH

BY MARK FERENCHIK
Repository staff writer

LAKE TWP.—What did teacher Pete Esterle do for his summer vacation? He went slogging through a south Florida swamp, in search of an airplane wreck apparently undisturbed for about 50 years. Esterle, an art teacher at Lake High School, and his brother found it earlier this month.

RUNAWAY CHIMP FINDS UNWILLING PLAYMATE

New York Times News Service

INMAN, S.C.—A 78-year-old woman hanging sheets on a clothesline Monday became the unsuspecting playmate of a rambunctious chimpanzee that, along with two companions, escaped from nearby Hollywild Animal Park.

Some leads present only the basic facts; the details come later in the story. Other leads open with a question or an intriguing detail designed to get readers' attention. Which of the leads above opens with an attention grabber?

Journal Writing

Many things happen in a school day. Think about what happened yesterday, and choose one newsworthy event. Write answers to the five Ws and an H.

Grammar Revising Tip

When you revise, use possessive pronouns where appropriate. For more information about possessive pronouns, see Lesson 11.4, page 441.

Go into Detail

In investigating a topic for a story, news reporters gather all the information they can. Then, after writing the lead, they bring their story to life with details they have gathered. Read the opening section of this news story.

Literature Model

The national anthems played most often four years ago in Seoul—those of the USSR and the German Democratic Republic (GDR)—will be noticeably missing during the 25th Olympic Games that begin today. Now, the USSR and GDR no longer exist, and neither does the intense East-West rivalry that has marked the Games during the Cold War era.

This will be the first Olympics in decades with no “good guys” or “bad guys,” and that could make these Games the most refreshing in recent memory—approaching the Olympic ideal of spectators cheering for the best athletes regardless of the country they represent.

Bud Greenspan, “Parade”

According to Bud Greenspan, why are there no “good guys” or “bad guys” in this Olympics?



Be sure to include details in your news story. Cover all sides of the story. Save your opinions for a letter to the editor. Finally, check the accuracy of your facts and the spelling of names.

If you were in this audience, how could you exemplify the “Olympic ideal”?

4.6

Writing Activities

Write a News Story

Write a news story about a recent event at your school. Cover the five Ws and an H in a lively lead. Write two paragraphs for the story. Include important details about the event.

PURPOSE To create a lead and details for a news story

AUDIENCE Readers of your school newspaper

LENGTH 2–3 paragraphs

WRITING RUBRICS To write an effective news story, you should

- use vivid language and sharp details
- cover all aspects of the event
- base your story on fact, not opinion
- leave your readers well informed

Using Computers

Most word-processing software allows you to print text in parallel columns as in a newspaper. Find out how to set up the format line for this option, and print out your story in newspaper format.

Viewing and Representing

MAKE AN ILLUSTRATION Draw a cartoon (funny or serious) that captures a key moment in the event you have written about. In a small group, critique each other's news articles and illustrations.

GrammarLink

Avoid double comparisons.

To form the comparative and superlative degrees of modifiers that have one syllable and of some that have two syllables, add the suffixes *-er* and *-est*. For most modifiers of two or more syllables, use the words *more* and *most*. Never use both a suffix and *more* or *most*.

*Esterle . . . and his brother found it **earlier** this month.*

*. . . forecasters warned it would be the **most powerful** storm. . . .*

Write each sentence below, eliminating double comparisons.

1. Charlie Spradley was the most fastest sprinter in school.
2. He captured a more greater number of all-state titles than his brother.
3. Kate Shoemaker played more better tennis than ever before.
4. Nonetheless, she lost the match in straight sets to Shalewa Bigham, the most youngest player on the other team.
5. The audience applauded Kate's performance more longer than Shalewa's.

See Lesson 12.3, page 461, and Lesson 12.6, page 467.



LESSON**4.7**

Narrative Writing

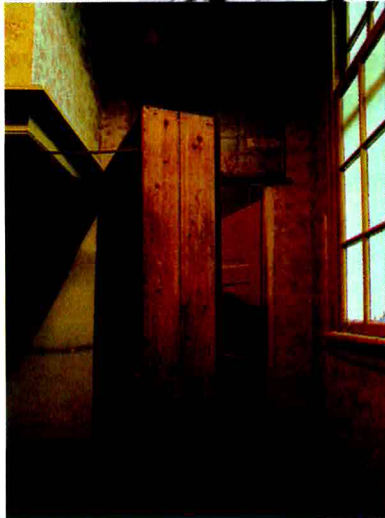
WRITING ABOUT LITERATURE

Responding to a Historical Narrative

The excerpt below was written by a young Jewish girl who was hiding from the Nazis during World War II.



Anne Frank was born to a German Jewish family in 1929. The family went to the Netherlands to escape the Nazis but later went into hiding, when Anne was thirteen. In a secret room of an Amsterdam building, Anne wrote letters in a diary that she addressed as a friend named Kitty. In 1944, the Nazis found the Frank family; Anne died in a concentration camp in early 1945.

**Literature Model**

Wednesday, 29 March, 1944

Dear Kitty,

Bolkestein, an M.P. [Member of Parliament], was speaking on the Dutch News from London, and he said that they ought to make a collection of diaries and letters after the war. Of course, they all [Anne's family and the others in hiding with them] made a rush at my diary immediately. Just imagine how interesting it would be if I were to publish a romance of the "Secret Annex." The title alone would be enough to make people think it was a detective story.

But, seriously, it would seem quite funny ten years after the war if we Jews were to tell how we lived and what we ate and talked about here. Although I tell you a lot, still, even so, you only know very little of our lives.

Anne Frank, *The Diary of a Young Girl*

Respond to Historical Events

Anne Frank’s diary offers stark glimpses into wartime reality. Johanna Yngvason responded to Anne’s diary by describing the terror of living in hiding. She focused on how historic events affected ordinary people, such as Anne Frank and her family.

Student Model

Hide! Hide! The Nazis are invading!” This was a terrifying sound heard by many Jews, many times, and caused them to go into hiding. A small closet became a bedroom, an attic became a home. . . . The Jews were rounded up like cattle and shipped off to concentration camps such as Auschwitz and Bergen-Belsen, where the majority of them died.

Such a fate befell young Anne Frank. . . . The only surviving member of the party, Anne’s beloved father, returned to the dusty attic after the war. There in the rubble was the diary, which he later published. . . . Although Anne didn’t survive the Holocaust, her thoughts and memories live on.

Johanna Yngvason, Canyon Park Junior High School,
Bothell, Washington

Johanna reflects Anne’s dread when she uses the word *terrifying*.

What does this sentence reveal about Johanna’s feelings?

Follow Johanna’s example when you respond in writing to a nonfiction narrative. Tell what happened, but add your own thoughts and feelings.

Journal Writing

Take a few moments to think about a narrative story that moved you. How did it make you feel? Write some words and phrases that best express your feelings.

Vocabulary Revising Tip

As you revise, a thesaurus can help you locate just the right words to express your thoughts and feelings about a non-fiction historical narrative.

Respond to People Behind the Events

Amy Groat read, and wrote about, *Farewell to Manzanar*. This nonfiction narrative tells the story of Jeanne Wakatsuki, interned with her family in a wartime relocation camp for Asian Americans. Read it and see how Amy sympathizes with Jeanne.

Amy shows how important the book was to her by suggesting that all eighth-graders in the district should read it.

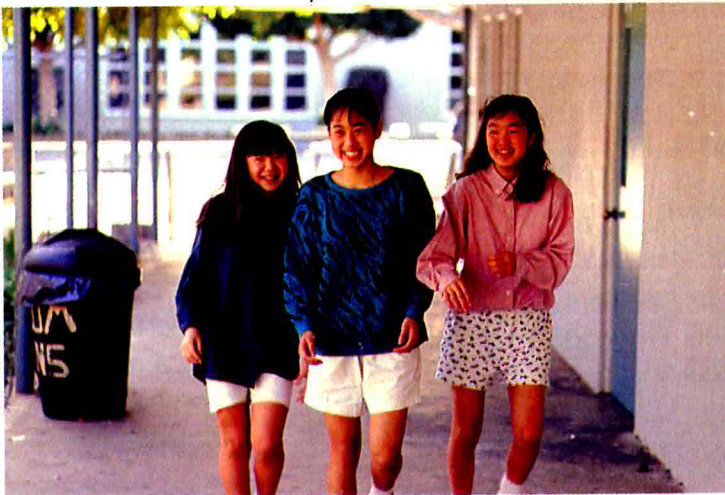
Which words and expressions reveal Amy's sympathy for Jeanne Wakatsuki?

Student Model

Farewell to Manzanar deals with a mixture of problems that bombarded the internees in the camp Manzanar. The minorities of today deal with the same discrimination but in a subtler form. By reading and discussing this book, eighth-graders in our district will have a better understanding of the events and traumas that rocked Japanese Americans during World War II. . . .

When the Wakatsuki family reentered the “real world,” Jeanne faced a cultural gap between herself and her classmates. She wanted desperately to fit in but was discriminated against because of her ethnic background. She eventually was able to blend in with her classmates by joining after-school activities, but she was never able to deal with the generation gap in her family.

Amy Groat, Oak Creek Ranch School,
Cornville, Arizona



One way of responding to a historical narrative—fiction or nonfiction—is to show how a character is like you. In reading *Farewell to Manzanar*, Amy discovered how the people from another time and place were like her.

4.7

Writing Activities

Responding to a Spoken Narrative

One type of narration is storytelling. Talk to a person who has survived a war. Have him or her describe fears, thoughts, and emotions of that time.

Write a one-page response. Tell how the survival story made you feel.

PURPOSE To respond to a spoken narrative

AUDIENCE Your teacher and classmates

LENGTH 1 page

WRITING RUBRICS To write an effective response to a spoken narrative, you should

- use precise language to describe your feelings about the story
- provide enough detail to suggest a basis for your feelings
- show how the event affected the narrator's life

Cross-Curricular Activity

HISTORY After you have heard the story of the war survivor, find out more about the war that affected the survivor. Use the library and the Internet to obtain more facts and information. Compile lists or create graphs and charts that reflect the general scope and impact of the war.

GrammarLink

Use commas to set off nonessential adjective clauses but not clauses that are essential to the meaning of the sentence.

There in the rubble was the diary, which he later published. . . .

. . . the problems that bombarded the internees in the camp Manzanar.

Write the paragraph, using commas as needed.

In *The Road from Home* David Kherdian tells the story of his mother who grew up in the Armenian quarter of a Turkish town. Conflict raged in Turkey which was part of the Ottoman Empire. The Armenians who were often targeted by the Turks suffered terribly. Kherdian re-creates the tension that mounted in 1914 and 1915.

See Lesson 20.3, page 603.

Listening and Speaking

COOPERATIVE LEARNING In a small group, take turns reporting on the research you have done on the specific war. Then take turns summarizing the responses you wrote to the survivor's story. Discuss how the personal accounts reinforced, expanded, or contradicted what you learned about the war from the print and electronic sources.



UNIT 4

Writing Process in Action

Narrative Writing

In preceding lessons you've learned how time order, point of view, realistic details, and dialogue can make a historical narrative come to life. You've also had a chance to write narratives about people, places, and events in history. Now, in this lesson, you're invited to write a historical narrative about one of your ancestors or someone else whose life interests you.


Assignment

Context	You are going to write a historical narrative about an ancestor or someone else whose life is important to you. Although you may find facts about this person, you'll have to invent some likely—and lively—details about speech, actions, and attitudes.
Purpose	To make the past come alive in a historical narrative
Audience	Your family or friends
Length	4–5 paragraphs

Planning to Write

The following pages can help you plan and write your historical narrative. Read through the pages, and then refer to them as you need to. Don't be tied down by them, however. You're in charge of your own writing process. Set a time frame for completing this assignment. Keep in mind the controlling idea: to write a historical narrative about one of your ancestors or someone else you find important.



LOG ON  **Writing**
Online

For prewriting, drafting, revising, editing and publishing tools, go to glencoe.com and enter QuickPass code WC87703p1.

Writing Process in Action

Prewriting

Is there a person in history whose life fascinates you? Would you like to know more about how an ancestor came to this country?

- Begin exploring ideas about an ancestor's life by interviewing relatives.
- Refer to old photo albums for pictures of where people lived, played, and worked. Look for letters, diaries, and family records. Jot down notes and ideas in your journal. Begin thinking about where you might begin and end your narrative. Make a list of events, or simply begin writing where it feels right.

Option A

Interview people, look at photos, read letters.

Option B

Read about the period.

Option C

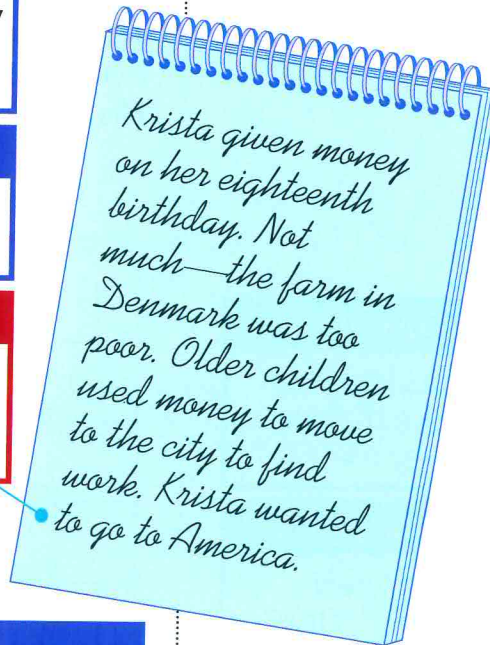
Jot down notes about a turning point in the story.

Prewriting Tip

For more on interviewing, see Lesson 26.2, pages 760–763.

Drafting

As you draft your historical narrative, include details to make the life of your subject real. Notice the details Katherine Paterson uses to portray a nineteenth-century factory.



Literature Model

Within five minutes, her head felt like a log being split to splinters. She kept shaking it, as though she could rid it of the noise, or at least the pain, but both only seemed to grow more intense. If that weren't trial enough, a few hours of standing in her proud new boots and her feet had swollen so that the laces cut into her flesh.

Katherine Paterson, *Lyddie*

Writing Process in Action

Drafting Tip

For a reminder about chronological order, review pages 160–163.

Question A

Does every sentence contribute to my narrative?

Question B

Have I used specific details?

Question C

Have I established a clear point of view?

When drafting your historical narrative, use details that put your readers in the subject's shoes by making them feel part of the events and surroundings. Instead of simply saying, "the factory was noisy," or "Lyddie's feet hurt," Paterson takes her readers back to the mill to see her character and to feel her pain.

If you get stuck while drafting, look again at your prewriting notes for fresh ideas.

Revising

To begin revising, read over your draft to make sure that what you've written fits your purpose and audience. Then have a writing conference. Read your draft to a partner or small group. Use your audience's reactions to help you evaluate your work so far. The following questions can help you and your listeners.

Krista's feet were bleeding by the time she

- walked the nine miles from the station to the farm where she was to work. She wished she had heavy boots, instead of her Sunday brought old shoes instead of her best shoes, with to America.*
- her. This farm was bigger than the one she had left behind in Denmark. As she thought of the scrubbing, mending, and cooking hours of hard work that faced her, she became her heart sank.*
- sad.*

Editing/Proofreading

You've worked hard to figure out what you want to say and how to say it well. Since you'll be sharing this with your family or friends, you'll want them to pay attention to the story, not to any errors you might have made. During the editing stage, you'll want to **proofread** your work and eliminate mistakes that might detract from the ideas and feelings you want to share.

This checklist will help you catch errors you might otherwise overlook.

Publishing/Presenting

You may wish to include a photograph or a drawing of your subject in your historical narrative. Pictures of a house or the city your subject lived in and of clothing or vehicles from your subject's era will also add interest to your narrative. If your computer software prints some old-fashioned type styles, they can also add a feeling of historical accuracy to your narrative.

Editing/Proofreading Checklist

1. Have I correctly punctuated appositives and adjective clauses?
2. Have I eliminated any double comparisons?
3. Do my verbs agree with their subjects?
4. Have I used standard spelling and capitalization?
5. Is my cursive or printed handwriting clear?

Proofreading Tip

For proofreading symbols, see pages 79 and 863.

Journal Writing: Write to Learn

Reflect on your writing experience. Answer these questions in your journal: What do you like best about your narrative writing? What was the hardest part of writing it? What did you learn in your writing conference? What new things have you learned as a writer?

Literature Model

FROM



by Katherine Paterson

In the mid-1800s the hope for a better life prompted many to join the ranks of factory laborers. Katherine Paterson's historical narrative relates how thirteen-year-old Lydia Worthen travels to Lowell, Massachusetts, seeking mill work and the chance for a new life. As you read, pay special attention to how Paterson tells Lydia's story. Then try the activities in Linking Writing and Literature on page 194.

The four-thirty bell clanged the house awake. From every direction, Lyddie could hear the shrill voices of girls calling to one another, even singing. Someone on another floor was imitating a rooster. From the other side of the bed Betsy groaned and turned over, but Lyddie was up, dressing quickly in the dark as she had always done in the windowless attic of the inn.

Her stomach rumbled, but she ignored it. There would be no breakfast until seven, and that was two and a half hours away. By five the girls had crowded through the main gate, jostled their way up the outside staircase on the far end of the mill, cleaned their machines, and stood waiting for the workday to begin.

“Not too tired this morning?”
Diana asked by way of greeting.

Literature Model



Constantin Meunier, *In the Black Country*, c. 1860–80

Lyddie shook her head. Her feet were sore, but she'd felt tired after a day behind the plow.

"Good. Today will be something more strenuous, I fear. We'll work all three looms together, all right? Until you feel quite sure of everything."

Lyddie felt a bit as though the older girls were whispering in church. It seemed almost that quiet in the great loom room. The only real noise was the creaking from the ceiling of the

leather belts that connected the wheels in the weaving room to the gigantic waterwheel in the basement.

The overseer came in, nodded good morning, and pushed a low wooden stool under a cord dangling from the assembly of wheels and belts above his head. His little red mouth pursed, he stepped up on the stool and pulled out his pocket watch. At the same moment, the bell in the tower above the roof began to ring. He yanked the

Literature Model

cord, the wide leather belt above him shifted from a loose to a tight pulley, and suddenly all the hundred or so silent looms, in raucous¹ concert, shuddered and groaned into fearsome life. Lyddie's first full day as a factory girl had begun.

Within five minutes, her head felt like a log being split to splinters. She kept shaking it, as though she could rid it of the noise, or at least the pain, but both only seemed to grow more intense. If that weren't trial enough, a few hours of standing in her proud new boots and her feet had swollen so that the laces cut into her flesh. She bent down quickly to loosen them, and when she found the right lace was knotted, she nearly burst into tears. Or perhaps the tears were caused by the swirling dust and lint.

Now that she thought of it, she could hardly breathe, the air was so laden with moisture and debris.² She snatched a moment to run to the window. She had to get air, but the window was nailed shut against the April morning. She leaned her forehead against it; even the glass seemed hot. Her apron brushed the pots of red geraniums crowding the wide sill. They were flourishing in this hot house. She coughed, trying to free her throat and lungs for breath.

Then she felt, rather than saw, Diana. "Mr. Marsden has his eye on you," the older girl said gently, and put her arm on Lyddie's shoulder to turn her back

toward the looms. She pointed to the stalled loom and the broken warp³ thread that must be tied. Even though Diana had stopped the loom, Lyddie stood rubbing the powder into her fingertips, hesitating to plunge her hands into the bowels of the machine. Diana urged her with a light touch.

I stared down a black bear, Lyddie reminded herself. She took a deep breath, fished out the broken ends, and began to tie the weaver's knot that Diana had shown her over and over again the afternoon before. Finally, Lyddie managed to make a clumsy knot, and Diana pulled the lever, and the loom shuddered to life once more.

How could she ever get accustomed to this inferno?⁴ Even when the girls were set free at 7:00, it was to push and shove their way across the bridge and down the street to their boardinghouses, bolt down their hearty breakfast, and rush back, stomachs still churning, for "ring in" at 7:35. Nearly half the meal-time was spent simply going up and down the staircase, across the mill yard and bridge, down the row of houses—just getting to and from the meal. And

1 **raucous** (rô'kəs) hoarse; rough-sounding

2 **debris** (də brē') bits of rubbish; litter

3 **warp** (wôrp) threads running lengthwise in a loom

4 **inferno** (in fur'nō) hell or any place suggesting hell

Literature Model



Eyre Crowe, *The Dinner Hour, Wigan*, 1874

the din⁵ in the dining room was nearly as loud as the racket in the mill—thirty young women chewing and calling at the same time, reaching for the platters of flapjacks and pitchers of syrup, ignoring cries from the other end of the table to pass anything.

Her quiet meals in the corner of the kitchen with Triphena, even her meager bowls of bark soup in the cabin with the seldom talkative Charlie, seemed like feasts compared to the huge, rushed, noisy affairs in Mrs. Bedlow's house. The

⁵ **din** (din) a loud, continuous noise

half hour at noonday dinner with more food than she had ever had set before her at one time was worse than breakfast.

At last the evening bell rang, and Mr. Marsden pulled the cord to end the day. Diana walked with her to the place by the door where the girls hung their bonnets and shawls, and handed Lyddie hers. "Let's forget about studying those regulations tonight," she said. "It's been too long a day already."

Lyddie nodded. Yesterday seemed years in the past. She couldn't even remember why she'd thought the regulations important enough to bother with.

Literature Model

She had lost all appetite. The very smell of supper made her nauseous⁶—beans heavy with pork fat and brown injun bread with orange cheese, fried potatoes, of course, and flapjacks with apple sauce, baked Indian pudding with cream and plum cake for dessert. Lyddie nibbled at the brown bread and washed it down with a little scalding tea. How could the others eat so heartily and with such a clatter of dishes and shrieks of conversation? She longed only to get to the room, take off her boots, massage her abused feet, and lay down her aching head. While the other girls pulled their chairs from the table and scraped them about to form little circles in the parlor area, Lyddie dragged herself from the table and up the stairs.

Betsy was already there before her, her current novel in her hand. She laughed at the sight of Lyddie. “The first full day! And up to now you thought yourself a strapping country farm girl who could do anything, didn’t you?”

Lyddie did not try to answer back. She simply sank to her side of the double bed and took off the offending shoes and began to rub her swollen feet.

“If you’ve got an older pair”—Betsy’s voice was almost gentle—“more stretched and softer . . .”

Lyddie nodded. Tomorrow she’d wear Triphena’s without the stuffing. They were still stiff from the trip and she’d be awkward rushing back and forth to meals, but at least there’d be room for her feet to swell.

She undressed, slipped on her shabby night shift, and slid under the quilt. Betsy glanced over at her. “To bed so soon?”

Lyddie could only nod again. It was as though she could not possibly squeeze a word through her lips. Betsy smiled again. She ain’t laughing at me, Lyddie realized. She’s remembering how it was.

“Shall I read to you?” Betsy asked.

Lyddie nodded gratefully and closed her eyes and turned her back against the candlelight.

Betsy did not give any explanation of the novel she was reading, simply commenced to read aloud where she had broken off reading to herself. Even though Lyddie’s head was still choked with lint and battered with noise, she struggled to get the sense of the story.

The child was in some kind of poorhouse, it seemed, and he was hungry. Lyddie knew about hungry children. Rachel, Agnes, Charlie—they had all been hungry that winter of the bear. The hungry little boy in the story had held up his bowl to the poorhouse overseer and said:

“Please sir, I want some more.”

And for this the overseer—she could see his little rosebud mouth rounded in

6 **nauseous** (nô’shəs) feeling sickness in the stomach

Literature Model

horror—for this the overseer had screamed out at the child. In her mind’s eye little Oliver Twist looked exactly like a younger Charlie. The cruel overseer had screamed and hauled the boy before a sort of agent. And for what crime? For the monstrous crime of wanting more to eat.

“That boy will be hung,” the agent had prophesied. “I know that boy will be hung.”

She fought sleep, ravenous⁷ for every word. She had not had any appetite for the bountiful meal downstairs, but now she was feeling a hunger she knew nothing about. She had to know what would happen to little Oliver. Would he indeed be hanged just because he wanted more gruel?

She opened her eyes and turned to watch Betsy, who was absorbed in her

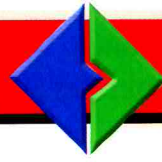
reading. Then Betsy sensed her watching, and looked up from the book. “It’s a marvelous story, isn’t it? I saw the author once—Mr. Charles Dickens. He visited our factory. Let me see—I was already in the spinning room—it must have been in—”

But Lyddie cared nothing for authors or dates. “Don’t stop reading the story, please,” she croaked out.

“Never fear, little Lyddie. No more interruptions,” Betsy promised, and read on, though her voice grew raspy with fatigue, until the bell rang for curfew. She stuck a hair ribbon in the place. “Till tomorrow night,” she whispered as the feet of an army of girls could be heard thundering up the staircase.

⁷ ravenous (rav’ə nəṣ) greedy

Literature Model



Linking Writing and Literature

Learning to Learn

What is your reaction to Lyddie's first day at the mill? In your journal, reflect on the challenges of factory work facing a thirteen-year-old girl in the mid-1800s. Would you be willing to endure difficulties like those that Lyddie goes through in hope of finding a better life?

Talk About Reading

With a group of classmates, discuss Lyddie's first day at the mill. Choose one classmate to lead the discussion and another to take notes. Use the following questions to guide the group's discussion.

- 1. Connect to Your Life** Lyddie is exhausted at the end of the day. Think about a typical day in your life. Is it packed with activities? Do you ever wish things would slow down some? Are you ever exhausted at night? Explain.
- 2. Critical Thinking: Evaluate** "I stared down a black bear, Lyddie reminded herself." Lyddie remembers this as she faces a challenge at the mill. What does this line tell you about Lyddie's character?
- 3. 6+1 Trait®: Organization** How has Katherine Patterson organized the events in *Lyddie*? How does that organization help you understand the story?
- 4. Connect to Your Writing** When you describe events in the order in which they happened, provide your readers with clues that keep the organization clear. Make a list of words and phrases that can signal when an event takes place.

Write About Reading

E-mail Write an e-mail to a friend describing things you did on a recent day, from rising in the morning to going to bed at night. Include important, interesting, and surprising events from that day. To prevent your e-mail from being just a list of events, offer comments on the events of the day.

Focus on Organization Clear organization will enable your reader to follow along with you as you describe your day. Tell about the events of your day in chronological order—the order in which they happened. Remember to use words and phrases that signal when events took place.

For more information on organization and the 6+1 Trait® model, see **Writing and Research Handbook**, pages 838–840.

6+1 Trait® is a registered trademark of Northwest Regional Educational Laboratory, which does not endorse this product.

UNIT 4 Review

Reflecting on the Unit: Summarize What You Learned

Focus on the following questions to help you summarize what you learned in this unit.

- 1 What is a narrative?
- 2 Where can you get ideas for historical narratives?
- 3 Why is the use of chronological order helpful?
- 4 From what points of view can a narrative be told?
- 5 How does dialogue help to enrich a narrative?
- 6 On what facts do news stories focus?



Adding to Your Portfolio

CHOOSE A SELECTION FOR YOUR PORTFOLIO

Look over the narrative writing you did for this unit. Choose a piece of writing for your portfolio. The writing you choose should show one or more of the following:

- a realistic portrayal of a person, event, or setting from history
- an opening that introduces a person, event, or setting and that draws readers into the story
- lively dialogue that shows what the characters are like
- fictional but true-to-life characters to portray a historical era or event
- a lead that tells most or all of the five *Ws* and an *H*

REFLECT ON YOUR CHOICE Attach a note to the piece you chose, explaining briefly why you chose it and what you learned from writing it.

SET GOALS How can you improve your writing? What skill will you focus on the next time you write?

Writing Across the Curriculum

MAKE A HISTORY CONNECTION Think of a historical event that took place during the lifetime of the character about whom you wrote your narrative. Write a paragraph telling some of the effects that event had on your character's life.



*“All the pages had let loose at the seams
and were flapping free into the gutters. . .”*

—Naomi Shihab Nye,
“Thank You in Arabic”