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Standards: RI.6.3, RI.6.4, RI.6.5, RI.6.6, RI.6.8
Welcome to the Common Core Coach, English Language Arts, Independent Leveled Practice Resource Book, First Edition. The purpose of this component is to provide students with the opportunity for independent reading practice. It allows students to apply the skills they have learned in a particular reading lesson to a short, topically related selection.

Each reading lesson in the Student Edition has a corresponding Independent Practice Reading Selection that is the third step of the research-proven, three-step “gradual release model.” The Independent Practice Reading Selection is available in three versions written at different reading levels to meet the needs of a wide range of students. Level 1 passages are written below grade level; Level 2 passages are written at grade level; Level 3 passages are written above grade level. The comprehension questions are the same for each leveled passage within a selection, so regardless of reading level, all students have the opportunity to apply higher-level critical thinking skills and strategies independently. (Exception: In the Reading Poetry lesson, three different poems, at three different reading levels, are provided to give students the opportunity to read poetry independently. In this case, the comprehension questions are specific to the poem.)

Assigning Independent Leveled Practice Reading Selections

Use your knowledge of each student’s reading level to determine which version of a passage to assign. Reproducibles for each level are provided in the pages that follow. The difficulty level of each passage is indicated by the shading of the three cubes in the margin.
## Answer Key and Standards Correlation Chart

The following answer key shows both the correct answers for every question in the practice reading and the standards each question covers. Except where indicated, the practice questions are the same for each leveled reading and are provided once.

<table>
<thead>
<tr>
<th>Number</th>
<th>Correct Answer</th>
<th>Common Core State Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Life and Adventures of Alexandre Dumas</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Answers will vary. Sample answer: The passage supports the idea that Dumas’s life was as thrilling as the plots of his most popular novels.</td>
<td>RI.6.2</td>
</tr>
<tr>
<td>2</td>
<td>Answers will vary. Sample answer: Because Dumas was always spending more money than he earned, you can infer that his favorite hobbies and activities were very expensive.</td>
<td>RI.6.1</td>
</tr>
<tr>
<td>3</td>
<td>The passage is a secondary source. It is written about Alexandre Dumas, not by him or by someone who knew him.</td>
<td>RI.6.9</td>
</tr>
<tr>
<td>4</td>
<td>D</td>
<td>RI.6.4</td>
</tr>
<tr>
<td>5</td>
<td>A</td>
<td>RI.6.3</td>
</tr>
</tbody>
</table>

<p>| <strong>The Lucky Teakettle</strong> | | |
| 1 | Answers will vary. Sample answer: The priest is afraid of the badger-teakettle and treats it badly. The tinker is not afraid, treats it well, and is rewarded as a result. These facts suggest that it is best to accept surprises gracefully. | RL.6.2 |
| 2 | Answers will vary. Sample answer: The priest is nervous and does not accept change gladly. The tinker is calm and kind, and he accepts change as part of life. | RL.6.3 |
| 3 | Answers will vary. Sample answer: You can infer that the badger-teakettle was happy to perform for the tinker because the tinker did not complain and treated it kindly. | RL.6.1 |
| 4 | C | RL.6.4 |
| 5 | D | RL.6.6 |</p>
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<tr>
<td></td>
<td><strong>The Impeachment Process</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Impeachment is the official accusation of criminal conduct brought against a government official.</td>
<td>RH.6–8.4</td>
</tr>
<tr>
<td>2</td>
<td>Articles of impeachment are created by the House Judiciary Committee after it investigates accusations against the president.</td>
<td>RH.6–8.3</td>
</tr>
<tr>
<td>3</td>
<td>Answers will vary. Sample answer: <em>The flowchart outlines the seven main steps in the impeachment process. It does not give details about specific impeachment trials.</em></td>
<td>RH.6–8.7</td>
</tr>
<tr>
<td>4</td>
<td>C</td>
<td>RH.6–8.2</td>
</tr>
<tr>
<td>5</td>
<td>A</td>
<td>RH.6–8.5</td>
</tr>
</tbody>
</table>

<p>|        | <strong>Things That Go Bump in the Day</strong>                                                                                                                                                                           |                            |
| 1      | Answers will vary. Sample answer: <em>In Scene 1, the audience learns that the Galindos are moving into a new house and that Monica thinks the house is haunted.</em>                                                     | RL.6.5                     |
| 2      | Answers will vary. Sample answer: <em>Luis likes to tease his sister and make fun of her. She doesn’t always let him bother her, but sometimes he does.</em>                                                                 | RL.6.3                     |
| 3      | Answers will vary. Sample answer: <em>You might infer that adults are not as likely to be afraid of new situations, or of ghosts, as young people.</em>                                                               | RL.6.1                     |
| 4      | B                                                                                                                                                                                                            | RL.6.4                     |
| 5      | C                                                                                                                                                                                                            | RL.6.2                     |</p>
<table>
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<td></td>
<td><strong>Arctic Survival</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Answers will vary. Sample answer: <em>The author is writing to inform readers about the ways that animals survive in the Arctic habitat.</em></td>
<td>RST.6–8.6</td>
</tr>
<tr>
<td>2</td>
<td>Answers will vary. Sample answer: <em>The Arctic Food Web diagram shows the relationships among animals in the Arctic. It shows where each animal gets its food, including which animals are prey and which are predators.</em></td>
<td>RST.6–8.7</td>
</tr>
<tr>
<td>3</td>
<td>Answers will vary. Sample answer: <em>The baleen whale does not have teeth. It has a baleen that filters water as it moves, removing the small sea creatures that the whale eats.</em></td>
<td>RST.6–8.4</td>
</tr>
<tr>
<td>4</td>
<td>C</td>
<td>RST.6–8.1</td>
</tr>
<tr>
<td>5</td>
<td>B</td>
<td>RST.6–8.5</td>
</tr>
<tr>
<td></td>
<td><strong>The Gladness of Nature</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Answers will vary. Sample answer: <em>People should not be sad or gloomy when nature is joyful and celebratory, as it is in spring.</em></td>
<td>RL.6.5</td>
</tr>
<tr>
<td>2</td>
<td>Answers will vary. Sample answer: <em>Examples of personification include swallows gossiping (line 6), clouds playing (line 9), leaves dancing (line 13), and fruit and flowers smiling (line 15).</em></td>
<td>RL.6.4</td>
</tr>
<tr>
<td>3</td>
<td>Answers will vary. Sample answer: <em>You can infer that the speaker is questioning his own feelings of sadness at the beginning of the poem and has drawn a conclusion about those feelings by the end.</em></td>
<td>RL.6.1</td>
</tr>
<tr>
<td>4</td>
<td>B</td>
<td>RL.6.6</td>
</tr>
<tr>
<td>5</td>
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<tr>
<td>--------</td>
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</tr>
<tr>
<td></td>
<td><strong>Lines Written in Early Spring</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Answers will vary. Sample answer: The first stanza introduces the idea that the pleasantness of spring can bring feelings of both happiness and sadness to people.</td>
<td>RL.6.5</td>
</tr>
<tr>
<td>2</td>
<td>Answers will vary. Sample answer: Examples of personification include giving nature human characteristics (line 5), suggesting that flowers enjoy the air they breathe (lines 11–12), and saying that twigs spread out their fan to catch the air (lines 17–18).</td>
<td>RL.6.4</td>
</tr>
<tr>
<td>3</td>
<td>Answers will vary. Sample answer: You can infer that the speaker is disapproving of man (humankind) in comparison to nature’s purity.</td>
<td>RL.6.1</td>
</tr>
<tr>
<td>4</td>
<td>D</td>
<td>RL.6.6</td>
</tr>
<tr>
<td>5</td>
<td>B</td>
<td>RL.6.2</td>
</tr>
<tr>
<td></td>
<td><strong>An April Day</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Answers will vary. Sample answer: The first stanza introduces the idea that it is pleasant to visit nature in the spring, when the warm sun returns after a long winter.</td>
<td>RL.6.5</td>
</tr>
<tr>
<td>2</td>
<td>Answers will vary. Sample answer: Examples of personification include the spring evening being born (line 21), the blue sky overreaching (line 22), and the moon dipping her horn (line 23). Lines 26–28 personify shadows and trees.</td>
<td>RL.6.4</td>
</tr>
<tr>
<td>3</td>
<td>Answers will vary. Sample answer: You can infer that the speaker is aware that nature is not always as sweet as it seems to be in springtime.</td>
<td>RL.6.1</td>
</tr>
<tr>
<td>4</td>
<td>A</td>
<td>RL.6.6</td>
</tr>
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<td>--------</td>
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</tr>
<tr>
<td>1</td>
<td>Answers will vary. Sample answer: <em>Little League players who play in games that are broadcast should be paid for their participation.</em></td>
<td>RI.6.8</td>
</tr>
<tr>
<td>2</td>
<td>Answers will vary. Sample answer: <em>The writer responds to the counterargument that paying players will lead to cheating by stating that cheating scandals have already occurred.</em></td>
<td>RI.6.5</td>
</tr>
<tr>
<td>3</td>
<td>Answers will vary. Sample answer: <em>Examples of words with strong negative connotations include exploitation and corrupts; words with positive connotations include charming, fair play, youth, and sensible. Words with strong connotations arouse a strong emotional response.</em></td>
<td>RI.6.4</td>
</tr>
<tr>
<td>4</td>
<td>C</td>
<td>RI.6.6</td>
</tr>
<tr>
<td>5</td>
<td>A</td>
<td>RI.6.3</td>
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</table>
Independent Leveled Practice
Reading Selections
Read the passage. Then answer the questions that follow.

The Life and Adventures of Alexandre Dumas

1. The French writer Alexandre Dumas has thrilled countless readers with his tales of adventure. His best-known book, *The Three Musketeers*, is an exciting page-turner. Yet the story of Dumas’s life was just as exciting as one of his novels. His biography includes elements that he often included in his popular writing. His life went from poverty to riches. It included fame and scandals, too.

2. Dumas was born in France on July 24, 1802. His father was a French general in Napoleon’s army. His grandparents on his father’s side were a French nobleman and a black slave from Santo Domingo (now Haiti). When Dumas was four years old, his father died. The family was left with almost no money. His mother could not afford to give him a college education. But she gave him something that helped him make his fortune: a love of stories. She often told him tales of her husband’s life in the French army. Her stories sparked the young man’s imagination and love of adventure. He became an eager reader. As a young adult, he decided to make his living in Paris.

3. Dumas began by writing plays and articles for magazines. He wrote *Celebrated Crimes*, an eight-volume series of articles about real-life criminals and their crimes. But fictional serials became very popular in newspapers of the 1830s. So Dumas decided to start writing fiction. His first novel, *Captain Paul*, was a newspaper serial that was published in 1838. It was based on one of his plays.

4. The popularity of Dumas’s early works earned him a great deal of money. However, he always spent more than he earned. As a result, he had to write faster and faster in order to maintain his lifestyle. He came up with a clever plan. In order to produce works as rapidly as possible, he set up a production studio staffed by writers and editors. The studio published more than one thousand works under the name of Alexandre Dumas. Some critics dismissed the studio as a “fiction factory,” but Dumas made sure that the works written there were up to his standards. After first drafts or outlines were prepared by his workers, Dumas directed revisions carefully. Many of his most famous books were planned by assistants or collaborators. His best-known collaborator was August Maquet, who came up with the plot for *The Count of Monte Cristo*. This novel tells the story of Edmond Dantès, a man who is wrongly put in jail, escapes, and then seeks revenge on the people who put him in jail.
Maquet also helped to shape Dumas's best-known adventure, The Three Musketeers, and its sequels. During their long partnership, Maquet would usually suggest plots and create the first drafts. Dumas would then add specific details and dialogue. He often wrote the final chapters, too. Set in the seventeenth century, The Three Musketeers follows a young man named d'Artagnan. Like Dumas, this hero moves to Paris to find his fortune. There he meets the musketeers of the title: Athos, Porthos, and Aramis. The four men become friends for life. Their motto has become a famous rallying cry since it was first published: “All for one, and one for all!” Dumas used his experience as a fencer to create the marvelous descriptions of sword fights throughout the novel.

Dumas wrote historical fiction. Most of his fiction was set in the sixteenth or seventeenth century. But he was not mainly concerned with presenting accurate details of distant eras. His plots could also be improbable. They often relied on amazing coincidences to surprise and shock readers. Critics sometimes complained, but fans responded eagerly. Dumas’s exciting and suspenseful tales became more and more popular.

As Dumas’s fame and income grew, so did his spending. In 1846, he built a country house away from Paris. He named his country home Chateau de Monte-Cristo. He loved to entertain guests there in lavish style. The grounds included a small building in the style of a castle. Dumas used this charming structure as a writing studio. The playful writer's retreat was even surrounded by a miniature moat.

Despite the success of his novels, Dumas could not afford to keep the chateau. Soon, he had to sell it to repay debts. Unfortunately, the sale did not solve his money problems. In 1851, he left France for Belgium. He was trying to escape from the people he owed money to. From there, he moved on to Russia, where his works were well known. In 1861, Dumas went to Italy. He joined the fight for a united Italy. Finally, he returned to Paris, where he died in 1870. Today, the Chateau de Monte-Cristo is a public museum. Visitors can tour the buildings and gardens where one of France’s best-known writers once lived and entertained.
**Comprehension Check**

1. What central idea about the life of Alexandre Dumas is supported by this passage?

____________________________________________________________________

____________________________________________________________________

2. What inference can you draw about things that Alexandre Dumas liked to do in his free time?

____________________________________________________________________

____________________________________________________________________

3. Is this passage a primary source or a secondary source? Explain how you know.

____________________________________________________________________

____________________________________________________________________

4. What does the expression “fiction factory” mean as it is used in this passage?
   A. a factory that exists only in the mind of the writers
   B. a factory that makes items that do not really exist
   C. a place that turns out large amounts of fiction as well as pieces of equipment
   D. a place that turns out large amounts of fiction as if it were a factory making goods

5. Which of the following techniques does the writer mainly use to describe Dumas’s life?
   A. Events appear in chronological order.
   B. Events appear in order from least important to most important.
   C. Events appear in the order in which Dumas wrote them.
   D. Events appear in order from least persuasive to most persuasive.
Read the passage. Then answer the questions that follow.

**The Life and Adventures of Alexandre Dumas**

1. The French writer Alexandre Dumas has thrilled countless readers with his tales of adventure, including *The Three Musketeers*. Yet the story of Dumas’s life was just as exciting as one of his novels. His biography includes elements that he often included in his writing: poverty, riches, fame, and even scandal.

2. Dumas was born in France on July 24, 1802. His father was a French general in Napoleon’s army. His grandparents on his father’s side were a French nobleman and a black slave from Santo Domingo (now Haiti). When Dumas was four years old, his father died. The family was left with almost no money. His mother could not afford to give him a college education. But she gave him something that helped him make his fortune: a love of stories. She often told him tales of her husband’s life in the French army. Her stories inspired the young Dumas’s imagination and love of adventure. He became an eager reader. As a young adult, he decided to move to Paris to earn his living.

3. In Paris, Dumas began writing plays and articles for magazines. His eight-volume series of articles, *Celebrated Crimes*, told the tales of real-life criminals and their crimes. But fictional serials became increasingly popular in newspapers of the 1830s, so Dumas decided to start writing fiction. His first novel, *Captain Paul*, was a newspaper serial that was published in 1838. It was based on one of his plays.

4. The popularity of his early works earned Dumas a great deal of money. Unfortunately, he always spent more than he earned. As a result, he had to write faster and faster in order to maintain his expensive lifestyle. He came up with a clever plan that helped him produce works as rapidly as possible: He set up a production studio staffed by writers and editors. The studio eventually published more than one thousand works under the name of Alexandre Dumas. Some critics dismissed the studio as a “fiction factory.” However, Dumas made sure that all of the works written there were up to his standards. After his workers delivered first drafts or outlines, Dumas directed revisions carefully. Many of his most famous books were outlined by assistants or collaborators. His best-known collaborator was August Maquet, who came up with the plot for *The Count of Monte Cristo*, an adventure novel that tells the story of Edmond Dantès, a man who is wrongly put in jail, escapes, and then seeks revenge on the people who put him in jail.
5 Maquet also helped to shape Dumas’s best-known adventure, *The Three Musketeers*, and its sequels. During their long partnership, Maquet would usually suggest plots and create the first drafts; Dumas would then add specific details and dialogue. He usually wrote the final chapters, too. Set in the seventeenth century, *The Three Musketeers* follows a young man named d’Artagnan, who, like Dumas, moves to Paris to find his fortune. There he meets the musketeers of the title: Athos, Porthos, and Aramis. The four men become friends for life. Their motto has become a famous rallying cry since it was first published: “All for one, and one for all!” Dumas drew on his experience as a competitive fencer to create the marvelous descriptions of sword fights throughout the novel.

6 Dumas wrote historical fiction, mostly set in the sixteenth or seventeenth century. But he was not mainly concerned with presenting accurate details of distant eras. Nor was believability his primary goal. His plots could be improbable. They often relied on extraordinary coincidences to surprise and shock readers. Critics sometimes complained, but fans responded enthusiastically. Dumas’s exciting and suspenseful tales became more and more popular.

7 As Dumas’s fame and income grew, so did his spending. In 1846, he built a country house away from Paris. At Chateau de Monte-Cristo, he loved to entertain guests in lavish style. The grounds included a small building in the style of a neogothic castle. Dumas used this charming structure as a writing studio. The playful writer’s retreat was even surrounded by a miniature moat.

8 Despite the success of his novels, Dumas could not afford to keep the chateau. Soon, he had to sell it to repay debts. However, the sale did not solve his money problems. In 1851, he left France for Belgium in order to escape from the people to whom he owed money. From there, he moved on to Russia, where his works were well known. In 1861, Dumas went to Italy and joined the fight to unite that country. Finally, he returned to Paris, where he died in 1870. Today, the Chateau de Monte-Cristo is a public museum. Visitors can tour the buildings and gardens where one of France’s best-known writers once lived and entertained.
Comprehension Check

1. What central idea about the life of Alexandre Dumas is supported by this passage?

2. What inference can you draw about things that Alexandre Dumas liked to do in his free time?

3. Is this passage a primary source or a secondary source? Explain how you know.

4. What does the expression “fiction factory” mean as it is used in this passage?
   A. a factory that exists only in the mind of the writers
   B. a factory that makes items that do not really exist
   C. a place that turns out large amounts of fiction as well as pieces of equipment
   D. a place that turns out large amounts of fiction as if it were a factory making goods

5. Which of the following techniques does the writer mainly use to describe Dumas’s life?
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   B. Events appear in order from least important to most important.
   C. Events appear in the order in which Dumas wrote them.
   D. Events appear in order from least persuasive to most persuasive.
The Life and Adventures of Alexandre Dumas

1 The French writer Alexandre Dumas has thrilled countless readers with his tales of adventure, including his international bestseller *The Three Musketeers*. Yet the story of Dumas’s life was just as exciting as one of his novels. His biography includes many elements that he often included in his popular writing: poverty, riches, fame, and even scandal.

2 Dumas was born in France on July 24, 1802, the son of a French general in Napoleon’s army. His grandparents on his father’s side were a French nobleman and a black slave from Santo Domingo (now Haiti). When Dumas was just four years old, his father died. The family was left in dire financial conditions. His mother could not afford to give him an extensive education. But she gave him something that would help him make his career: a love of stories. She often told him tales of her husband’s exploits in the French army. Her accounts inspired the young man’s imagination and passion for adventure. Later, he became a ravenous reader. As a young adult, he determined that he would make his living in Paris.

3 Dumas began by writing plays, as well as articles for magazines. His eight-volume series of articles, *Celebrated Crimes*, provided sensational descriptions of real-life criminals and their crimes. When fictional serials became increasingly popular in newspapers of the 1830s, Dumas was eager to capitalize on the trend. His first novel, *Captain Paul*, was a newspaper serial that was published in 1838 and was based on one of Dumas’s plays.

4 The popularity of his early works earned Dumas several fortunes. However, his taste for extravagance meant that he always spent more than he earned. Dumas had to write faster and faster in order to maintain his luxurious lifestyle. He came up with a plan that reflected his skills as a superb marketer and promoter. In order to produce works as rapidly as possible, he established a production studio. It was staffed by writers and editors, and it eventually published more than one thousand works under the name of Alexandre Dumas. Critics referred to the studio dismissively as a “fiction factory.” Nonetheless, Dumas took care to oversee the quality of the works that the studio developed. He directed revisions carefully after his workers delivered first drafts or outlines. Many of his most famous books were outlined or conceptualized by assistants or collaborators. His best-known collaborator was August Maquet, who came up with the plot for *The Count of Monte Cristo*, a complicated tale that focuses on Edmond Dantès, a man who is wrongly put in jail, escapes, becomes wealthy, and then seeks revenge on those who imprisoned him.
Maquet also helped to shape Dumas’s best-known adventure, *The Three Musketeers*, and its sequels. During their long partnership, Maquet would usually suggest plots and create the first drafts. Dumas would then add specific details and dialogue. Often, he also wrote the final chapters himself. Set in the seventeenth century, *The Three Musketeers* follows a young man named d’Artagnan, who, like Dumas, moves to Paris to find his fortune. There he meets the musketeers of the title: Athos, Porthos, and Aramis. The four men become friends for life. Their motto has become a famous rallying cry ever since it was first published: “All for one, and one for all!” Dumas utilized his experience as a competitive fencer to create the marvelous descriptions of sword fights throughout the novel.

Dumas’s serials were historical fiction, set in the sixteenth or seventeenth century. But he was not primarily concerned with presenting accurate details of distant eras. His plots could be improbable. They often relied on extraordinary coincidences to surprise and shock readers. While critics sometimes complained, fans responded eagerly to Dumas’s exciting and suspenseful tales.

As Dumas’s fame and income grew, so did his spending. In 1846, he built a country house he named the Château de Monte-Cristo. There he loved to entertain guests in lavish style. The grounds included a fanciful small building in the style of a neogothic castle. Dumas used this charming structure, known as the Château d’If, as a writing studio. The playful writer’s retreat was even surrounded by a miniature moat.

Despite the success of his novels, Dumas could not afford to keep the chateau. Soon, he had to sell it to repay debts. Unfortunately, the sale did not solve his financial problems. In 1851, he left France for Belgium in order to escape from his creditors. From there, he moved on to Russia, where his works were well known. In 1861, Dumas went to Italy, where he joined the fight for a united Italy. Finally, he returned to Paris, where he died in 1870. Today, the Château de Monte-Cristo is a public museum where visitors can tour the buildings and gardens and see how one of France’s best-known writers once lived and entertained.
**Comprehension Check**

1. What central idea about the life of Alexandre Dumas is supported by this passage?

   _____________________________________________________

2. What inference can you draw about things that Alexandre Dumas liked to do in his free time?

   _____________________________________________________

   _____________________________________________________

   _____________________________________________________

3. Is this passage a primary source or a secondary source? Explain how you know.

   _____________________________________________________

4. What does the expression “fiction factory” mean as it is used in this passage?
   
   A. a factory that exists only in the mind of the writers  
   B. a factory that makes items that do not really exist  
   C. a place that turns out large amounts of fiction as well as pieces of equipment  
   D. a place that turns out large amounts of fiction as if it were a factory making goods

5. Which of the following techniques does the writer mainly use to describe Dumas’s life?
   
   A. Events appear in chronological order.  
   B. Events appear in order from least important to most important.  
   C. Events appear in the order in which Dumas wrote them.  
   D. Events appear in order from least persuasive to most persuasive.
Independent Practice
Lesson 3: Reading Fiction

Read the passage. Then answer the questions that follow.

The Lucky Teakettle

Long ago, at the temple of Morinji in Japan, there was an old teakettle. When the priest of the temple was about to put it on the hearth to boil, the teakettle suddenly sprouted the head and tail of a badger. The priest shouted and dropped the kettle. Instantly, it grew four hairy legs and began running about the room like a naughty child. The priest and his students chased the half kettle-half badger around and around. Finally, they captured it and forced it into a box.

The next morning, a tinker came to the temple to do some work. By this time, the teakettle had returned to its original form. The priest was worried that the teakettle might repeat its bizarre antics, so he sold it to the tinker for a low price. The tinker was very pleased with his bargain. He thought he might fix up the teakettle and resell it, or perhaps use it himself. As he carried the teakettle home, he thought it felt a bit heavy.

That evening, as usual, the tinker ate dinner and went to bed. He was awakened at midnight by a strange sound. It was like the lid of a pot moving up and down. He lit a lamp. There, walking about the room, was a teakettle with the head, legs, and tail of a badger. The tinker didn’t panic or grow upset. He just murmured, “That’s strange.”
The badger-teakettle walked over to him. “Don’t worry,” it said. “I am very kind-hearted. I wish you well. Just don’t hang me over a fire or shut me in a box.”

The tinker agreed to this request and added, “What else can I do for you?”

“Feed me a little rice from time to time,” answered the badger-teakettle. “In return, I will help you. I am a very lucky and accomplished teakettle. Let me show you.” Then the badger-teakettle walked to a corner of the room and picked up a fan. It began to dance on its hind legs, waving the fan with a furry paw. For several minutes, it danced and sang and performed entertaining tricks. Then it sat down and became an ordinary teakettle again.

The next day, the tinker and a showman met and made a plan. They built a theater on wheels, with a little stage. They painted scenery that showed Mount Fuji, flying cranes, and golden tortoises. They made tickets that said The Lucky Teakettle Performance—Admit One. Then they went on the road with their traveling show.

News of the badger-teakettle’s wonderful show spread far and wide. People flocked to attend the show. The badger-teakettle performed for many years, and the tinker grew very rich. At last, he retired from show business. To show his gratitude for all he had received, the tinker returned the badger-teakettle to the temple of Morinji as a sacred relic. After the tinker’s death, it turned into an ordinary teakettle and never moved again.
Comprehension Check

1. What theme about accepting surprises is supported by the different ways that the priest and the tinker respond to the badger-teakettle?

2. How is the tinker different from the priest?

3. Describe an inference you can draw about how the badger-teakettle feels about performing for the tinker.

4. Why does the narrator compare the badger-teakettle to a naughty child in paragraph 1?
   A. to emphasize that the badger-teakettle can speak and learn
   B. to show that the badger-teakettle has many hidden skills, such as singing and dancing
   C. to present the badger-teakettle as playful and mischievous
   D. to persuade the tinker to take the badger-teakettle home with him

5. Which of the following BEST describes the narrator’s point of view?
   A. The narrator thinks that the events in the story are frightening and likely to scare readers.
   B. The narrator believes that the events in the story will persuade readers to be kind to animals.
   C. The narrator explains why the priest deserved to be punished for his actions.
   D. The narrator describes how positive results can come from good actions.
Independent Practice
Lesson 3: Reading Fiction

Read the passage. Then answer the questions that follow.

The Lucky Teakettle

1. Long ago, at the temple of Morinji in Japan, there was an ancient teakettle that was the color of burnt leaves. One day, when the priest of the temple was about to boil water in it, the impish kettle suddenly sprouted the head and tail of a badger. Terrified by the sudden change, the priest cried out and dropped the kettle to the ground. Instantly, four hairy badger legs sprouted from the bottom of the kettle, which began scampering about the room like a naughty child. The priest and his students chased the half kettle–half badger around and around. When they finally captured the mischievous creature, the priest forced it into a box and sealed the lid tightly.

2. The next morning, a tinker came to the temple looking for work. The priest invited him in and asked him to repair a broken screen in the garden. But the priest was actually hoping for a way to get rid of the troublesome teakettle. By this time, it had resumed its original form and did not seem unusual. The priest, however, was worried that the teakettle might repeat its bizarre antics, so he offered it to the tinker for a low price. The tinker, who loved to get a good bargain, happily agreed. He thought he might fix up the teakettle and resell it, or perhaps use it himself. As he carried the teakettle home, he noticed it felt oddly heavy.

3. That evening, as usual, the tinker ate his evening meal. Then he went to bed, his head filled with plans for the future. He was thinking about ways he might make money with his new teakettle as he drifted off to sleep. At midnight, a strange sound awoke him. It came from the kitchen and sounded like the lid of a pot moving up and down. He lit a lamp and went in to investigate. There, trotting about the kitchen, was a teakettle with the head, legs, and tail of a badger. The tinker didn’t panic or grow upset. He simply whispered, “How strange.”
The badger-teakettle walked over to him and spoke reassuringly. “Don’t worry,” it said. “I am very kind-hearted and wish you well. But please, don’t hang me over a fire or shut me in a box.”

The tinker felt that this request was quite reasonable. He himself wouldn’t like to be hung over a fire or shut in a box. So he gladly agreed to the badger-teakettle’s request, adding, “What else can I do for you?”

“You might feed me a little rice occasionally,” answered the badger-teakettle. “In return, I will help you. I am a very lucky and accomplished teakettle. Allow me to demonstrate.” With those words, the badger-teakettle picked up a fan that was stored in the corner of the room. The badger-teakettle began to dance on its hind legs, waving the fan elegantly with a furry paw. For several minutes, it danced, sang, and performed entertaining tricks. Then it sat down and became an ordinary teakettle again.

The next day, the tinker made arrangements with a showman. They built a moveable theater on wheels, with a little stage. They painted scenery that showed Mount Fuji in the background, as well as flying cranes and golden tortoises. They printed tickets that said The Lucky Teakettle Performance—Admit One. Then they went on the road with their traveling show.

News of the wonderful badger-teakettle’s amazing performances spread far and wide. People flocked to attend them. The badger-teakettle performed for many years, and the tinker grew rich beyond his wildest dreams. When he finally retired from show business, he wanted to show his gratitude for all he had received. So he returned the badger-teakettle to the temple of Morinji as a sacred relic. After the tinker’s death, it turned back into an ordinary teakettle and never moved or danced again.
Comprehension Check

1. What theme about accepting surprises is supported by the different ways that the priest and the tinker respond to the badger-teakettle?

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2. How is the tinker different from the priest?

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3. Describe an inference you can draw about how the badger-teakettle feels about performing for the tinker.

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4. Why does the narrator compare the badger-teakettle to a naughty child in paragraph 1?
   A. to emphasize that the badger-teakettle can speak and learn
   B. to show that the badger-teakettle has many hidden skills, such as singing and dancing
   C. to present the badger-teakettle as playful and mischievous
   D. to persuade the tinker to take the badger-teakettle home with him

5. Which of the following BEST describes the narrator’s point of view?
   A. The narrator thinks that the events in the story are frightening and likely to scare readers.
   B. The narrator believes that the events in the story will persuade readers to be kind to animals.
   C. The narrator explains why the priest deserved to be punished for his actions.
   D. The narrator describes how positive results can come from good actions.
Read the passage. Then answer the questions that follow.

**The Lucky Teakettle**

1. Long ago, in the Japanese temple of Morinji, there was an ancient teakettle that was the color of burnt leaves. One autumn day, when the priest of the temple was about to put the teakettle on the hearth to boil, the impish kettle suddenly sprouted the head and tail of a badger. Terrified by the sudden transformation, the priest cried out and dropped the kettle to the ground. Instantly, four hairy badger legs sprouted from the bottom of the kettle, and it began scampering about the room like a naughty child. The priest and his students chased the half kettle–half badger around and around. When at last they captured the mischievous creature, the priest forced it into a box and sealed the lid tightly.

2. The next morning, a tinker came to the temple looking for work. The priest invited him in and asked him to repair a broken screen in the garden, but the priest was actually hoping for a way to get rid of the troublesome teakettle. By this time, it had resumed its original form and did not seem unusual. The priest, however, was worried that the teakettle might repeat its bizarre antics, so he offered it to the tinker for a low price. The tinker, who loved to get a good bargain, happily agreed. He thought he might fix up the teakettle and resell it, or perhaps use it himself. As he carried the teakettle home, he thought it felt unusually heavy.

3. That evening, as usual, the tinker ate his evening meal and went to bed, his head filled with plans for the future. He was imagining ways he might make money with his new teakettle as he drifted off to sleep. At midnight, a strange sound awoke him. It came from the kitchen and sounded like the lid of a pot moving up and down. He lit a lamp and went in to investigate. There, trotting about the kitchen, was a teakettle with the head, legs, and tail of a badger. The tinker didn’t panic or grow upset; he simply murmured, “That’s strange.”
4 The badger-teakettle approached the tinker and spoke to him reassuringly. “Don’t worry,” it said. “I am very amiable and wish you well. Please, just don’t suspend me over a fire or shut me in a box.”

5 The tinker felt that this request was quite reasonable, for he also would not like to be suspended over a fire or shut in a box. He agreed to the badger-teakettle’s request, adding, “What else can I do for you?”

6 “You might feed me a little rice occasionally,” answered the badger-teakettle. “In return, I will help you. I am a very fortunate and talented teakettle; allow me to demonstrate.” With those words, the badger-teakettle picked up a fan that was stored in the corner of the room. The badger-teakettle began to dance on its hind legs, waving the fan gracefully with a furry paw. For several minutes, it danced, sang, and performed entertaining tricks. Then it sat down and transformed to an ordinary teakettle again.

7 The next day, the tinker made arrangements with a showman. They built a portable theater on wheels, with a little stage. They painted scenery that showed Mount Fuji in the background, as well as flying cranes and golden tortoises. They printed tickets that said The Lucky Teakettle Performance—Admit One. Then they went on the road with their traveling show.

8 News of the remarkable badger-teakettle’s surprising performances spread far and wide, and people flocked to attend them. The badger-teakettle performed for many years, and the tinker grew wealthy beyond his wildest expectations. When, at last, he retired from show business, he showed his gratitude for his good fortune by returning the badger-teakettle to the temple of Morinji as a sacred relic. After the tinker’s death, it regressed into an ordinary teakettle and never moved or danced again.
Comprehension Check

1. What theme about accepting surprises is supported by the different ways that the priest and the tinker respond to the badger-teakettle?

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2. How is the tinker different from the priest?

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3. Describe an inference you can draw about how the badger-teakettle feels about performing for the tinker.

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4. Why does the narrator compare the badger-teakettle to a naughty child in paragraph 1?

A. to emphasize that the badger-teakettle can speak and learn
B. to show that the badger-teakettle has many hidden skills, such as singing and dancing
C. to present the badger-teakettle as playful and mischievous
D. to persuade the tinker to take the badger-teakettle home with him

5. Which of the following BEST describes the narrator’s point of view?

A. The narrator thinks that the events in the story are frightening and likely to scare readers.
B. The narrator believes that the events in the story will persuade readers to be kind to animals.
C. The narrator explains why the priest deserved to be punished for his actions.
D. The narrator describes how positive results can come from good actions.
Independent Practice
Lesson 4: Reading Historical Texts

Read the passage. Then answer the questions that follow.

The Impeachment Process

1 A U.S. president’s term of office is four years. But what happens if the president commits a crime during those four years? The U.S. Constitution describes how to handle this situation. It lists the reasons for removing federal officials from office. This process is known as impeachment. The Constitution states that a president can be removed from office for “Treason, Bribery, or other high Crimes and Misdemeanors.” Treason and bribery are fairly clear. Treason is an attempt to overthrow the government. Bribery is the act of giving or taking a bribe. However, “other high Crimes and Misdemeanors” are not defined in the Constitution. Still, it is clear about what a president can and cannot do. There are three categories of prohibited activities. The first category includes actions that go beyond the powers of a president. The second category includes behaving in ways that conflict with the proper functions of a president. The third category includes using the position of president for an improper purpose, including personal gain.

2 The first step in the impeachment process is an accusation by at least one member of the House of Representatives. When a president is accused, the issue goes to the House Judiciary Committee. This committee is made up of members of the House. The committee investigates the accusation. It may hold hearings. The committee can then decide to create a list of offenses, called articles of impeachment. A majority vote is needed to send any or all articles of impeachment to the entire House of Representatives.

3 If the Judiciary Committee sends any articles of impeachment to the House, then the president is impeached. It is important to understand that impeachment is not the same as guilt. Being impeached does not mean the president has been found guilty. Impeachment means that the president has been accused of misconduct by the Judiciary Committee.

4 The full House of Representatives then debates and votes. A majority must vote to continue the impeachment process. If a majority does not vote to continue the impeachment, the impeachment process ends. But what if a majority does vote to impeach the president? Then the case is tried like a court case. The chief justice of the Supreme Court acts as the judge. Members of the House act as the prosecution. The Senate acts as the jury. If two-thirds of the senators vote for conviction, then the president is removed from office. A president who is found guilty in an impeachment trial can never hold a government position again.
Two U.S. presidents, Andrew Johnson and Bill Clinton, have been impeached. President Johnson was impeached in 1868 by his political opponents in the House. They felt that he had unfairly fired a cabinet officer. Thirty-five senators found him guilty. The vote was one vote short of the two-thirds necessary to convict him. As a result, Johnson remained in office. In 1998, Bill Clinton was impeached by the House. Once again, the Senate failed to reach the two-thirds majority needed for conviction.

Why is a president’s impeachment trial held by the Senate? Don’t most trials take place in a court of law? The reason is that our system is based on British law. The United Kingdom has similar rules for impeaching government officials. The impeachment process helps make sure that the results are not prejudiced. Trial by the Senate also helps to protect against unfair decisions. Impeachment is often a political accusation. There is a danger that a traditional jury or the Supreme Court could be affected by political loyalties. In 1788, Alexander Hamilton wrote that the impeachment process helps make sure that the results of impeachment trials are “real demonstrations of innocence or guilt.” In other words, insisting that a majority of the House must vote for impeachment and two-thirds of the Senate must vote for conviction is another part of our government’s system of checks and balances. These rules help guarantee that an impeachment vote and trial are as fair as possible.
The president is charged with misconduct while in office.

The House of Representatives refers the matter to the House Judiciary Committee.

The House Judiciary Committee reviews the matter and may hold hearings. Then it votes. If a majority of the committee agrees, it sends the articles of impeachment to full House of Representatives.

The House of Representatives votes separately on each of the articles of impeachment. A majority vote is required to continue the impeachment.

If any articles of impeachment are approved by the House, there is an impeachment trial. The Senate is the jury. The chief justice presides, and the members of the House prosecute.

The trial ends with a vote. Approval of two-thirds of the Senate members present is required for conviction.

The president is removed from office if convicted.
Comprehension Check

1. What is impeachment?

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2. When are articles of impeachment created?

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3. Why doesn’t the flowchart mention Presidents Andrew Johnson and Bill Clinton?

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4. Which of the following summaries BEST describes the passage?
   A. The impeachment process was modeled on a similar system that was first established in British law.
   B. Treason, bribery, and other high crimes or misdemeanors are the primary reasons for an impeachment trial.
   C. A president accused of committing a crime can be impeached according to a process outlined in the Constitution.
   D. The impeachment process is different from a civil or criminal trial because the laws a president must obey are different from the laws other U.S. citizens must obey.

5. What structure does MOST of the passage follow?
   A. Steps in a process are described in the order in which they occur.
   B. Elements of an impeachment are explained in order of importance.
   C. Historical information about past impeachments is presented in reverse chronological order.
   D. The writer compares and contrasts an impeachment trial with a civil trial.
The Impeachment Process

1 A U.S. president’s term of office is four years. But what happens if the president commits a crime during those four years? The U.S. Constitution deals specifically with the grounds for removing federal officials from office. This process is known as impeachment. The Constitution states that a president can be removed from office for “Treason, Bribery, or other high Crimes and Misdemeanors.” Treason and bribery are fairly clear. Treason is an attempt to overthrow the government. Bribery is the act of giving or taking a bribe. However, “other high Crimes and Misdemeanors” is open to interpretation. Still, the Constitution is clear about what a president can and cannot do. Ilona Nickols, a congressional scholar, identifies three categories of crimes that might fall under this description. Nickols’s first category includes crimes that involve exceeding the powers of the presidential office. Going beyond those powers could be an impeachable offense. Secondly, Nickols describes crimes that involve how the president acts. Behaving in a manner that is incompatible with the proper functions and purposes of the office could be an impeachable crime. Finally, Nickols points out that a president could be impeached for using the presidential office for an improper purpose, including personal gain.

2 The first step in the impeachment process is an accusation by at least one member of the House of Representatives. When a president is accused, the House sends the accusation to the House Judiciary Committee. This committee is made up of members of the House. The committee collects information about the accusations and may hold hearings. Next, the committee may create a list of offenses, called articles of impeachment. The committee votes on the articles of impeachment. If a majority approves any articles of impeachment, they are sent to the entire House of Representatives.

3 If the Judiciary Committee sends any articles of impeachment to the House for a vote, then the president is impeached. It is important to understand that impeachment does not mean the president has been found guilty. Impeachment means that the Judiciary Committee has accused the president of misconduct.

4 Next, the full House of Representatives debates and votes. If a majority does not vote to continue the investigation, the impeachment process ends. If a majority does vote to impeach the president, then the case is tried like a court case. The chief justice of the Supreme Court acts as the judge. Members of the House act as the prosecution, and the Senate acts as the jury. If two-thirds of the senators vote in favor of conviction, then the president is removed from office. Otherwise, the president remains in office. A president who is found guilty in an impeachment trial can never hold a government position again.
Two U.S. presidents, Andrew Johnson and Bill Clinton, have been impeached. President Johnson was impeached in 1868 by his House political opponents for firing a cabinet officer. Thirty-five senators found him guilty. The vote was one vote shy of the two-thirds necessary to convict him. As a result, Johnson remained in office. In 1998, Bill Clinton was impeached by the House. Once again, the Senate failed to reach the two-thirds majority needed for conviction.

Andrew Johnson  Bill Clinton

Why is a president’s impeachment trial held by the Senate, instead of in a court of law? The model for this process is found in British law. The United Kingdom has similar rules for impeaching government officials. The impeachment process helps make sure that the results are not prejudiced. Trial by the Senate also helps to protect against unfair decisions. Impeachment is often a highly charged, political accusation. There is a danger that a traditional jury or the Supreme Court could be swayed by political loyalties. In 1788, Alexander Hamilton wrote that the impeachment process helps make sure that the results of impeachment trials will be “real demonstrations of innocence or guilt.” In other words, insisting that a majority of the House vote for impeachment and two-thirds of the Senate vote for conviction is another part of our government’s system of checks and balances. These rules help guarantee that an impeachment vote and trial are as fair as possible.
The president is charged with misconduct while in office.

The House of Representatives refers the matter to the House Judiciary Committee.

The House Judiciary Committee reviews the matter and may hold hearings. Then it votes. If a majority of the committee agrees, it sends the articles of impeachment to full House of Representatives.

The House of Representatives votes separately on each of the articles of impeachment. A majority vote is required to continue the impeachment.

If any articles of impeachment are approved by the House, there is an impeachment trial. The Senate is the jury. The chief justice presides, and the members of the House prosecute.

The trial ends with a vote. Approval of two-thirds of the Senate members present is required for conviction.

The president is removed from office if convicted.
Comprehension Check

1. What is impeachment?

________________________________________________________________________

2. When are articles of impeachment created?

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3. Why doesn’t the flowchart mention Presidents Andrew Johnson and Bill Clinton?

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4. Which of the following summaries BEST describes the passage?
   A. The impeachment process was modeled on a similar system that was first established in British law.
   B. Treason, bribery, and other high crimes or misdemeanors are the primary reasons for an impeachment trial.
   C. A president accused of committing a crime can be impeached according to a process outlined in the Constitution.
   D. The impeachment process is different from a civil or criminal trial because the laws a president must obey are different from the laws other U.S. citizens must obey.

5. What structure does MOST of the passage follow?
   A. Steps in a process are described in the order in which they occur.
   B. Elements of an impeachment are explained in order of importance.
   C. Historical information about past impeachments is presented in reverse chronological order.
   D. The writer compares and contrasts an impeachment trial with a civil trial.
The Impeachment Process

1 A U.S. president’s term of office is four years. But what happens if the president commits a crime during those four years? The U.S. Constitution deals specifically with the grounds for removing federal officials from office. This process is known as impeachment. The Constitution states that “the President, Vice President and all civil Officers of the United States, shall be removed from Office on Impeachment for, and Conviction of, Treason, Bribery, or other high Crimes and Misdemeanors.” Treason and bribery are fairly clear. Treason is an attempt to overthrow the government, and bribery is the act of giving or taking a bribe. However, “other high Crimes and Misdemeanors” is open to interpretation. Still, the Constitution is clear about what a president can and cannot do. Ilona Nickols, a congressional scholar, identifies three broad categories of activities that are considered “other high Crimes and Misdemeanors.” Nickols’s first category includes crimes that involve exceeding the powers of the presidential office, as described in the Constitution. Her second category includes behaving in a manner that is incompatible with the proper function and purpose of the office. Finally, her third category specifies that a president could be impeached for using the presidential office for an improper purpose, including personal gain.

2 The first step in the impeachment process occurs when an accusation of misconduct is made by one or more members of the House of Representatives. When a president is accused, the House passes the matter to its House Judiciary Committee. This committee is made up of members of the House. The committee collects information and may hold hearings to find out more information about the accusation. The committee can then decide to create a list of offenses, called articles of impeachment. A majority vote of the House Judiciary Committee members is required to approve any articles of impeachment and send them to the entire House of Representatives.

3 If the House Judiciary Committee does send any articles of impeachment to the House for a vote, then the president is impeached. It is important to recognize that impeachment does not mean that the president has been found guilty by the House Judiciary Committee. Impeachment means that the president has been officially accused of misconduct by the House Judiciary Committee.
Next, the full House of Representatives debates the article(s) of impeachment and votes. If a majority does not vote to continue the investigation, the impeachment process ends. If a majority does vote to impeach the president, then the case is tried like a court case. The chief justice of the Supreme Court acts as the judge, members of the House act as the prosecution, and the entire Senate acts as the jury. If two-thirds of the senators vote in favor of conviction, then the president is removed from office. Otherwise, the president remains in office. Anyone who is found guilty in an impeachment trial can never hold a government position again.

Two U.S. presidents, Andrew Johnson and Bill Clinton, have been impeached. President Johnson was impeached by his political opponents in the House of Representatives in 1868 for firing a cabinet officer. Thirty-five senators found him guilty—one vote shy of the two-thirds necessary to convict him. As a result, Johnson remained in office. In 1998, Bill Clinton was impeached by the House, but once again, the Senate failed to reach a two-thirds majority in order to convict him.

You might wonder why presidential impeachment trials are held by the Senate, instead of in a court of law. The basis for this system is British law, which has similar rules about impeaching government officials. Trial by the Senate also helps to protect against unfair decisions. Impeachment is often a highly charged, political accusation. There is a danger that a traditional jury or the Supreme Court could be swayed by political allegiances. Alexander Hamilton wrote in 1788 that the impeachment process helps ensure that the results of impeachment trials will be “real demonstrations of innocence or guilt” instead of being based on “the comparative strength of parties.” In other words, insisting that a majority of the House vote for impeachment and two-thirds of the Senate vote for conviction is another part of our system’s checks and balances. These rules help guarantee that an impeachment vote and trial are as fair as possible.
The president is charged with misconduct while in office.

The House of Representatives refers the matter to the House Judiciary Committee.

The House Judiciary Committee reviews the matter and may hold hearings. Then it votes. If a majority of the committee agrees, it sends the articles of impeachment to full House of Representatives.

The House of Representatives votes separately on each of the articles of impeachment. A majority vote is required to continue the impeachment.

If any articles of impeachment are approved by the House, there is an impeachment trial. The Senate is the jury. The chief justice presides, and the members of the House prosecute.

The trial ends with a vote. Approval of two-thirds of the Senate members present is required for conviction.

The president is removed from office if convicted.
Comprehension Check

1. What is impeachment?

2. When are articles of impeachment created?

3. Why doesn’t the flowchart mention Presidents Andrew Johnson and Bill Clinton?

4. Which of the following summaries BEST describes the passage?
   A. The impeachment process was modeled on a similar system that was first established in British law.
   B. Treason, bribery, and other high crimes or misdemeanors are the primary reasons for an impeachment trial.
   C. A president accused of committing a crime can be impeached according to a process outlined in the Constitution.
   D. The impeachment process is different from a civil or criminal trial because the laws a president must obey are different from the laws other U.S. citizens must obey.

5. What structure does most of the passage follow?
   A. Steps in a process are described in the order in which they occur.
   B. Elements of an impeachment are explained in order of importance.
   C. Historical information about past impeachments is presented in reverse chronological order.
   D. The writer compares and contrasts an impeachment trial with a civil trial.
Independent Practice
Lesson 6: Reading Drama

Read the passage. Then answer the questions that follow.

Things That Go Bump in the Day

CHARACTERS

Monica, 13 years old
Luis, 14 years old, Monica’s brother
Ms. Galindo, Luis’s and Monica’s mother

Scene 1

SETTING: The front steps of the Galindos’ new home.

(Ms. Galindo enters carrying a heavy box. She opens the front door with her elbow. Then she pushes her way in without putting the box down.)

Ms. Galindo: (calling to Monica and Luis) Come on, you two. Just a few more boxes to go.

(Monica enters with a box. She carries it to the top of the outside steps. She looks nervously up at the house and quickly drops her box. Then she rushes down the steps, almost knocking over Luis, who is carrying another box.)

Luis: (to Monica) Watch it! (In order to get inside, he walks around the box that Monica dropped.) Who left this here? (He kicks the box to the side and goes in.)

(Monica returns with a second box. She runs up the steps and drops the new box on top of the one she left there before. She hurries offstage. She returns quickly with a third box. She stacks it on top of the others and runs off. Ms. Galindo and Luis enter from inside the house.)

Luis: (seeing the stack of three boxes, sarcastically) Great. Now they’re multiplying.

(Monica hurries in with a fourth box. She doesn’t notice that Luis and Ms. Galindo are watching her.)

Ms. Galindo: Monica?

(Monica jumps, scared. She drops the box she’s carrying. Books spill down on the steps.)

Monica: (to Ms. Galindo) Oh, it’s you.

Luis: (to Monica, sarcastically) Were you expecting the queen?

Ms. Galindo: (ignoring Luis, speaking to Monica) Honey, why are you leaving these outside?
**Monica:** (searching for an answer while she picks up books from the steps, to MS. GALINDO) Oh, well ... these stairs are good exercise for me since I’m in training ... for that race next month.

15 **Luis:** (to MONICA) What race? You never said anything about a race.

**Monica:** (to LUIS) I don’t tell you everything. Besides, Mom has that bad knee. I just wanted to help her out. She shouldn’t have to go up and down all these steps.

**Ms. Galindo:** (laughing, to MONICA) That’s very thoughtful of you. But you don’t need to worry about your old mother quite so much. My knee has been fine for years.

**Monica:** Um, OK. (MONICA finishes putting the books in the box and places it on the stack.) I’ll just go get another box. (She hurries off.)

**Luis:** (to MS. GALINDO) I don’t think it’s your knee she’s worried about.

20 **Ms. Galindo:** (to LUIS) What do you mean?

**Luis:** (to MS. GALINDO) She looks like a mouse that walked into a cat show by mistake.

(MONICA returns with a fifth box. She tries to stack it on top of the others. But the stack is getting too tall for her to reach the top.)

**Luis:** (to MONICA) You’re afraid to come inside, aren’t you? You’re a frightened mouse!

**Ms. Galindo:** (to LUIS) That’s enough, Luis. Go inside and start unpacking. (LUIS protests, but MS. GALINDO shushes him and speaks to MONICA.) Don’t pay attention to your brother. He’s just excited about the move. I know that moving to this house is a big change. Come inside whenever you’re ready. (MS. GALINDO grabs LUIS by the elbow and pulls him inside.)

25 **Monica:** (sitting sadly on the steps; sarcastically) Yeah, I’m excited, too. Really. Who wouldn’t be excited about living in a haunted house?

**Scene 2**

**SETTING:** An hour later. Boxes are stacked everywhere in the living room.

(MS. GALINDO and LUIS talk while they unpack.)

**Luis:** (to MS. GALINDO) Well, she’s going to have to come inside sometime, right? Or is she going to live out there on the steps? (MONICA enters. LUIS doesn’t see her. He speaks sarcastically.) I can see it now. My strange sister in a sleeping bag on the steps ... now that she has a perfectly good bedroom of her own.

**Monica:** (crying; to LUIS) It’s not perfectly good if it’s haunted!
30  **Luis:** *(to MONICA)* What are you talking about?

**Monica:** *(to LUIS)* This place is haunted.

**Ms. Galindo:** *(to MONICA)* What makes you think that?

**Monica:** *(to MS. GALINDO)* I heard noises the few nights we stayed here. I heard ghosts walking around. I bet something awful happened to the last family who lived here. That’s why we got such a good deal on the house.

**Luis:** *(to MONICA)* You’re imagining things. I haven’t heard anything weird.

35  **Ms. Galindo:** *(to MONICA)* For a change, I agree with your brother. Besides, we got a good deal because I happen to be an excellent businesswoman.

**Luis:** *(teasingly, in a spooky whisper, to MS. GALINDO)* No, maybe she’s right. Maybe something really bad happened here—something horrible and creepy. There are ghosts everywhere. One night, when we’re sleeping ...

*(A loud clanging sound echoes through the house.)*

**Luis:** *(afraid)* What was that?

**Monica:** *(to LUIS)* You see! They heard you making fun of them. Now you made them angry!

40  **Ms. Galindo:** I think I can solve this mystery. Follow me.

*(LUIS and MONICA look at each other, afraid. Finally, they follow MS. GALINDO.)*

**Scene 3**

*SETTING:* The basement of the Galindo house.

*(MS. GALINDO walks down the basement stairs. She carries a flashlight. LUIS follows behind her. MONICA stands at the top of the stairs. She holds a heavy book.)*

**Monica:** Haven’t you ever seen a horror movie? This is the worst thing we could do. When you hear a ghost, you should run the other way.

45  **Luis:** *(nervously, to MS. GALINDO)* She might have a point. It’s creepy down here. Why don’t the lights work?

**Ms. Galindo:** Lights go out all the time.

**Monica:** They do when ghosts break them … right before they attack!

*(The clanging sound is even louder this time. LUIS and MONICA scream.)*

**Luis:** *(starts running up the stairs)* I’m out of here!
Monica: (running down the stairs, holding the book above her head; LUIS turns around and follows MONICA down the stairs.) Don’t mess with my mom, you rotten ghost!

(MS. GALINDO shines her flashlight on the hot-water heater. It makes another loud clanging noise.)

Ms. Galindo: There’s the ghost! It’s nothing but an old hot-water heater. We just aren’t used to hearing that noise. In our old apartment building, the hot-water heater was in the basement. Now the basement is part of our house.

Monica: (laughing as she comes closer to the hot-water heater, to MS. GALINDO) That’s what’s been making those sounds?

Ms. Galindo: That’s all it is. I’ll call your Uncle Pacho. I’m sure he can fix it so it makes a little less racket.

Luis: (sarcastically) That was some ghost story.

Ms. Galindo: (to LUIS) Well, at least Monica was ready to fight. She was all set to save her poor old mother from the rotten ghost. (LUIS looks guilty. MS. GALINDO hugs MONICA and speaks to her.) Thanks for coming to my rescue.

Monica: (relieved, to MS. GALINDO) Sure, Mom. I’ll take care of you any time the plumbing is out to get you!
Comprehension Check

1. What are the most important pieces of information that the audience learns in Scene 1?

2. Describe the relationship between Luis and Monica.

3. What inference can you draw from the fact that Ms. Galindo does not become as frightened as Monica and Luis?

4. Why does Luis compare Monica to a mouse?
   A. She is very small.
   B. She is frightened.
   C. She is curious.
   D. She is weak.

5. What theme is supported by this passage?
   A. The best way to resolve family tensions is to move to another home.
   B. All fears are the result of misinterpreting information.
   C. Unfamiliar situations can cause people to jump to unfounded conclusions.
   D. Moving to a new home is always more stressful than people expect it to be.
Independent Practice
Lesson 6: Reading Drama

Read the passage. Then answer the questions that follow.

Things That Go Bump in the Day

CHARACTERS

Monica, 13 years old
Luis, 14 years old, Monica’s brother
Ms. Galindo, Luis’s and Monica’s mother

Scene 1

SETTING: The front steps of the Galindos’ new home.

(MS. GALINDO enters carrying a heavy box. She opens the front door with her elbow and pushes her way in without putting the box down.)

Ms. Galindo: (calling to MONICA and LUIS) Come on, you two. Let’s finish unloading these boxes.

(MONICA enters with a box and carries it to the top of the outside steps. She looks nervously up at the house and quickly drops her box. She rushes down the steps, almost knocking over LUIS, who is entering with another box.)

Luis: (to MONICA) Hey, watch it! (In order to get inside, he walks around the box that MONICA dropped.) Who left this here for someone to trip over? (He kicks the box to the side and goes in.)

(MONICA returns with a second box. She runs up the steps, drops the new box on top of the one she left there before, and hurries offstage. She returns quickly with a third box. She stacks it on top of the others and runs off. MS. GALINDO and LUIS enter from inside the house.)

Luis: (seeing the stack of three boxes, sarcastically) Great. Now they’re multiplying.

(MONICA hurries in with a fourth box. She doesn’t notice that LUIS and MS. GALINDO are watching her.)

Ms. Galindo: Monica?

(MONICA jumps, startled. She drops the box she’s carrying. Books spill down on the steps.)

Monica: (to MS. GALINDO) Oh, it’s you.

Luis: (to MONICA, sarcastically) Who else would it be, the queen?
Ms. Galindo: (ignoring Luis, speaking to Monica) Honey, why are you leaving these outside? It would be easier for you to bring them inside.

Monica: (searching for an answer while she picks up books from the steps, to Ms. Galindo) Oh, well ... I just ... these stairs are good exercise for me since I'm in training ... for that race next month.

Luis: (to Monica) What race? You never said anything about a race.

Monica: (to Luis) I don't always tell you everything. Besides, Mom has that bad knee. I just wanted to help her out so she wouldn't have to go up and down all these steps.

Ms. Galindo: (laughing, to Monica) That's very thoughtful of you. But you needn't worry about your ancient mother quite so much. My knee has been fine for years.

Monica: Um, OK. (Monica finishes repacking the box of books and places it on the stack.) I'll just go get another box. (She hurries offstage to get another box.)

Luis: (to Ms. Galindo) I don't think it's your knee she's worried about.

Ms. Galindo: (to Luis) What do you mean?

Luis: (to Ms. Galindo) She looks like a mouse that has walked into a cat show by mistake.

(Monica enters with a fifth box and tries to stack it on top of the others. But the stack is getting too tall for her to reach the top.)

Luis: (to Monica) You're afraid to come inside, aren't you? You're a big frightened mouse!

Ms. Galindo: (to Luis) That's enough, Luis. Go inside and start unpacking. (Luis protests, but Ms. Galindo shushes him and speaks to Monica.) Pay no attention to your brother. He's just overexcited about the move. I know that moving to this house is a major change. Come on inside whenever you're ready. (Ms. Galindo grabs Luis by the elbow and pulls him inside.)

Monica: (sitting glumly on the steps, sarcastically) Yeah, I'm excited, too. Really. Who wouldn't be excited about living in a haunted house?

Scene 2

Setting: An hour later. Boxes are stacked everywhere in the living room.

(Ms. Galindo and Luis are talking while they are unpacking.)

Luis: (to Ms. Galindo) Well, she's going to have to come inside some time or other. I mean, what's she going to do—live out on the steps? (Monica enters, but Luis doesn't see her and speaks sarcastically.) I can see it now—my strange sister in a sleeping bag on the steps—now that she has a perfectly good bedroom of her own.

Monica: (crying, to Luis) It's not perfectly good if it's haunted, is it?
Luis: (to MONICA) What are you talking about?

Monica: (to LUIS) It’s not my fault that this place is haunted.

Ms. Galindo: (to MONICA) What makes you think that?

Monica: (to MS. GALINDO) I heard noises the few nights we stayed here. No matter where I went, I heard ghosts walking around. I bet that something terrible happened to the last family who lived here. That’s why we got such a good deal on the place.

Luis: (to MONICA) You’re imagining things, Sis. I haven’t heard anything.

Ms. Galindo: (to MONICA) For a change, I’m with your brother. Besides, we got a good deal because I happen to be an excellent businesswoman.

Luis: (teasingly, in a spooky whisper, to MS. GALINDO) No, maybe she’s right. Maybe something really horrible happened here—something horrible and creepy. There are ghosts everywhere. One night, when we least expect it ...

(A loud clanging sound echoes through the house.)

Luis: (afraid) What was that?

Monica: (to LUIS) You see! They heard you making fun of them, and now you made them angry!

Ms. Galindo: I think I can solve this mystery. Follow me.

(LUIS and MONICA look at each other nervously. Finally, they follow MS. GALINDO offstage.)

Scene 3

SETTING: The basement of the Galindo house.

(MS. GALINDO walks down the basement stairs, carrying a flashlight. LUIS follows behind her. MONICA stands at the top of the stairs. She carries a heavy book.)

Monica: Haven’t either of you ever seen a horror movie? This is exactly the worst thing we could possibly be doing. “Oh, there’s a ghost thumping around in the basement—let’s go check it out!” Those are the people who don’t make it into the second half hour.

Luis: (nervously, to MS. GALINDO) She might have a point. It’s creepy down here. Why don’t the lights work?

Ms. Galindo: (to LUIS) Lightbulbs go out all the time.

Monica: They do when ghosts crack them open—right before they attack!

(The same clanging sound is heard. It is even louder this time. LUIS and MONICA scream.)

Luis: (starts running up the stairs) I’m out of here!
Monica: (running down the stairs, holding the book above her head; LUIS turns around and follows MONICA down the stairs.) Don’t mess with my mom, you rotten ghost!

(MS. GALINDO shines her flashlight on the hot-water heater. It makes another loud clanging noise.)

Ms. Galindo: There’s the problem! It’s nothing but an old hot-water heater. We just aren’t used to hearing that noise. In our old apartment building, the hot-water heater was in the basement. Now the basement is part of our house.

Monica: (laughing as she approaches the hot-water heater, to MS. GALINDO) You mean this is what’s been making those knocking sounds?

Ms. Galindo: That’s all it is. I’ll call your Uncle Pacho. I’m sure he can adjust it so it makes a little less racket.

Luis: (sarcastically) That was some ghost story.

Ms. Galindo: Well, at least Monica was ready to fight to save her poor old mother from the rotten ghost. (LUIS looks guilty. MS. GALINDO hugs MONICA and speaks to her.) Thanks for coming to my rescue.

MONICA: (relieved, to MS. GALINDO) Sure, Mom. I’ll take care of you whenever some plumbing is out to get you!
Comprehension Check

1. What are the most important pieces of information that the audience learns in Scene 1?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

2. Describe the relationship between Luis and Monica.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

3. What inference can you draw from the fact that Ms. Galindo does not become as frightened as Monica and Luis?

__________________________________________________________________________

4. Why does Luis compare Monica to a mouse?
   A. She is very small.
   B. She is frightened.
   C. She is curious.
   D. She is weak.

5. What theme is supported by this passage?
   A. The best way to resolve family tensions is to move to another home.
   B. All fears are the result of misinterpreting information.
   C. Unfamiliar situations can cause people to jump to unfounded conclusions.
   D. Moving to a new home is always more stressful than people expect it to be.
Read the passage. Then answer the questions that follow.

**Things That Go Bump in the Day**

**CHARACTERS**

*Monica, 13 years old*

*Luis, 14 years old, Monica’s brother*

*Ms. Galindo, Luis’s and Monica’s mother*

**Scene 1**

1 *SETTING: The front steps of the Galindos’ new home.*

( *MS. GALINDO enters from offstage, carrying a heavy box. She manages to open the front door with her elbow and nudges her way in without putting the box down.*)

*Ms. Galindo*: *calling to MONICA and LUIS* Come on, you two, let’s get the last of these boxes unloaded.

( *MONICA enters with a box and carries it to the top of the outside steps. She looks anxiously up at the house and quickly drops her box. She rushes down the steps, almost knocking over LUIS, who is entering with another box.*)

5 *Luis*: *(to MONICA)* Hey, watch it! *(In order to get inside, he has to walk around the box that MONICA dropped. He speaks sarcastically.)* What considerate person left this here for someone to trip over? *(He kicks the box to the side and goes in.*)

( *MONICA returns with a second box, runs up the steps, drops the new box on top of the one she left there before, and hurries offstage. She returns quickly with a third box, stacks it on top of the others, and runs off. MS. GALINDO and LUIS enter from inside the house.*)

*Luis*: *(seeing the stack of three boxes, sarcastically)* Great, now they’re multiplying.

( *MONICA hurries in with a fourth box. She doesn’t notice that LUIS and MS. GALINDO are watching her.*)

*Ms. Galindo*: Monica?

10 *(MONICA jumps, startled, and drops the box she’s carrying, spilling books down on the steps.)*

*Monica*: *(to MS. GALINDO)* Oh, it’s you.

*Luis*: *(to MONICA, sarcastically)* Who else would it be, the queen of Madagascar?
Ms. Galindo: (to Luis) Madagascar doesn’t have a queen. (to Monica) Honey, why are you leaving these outside when it would be easier for you to bring them inside?

Monica: (searching for an answer while she picks up books from the steps, to MS. GALINDO) Oh, well ... I just ... it’s just that I thought I’d save you the bother of going up and down the stairs. And it’s good exercise for me since I’m in training ... for that race next month.

Luis: (to Monica) What race? You haven’t mentioned anything about a race.

Monica: (to Luis) I don’t always tell you everything, you know. Besides, Mom has that bad knee. I just wanted to save her from having to go up and down all these steps.

Ms. Galindo: (chuckling; to Monica) That’s very considerate of you, but you needn’t worry about your ancient mother quite so much. My knee has been fine for years.

Monica: Um, OK. (MONICA finishes repacking the box of books and places it on the stack.) I’ll just go get another box. (She hurries offstage to get another box.)

Luis: (to MS. GALINDO) I don’t think it’s your knee she’s worried about.

Ms. Galindo: (to Luis) What do you mean?

Luis: (to MS. GALINDO) She looks like a mouse that has walked into a cat show by mistake.

(MONICA returns with a fifth box and tries to stack it on top of the others, but the stack is getting too tall for her to reach the top.)

Luis: (to Monica) You’re afraid to come inside, aren’t you? You’re a big frightened little mouse!

Ms. Galindo: (to Luis) That’s enough, Luis. Go inside and start unpacking. (LUIS starts to protest, but MS. GALINDO shushes him and speaks to MONICA.) Pay no mind to your brother; he’s just overexcited about the move. I realize that moving to this house is a major change for all of us. Come on inside whenever you’re ready. (MS. GALINDO grabs LUIS by the elbow and pulls him inside.)

Monica: (sitting glumly on the steps, sarcastically) Yeah, I’m excited about the move, too. Really. Who wouldn’t be excited about living in a haunted house?

**Scene 2**

**SETTING:** An hour later. Boxes are stacked everywhere in the living room.

(MS. GALINDO and LUIS are talking while they are unpacking.)

2
**Luis:** (to **Ms. GALINDO**) Well, she’s going to have to come inside some time or other. I mean, what’s she going to do—live out on the steps? (**MONICA enters, but LUIS doesn’t see her and speaks sarcastically.**) I can see it now—my strange sister in a sleeping bag on the steps when she finally has a perfectly good bedroom of her own.

**Monica:** (**crying, to LUIS**) It’s not perfectly good if it’s haunted, is it?

30  **Luis:** (to **MONICA**) What are you talking about?

**Monica:** (to **LUIS**) It’s not my fault that this place has more ghosts in it than a cemetery.

**Ms. Galindo:** (to **MONICA**) What makes you think it’s haunted?

**Monica:** (to **MS. GALINDO**) I heard noises the few nights we stayed here. I didn’t want to worry you because you were so excited about this place. But it’s true. No matter where I went, I could hear them walking around, stomping on the boards. I bet something ghastly happened to the last family who lived here, and that’s why we got such a good deal on the place.

**Luis:** (to **MONICA**) You’re hallucinating, Sis. I’ve been inside a lot more than you have, and I haven’t heard anything weird.

35  **Ms. Galindo:** (to **MONICA**) For a change, I’m afraid I’m with your brother. Besides, we got a good deal because I happen to be an excellent negotiator.

**Luis:** (teasingly, in a spooky whisper, to **MS. GALINDO**) No, maybe she’s right. Maybe a horrible unresolved crime was committed here. And one night, when we least expect, it...

(A loud clanging sound interrupts him and echoes through the house ominously.)

**Luis:** (afraid) What was that?

**Monica:** (to **LUIS**) You see—they heard you mocking them, and now you made them angry!

40  **Ms. Galindo:** I think I can solve this mystery. Follow me.

(LUIS and MONICA look at each other nervously and then follow MS. GALINDO offstage.)

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**Scene 3**

**SETTING:** The basement of the Galindo house.

(MS. GALINDO walks down the rickety basement stairs with a flashlight, followed by LUIS. MONICA stands at the top of the stairs, carrying a heavy book.)

**Monica:** Haven’t either one of you ever seen a horror movie? This is exactly, positively, absolutely the worst thing we could possibly be doing. “Oh, there’s a ghost thumping around in the basement—let’s go check it out!” Those are the people who don’t make it into the second half hour.
Luis: *(nervously, to MS. GALINDO)* She might have a point. It’s pretty creepy down here. Why don’t the lights work?

Ms. Galindo: *(to LUIS)* Lightbulbs go out all the time.

Monica: They do when ghosts crack them open—right before they attack!

*(The same clanging sound is heard, even louder. LUIS and MONICA scream.)*

Luis: *(starts running up the stairs)* That’s enough for me!

Monica: *(running down the stairs, holding the book above her head; LUIS turns around and follows MONICA down the stairs.)* Don’t you dare mess with my mom, you despicable ghost!

*(MS. GALINDO shines her flashlight on the hot-water heater as it makes another loud clanging noise.)*

Ms. Galindo: There’s your terrifying culprit—an old hot-water heater! We just aren’t used to hearing that noise because in our old apartment building, the hot-water heater was stashed away in the basement. Now the basement is part of our house.

Monica: *(nervously laughing as she approaches the heater, to MS. GALINDO)* That’s what’s causing that knocking noise?

Ms. Galindo: *(to MONICA)* That’s all it is. I’ll call your Uncle Pacho to come see if he can adjust it so it makes a little less racket.

Luis: *(sarcastically)* That was some ghost story that you told us, Monica.

Ms. Galindo: Well, at least Monica was ready to fight to save her poor old mother from the despicable ghost. *(LUIS looks sheepish. MS. GALINDO hugs MONICA and speaks to her.)* Thanks for coming to my rescue.

Monica: *(relieved, to MS. GALINDO)* Sure, Mom. I’ve got your back any time some cranky plumbing is out to get you!
Comprehension Check

1. What are the most important pieces of information that the audience learns in Scene 1?

2. Describe the relationship between Luis and Monica.

3. What inference can you draw from the fact that Ms. Galindo does not become as frightened as Monica and Luis?

4. Why does Luis compare Monica to a mouse?
   A. She is very small.
   B. She is frightened.
   C. She is curious.
   D. She is weak.

5. What theme is supported by this passage?
   A. The best way to resolve family tensions is to move to another home.
   B. All fears are the result of misinterpreting information.
   C. Unfamiliar situations can cause people to jump to unfounded conclusions.
   D. Moving to a new home is always more stressful than people expect it to be.
独立练习
Lesson 7: 阅读科学和技术文本

阅读文章。然后回答随后的问题。

Arctic Survival

1. 大多数人认为北极是一个遥远的地方。它位于地球的顶端，你用手指转动它时，对吗？其实，北极很远。它大片的水域和荒野就在北极附近。然而，你可能比你意识到的要了解得更多。

2. 闭上眼睛。想象一下，你最后一次在动物园里看到的那个大、白的、毛茸茸的生物是什么？对，这就是北极熊。这是其中一种在北极的四十多种大型哺乳动物。

3. 北极熊的体型非常惊人。每只熊的体重可达到9英尺（3米）长和1400磅（650千克）。但是，为什么它是白色的呢？在动物园里，一只北极熊在黑暗的背景下像白垩一样的爬行。在自然环境中，北极熊的皮毛会与雪白的风景融合。白色的皮毛帮助它在这个没有其他颜色的环境中保持温暖和伪装。这种颜色帮助它在冰上或在海中寻找海豹和海象。

Food Webs

4. 像所有生物一样，北极熊和其他北极生物都是食物网的一部分。这是一种关系网，将它们与生存舞蹈联系起来，让捕食者捕食，被猎物捕获。北极熊捕食海豹和海象。但是，海豹和海象吃什么呢？北极熊又吃什么呢？

5. 海豹吃鱼。鱼吃另一个生物，植物，还有更小的生物。海象用它们的长牙来挖掘海底的生物。海象吃非常小的，水下的植物。因纽特人喜欢捕捉鱼，猎取海豹和海象，有时甚至还吃北极熊。

6. 北极动物生活在或适应其环境。所以，生活在苔原。苔原是一个巨大的、没有树木的平原。土地被永久冻结。植物只在短暂的夏季生长。否则，土地是寒冷和空虚的。在这个艰难的生态系统中，动物们必须找到过冬的食物来维持生命。

7. 这就是为什么当雪落下时，驯鹿会向南移动，吃森林草。大多数北极鸟类，比如鸭子，也会迁徙。它们离开苔原，向南在冬季。一种可以留在苔原上的鸟是红翼鸟。这种鸟在冬季有纯白色的身体，长着长而华丽的长羽毛。为了保暖，它会长出长而华丽的长羽毛。
In the seas of the Arctic, marine animals also take their place in the food web. Toothed whales feed on fish, seals, and walruses. They also eat small, shrimplike animals that live throughout the seas. Baleen whales are well adapted to feed on small sea animals. They just open their huge mouths as they swim forward. Their baleen strain the water, sorting out small animals they can eat. Both toothed whales and baleen whales are food sources for the Inuit people. Even in the ocean environment, people are the top carnivores.

Blending In

Not all animals leave the Arctic in the winter. Arctic foxes, Arctic hares, ermines, and snowy owls stay there all year. In winter, most of these animals change their colors from browns and tans to shades of white. Just as the polar bear’s coat camouflages it, these animals’ “winter whites” help them blend in. When the snow melts briefly after the winter’s end, these animals change back to their “summer wardrobes.” Their new earth-tone coats are a better match for their surroundings.

As is true for polar bears, white coats help many other Arctic animals stay unseen as they sneak up on their prey. Their white coats also help them stay away from predators that have an eye out for them. The snowy owl swoops down on hares, mice, and lemmings. Weasels and ermines chase lemmings into their burrows and eat them. Lemmings, in turn, feed on tundra grasses and roots. Arctic foxes eat lemmings and any other small animals or birds they can catch. When tundra food is scarce, foxes head for the sea’s edge. There, they search for pieces of seal and walrus meat that polar bears have left behind.

Usually, there is not enough food to go around in the Arctic winter. Some Arctic animals starve to death. Those that survive eat the bodies of the animals that die. And so it goes. Animals in this complex web must always search for their next meal.

The next time you’re in a grocery store, a restaurant, or even your own kitchen, take a moment to be thankful for what you have. Your dinner options are the same as readily available “prey.” When you’re at the top of the food chain, the whole world is your dinner!
Comprehension Check

1. What is the author’s purpose for writing “Arctic Survival”?


2. Describe the information that is shown in the Arctic Food Web diagram.


3. How are baleen whales different from toothed whales?


4. Which conclusion can you draw, based on reading “Arctic Survival”?

   A. Unlike other animals, Arctic animals must change in order to survive in their harsh environment.
   B. Arctic animals have adapted so that they do not need food to survive during cold Arctic winters.
   C. All animals must adapt to their environments if they are going to survive.
   D. It is easier for Arctic animals to survive in the winter because there is less competition for food.

5. What is the text structure of the passage?

   A. The passage uses chronological order to explain how Arctic habitats have changed over one hundred years.
   B. The passage is organized by topics, each of which highlights one aspect of survival in the Arctic.
   C. The passage discusses Arctic animals in order from largest to smallest.
   D. The passage presents arguments in favor of preserving Arctic habitats from least persuasive to most persuasive.
Read the passage. Then answer the questions that follow.

**Arctic Survival**

1. Most people think of the Arctic as a distant, exotic land. It’s the place at the top of the globe where you put your finger when you give it a spin, right? True, the Arctic is far away. It’s that huge area of water and wilderness around the North Pole. However, you may know more about it than you realize.

2. Close your eyes. Think about that giant, white, furry creature you saw the last time you were at the zoo. That’s right, the polar bear. It’s one of forty-eight species of large mammals that live in the Arctic.

3. The polar bear’s size is certainly impressive. Each bear can be as long as 9 feet (3 meters) and as heavy as 1,400 pounds (650 kilograms). Did you ever stop to wonder why polar bears are white? At the zoo, a polar bear stands out like chalk marks on a dark board. But in its natural Arctic habitat, the polar bear blends in with the snowy, frozen landscape. Its fur, which is waterproof and either white or creamy yellow, insulates the polar bear and camouflages it. This coloring helps the bear hide as it hunts for seals and walruses on ice as well as for fish in the sea.

**Food Webs**

4. Like all creatures, polar bears and other Arctic animals are part of a food web. This is a set of relationships that links them as predators and prey in an age-old dance of survival. Polar bears eat seals and walruses. But what do the seals and walruses eat? And what eats polar bears?

5. Seals catch fish. Fish eat one another as well as plants and smaller animals. Walruses use their tusks to scrape shellfish from the seabed. Shellfish feed on tiny underwater plants. Native Inuit people like to catch fish, hunt seals and walruses, and occasionally even eat polar bears.

6. Arctic animals that live in or by the sea adapt to their environment. So do those that live on the tundra, a huge, treeless plain. The soil there stays permanently frozen. Plants grow only during the short summer. Otherwise, the land is cold and barren. In this tough ecosystem, animals must still find a winter meal to stay alive.

7. That’s why, when snow falls, caribou head south to feed on forest grasses. Most Arctic geese, ducks, and other birds also migrate from the tundra. They head south in winter. One bird that does stay on the tundra is the ptarmigan. In winter, this bird’s plumage becomes pure white. For warmth, it grows long feathers on its legs and feet.
In the seas of the Arctic, marine animals also take their place in the food web. Toothed whales feed on fish, seals, and walruses. They also eat small, shrimplike animals that live throughout the seas, especially in the coldest water. Baleen whales are well adapted to feed on small sea animals. They just open their huge mouths as they swim forward. Their baleen strain the water, sorting out small animals they can eat. Both toothed whales and baleen whales are food sources for the Inuit people. Even in the ocean environment, people are the top carnivores.

Blending In

Not all animals leave the Arctic in the winter. Among those who stay are Arctic foxes, Arctic hares, ermines, and snowy owls. During the winter, most of these animals change their colors from browns and tans to shades of white. Just as the polar bear's coat camouflages it, these animals' “winter whites” help them blend in. When the snow melts briefly after the winter's end, these animals change back to their “summer wardrobes.” Their new earth-tone coats are a better match for their barren surroundings.

As is true for polar bears, white coats help many other Arctic animals stay unseen as they sneak up on their prey. Their white coats also help them avoid predators that have an eye out for them. The snowy owl swoops down on hares, mice, and lemmings. Weasels and ermines chase lemmings into their burrows and eat them. Lemmings, in turn, feed on tundra grasses and roots. Arctic foxes eat lemmings and any other small animals or birds they can catch. When tundra food is scarce, foxes head for the sea's edge. There they search for bits and pieces of seal and walrus meat that polar bears have left behind.
Usually, there is not enough food to go around in the Arctic winter. Some Arctic animals starve to death. Those that survive eat the remains of the animals that die. And so it goes—one complex web of predators and prey in search of their next meal and survival.

The next time you’re in a grocery store, a restaurant, or even your own kitchen, take a moment to be grateful for what you have. Your dinner options are the same as readily available “prey.” When you’re at the top of the food chain, the whole world is your dinner!
Comprehension Check

1. What is the author’s purpose for writing “Arctic Survival”?

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5. What is the text structure of the passage?
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Read the passage. Then answer the questions that follow.

**Arctic Survival**

1. If you’re like most people, you probably think of the Arctic as a distant, exotic land. It’s located at the top of the globe where you put your finger when you give it a spin, right? True, the Arctic is far away. It’s that vast area of wilderness and water that encircles the North Pole. However, you may know more about it than you realize.

2. Close your eyes. Visualize that huge, white, furry creature you saw the last time you were at the zoo. That’s right, the polar bear. It’s one of forty-eight species of large mammals that inhabit the Arctic.

3. The polar bear’s size—up to 9 feet (3 meters) long and as much as 1,400 pounds (650 kilograms)—is so impressive that you may not have stopped to wonder why it’s white. At the zoo, it stands out like chalk marks on a dark board. But in its natural Arctic habitat, the polar bear blends in with the snowy, frozen landscape. Its fur, which is waterproof and either white or creamy yellow, insulates the polar bear and camouflages it. This coloring helps the bear hide as it stalks seals and walruses on ice and hunts for fish in the sea.

**Food Webs**

4. Like all creatures, polar bears and other Arctic animals are part of a food web that links them as predators and prey in an age-old dance of survival. We know that polar bears eat seals and walruses, but what do seals and walruses eat? And what eats polar bears?

5. Seals catch fish. Fish consume one another as well as smaller plants and animals. Walruses use their tusks to scrape shellfish from the seabed. Shellfish feed on tiny underwater plants. Native Inuit people like to catch fish, hunt seals and walruses, and occasionally even eat polar bears.

6. Arctic animals that live in or by the sea adapt to their environment. So do those that live on the tundra, which is a huge, treeless plain with soil that stays permanently frozen. Plants grow during the short summer, but otherwise the land is cold and barren. In this tough ecosystem, animals must still find a winter meal to stay alive.

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In the seas of the Arctic, marine animals also take their place in the food web. Toothed whales feed on fish, seals, and walruses as well as small, shrimplike animals that live throughout the seas, especially in the coldest water. Baleen whales are particularly adapted to feed on small sea animals. They just open their huge mouths as they swim forward and strain the food through their baleen. Both toothed whales and baleen whales are sources of food for the Inuit people. Even in the ocean environment, people are the top carnivores.

Blending In

Among the other Arctic animals that stay through the winter and “dress for the season” are Arctic foxes, Arctic hares, ermines, and snowy owls. Just as the polar bear’s coat camouflages it, these animals’ “winter whites” help them blend in with their habitat. When the snow melts briefly after the winter’s end, they change back to their “summer wardrobes” of brown and tan earth-tone coats that better match their barren surroundings.

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The next time you’re in a grocery store, a restaurant, or even your own kitchen, take a moment to appreciate your diverse and readily available “prey.” When you’re at the top of the food chain, the whole world is your dinner!
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Read the poem. Then answer the questions that follow.

**The Gladness of Nature**  
*by William Cullen Bryant*

Is this a time to be cloudy and sad,  
When our mother Nature laughs around;  
When even the deep blue heavens look glad,  
And gladness breathes from the blossoming ground?

5  There are notes of joy from the hang-bird and wren,  
And the gossip of swallows through all the sky;  
The ground-squirrel gayly chirps by his den,  
And the wilding bee hums merrily by.

The clouds are at play in the azure space,  
10  And their shadows at play on the bright green vale,  
And here they stretch to the frolic chase,  
And there they roll on the easy gale.

There’s a dance of leaves in that aspen bower,  
15  There’s a titter of winds in that beechen tree,  
There’s a smile on the fruit, and a smile on the flower,  
And a laugh from the brook that runs to the sea.

And look at the broad-faced sun,  
how he smiles  
On the dewy earth that smiles in his ray,  
On the leaping waters and gay young isles;

20  Ay, look, and he’ll smile thy gloom away.
**Comprehension Check**

1. What key idea about nature is introduced in the first stanza?

2. Describe two examples of personification in the poem.

3. What inference can you draw from the fact that the first stanza is a question and the remaining stanzas are statements?

4. Which of the following statements BEST describes the speaker’s point of view regarding nature?
   - A. Nature usually reflects emotions that are opposite to how we feel at the moment.
   - B. Nature can be a source of joyful inspiration and comfort.
   - C. Nature cannot be trusted because it is always changing.
   - D. Nature is wiser than people because it has less experience.

5. Which of the following themes is supported by the poem?
   - A. It is difficult to stay sad if you observe the joy of springtime.
   - B. Springtime is the only season in which people can be truly happy.
   - C. It is important to visit nature because cities are often depressing.
   - D. People should take time to enjoy the natural world because beauty is fleeting.
Independent Practice
Lesson 9: Reading Poetry

Read the poem. Then answer the questions that follow.

Lines Written in Early Spring
by William Wordsworth

I heard a thousand blended notes,
While in a grove I sat reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.

To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.

The birds around me hopped and played,
Their thoughts I cannot measure:—
But the least motion which they made,
It seemed a thrill of pleasure.
The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.

If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?
Comprehension Check

1. What idea about reacting to nature is introduced in the first stanza?

2. Describe two examples of personification in the poem.

3. What inference can you draw about what the speaker means by “what man has made of man”?

4. Which of the following statements BEST describes the speaker’s point of view regarding spring?
   A. Spring has more pleasures than any other season.
   B. Spring can make people sad because it does not last.
   C. Spring appears to be optimistic, but it hides a secret, gloomy side.
   D. Spring is pure and joyful, while humanity is corrupt and often sad.

5. Which of the following themes is supported by the poem?
   A. Nature is a cruel force to which people cannot help but respond.
   B. People would be wise to follow the model given by the natural world.
   C. We cannot learn from nature because most people are unable to understand the natural world.
   D. One should visit nature because it refreshes the human spirit and gives hope for the future.
An April Day
by Henry Wadsworth Longfellow

When the warm sun, that brings
Seed-time and harvest, has returned again,
'Tis sweet to visit the still wood, where springs
The first flower of the plain.

I love the season well,
When forest glades are teeming with bright forms,
Nor dark and many-folded clouds foretell
The coming-on of storms.

From the earth's loosened mold
The sapling draws its sustenance, and thrives;
Though stricken to the heart with winter's cold,
The drooping tree revives.
The softly-warbled song
Comes from the pleasant woods, and colored wings

Glance quick in the bright sun, that moves along
The forest openings.

When the bright sunset fills
The silver woods with light, the green slope throws
Its shadows in the hollows of the hills,

And wide the upland glows.

And when the eve is born,
In the blue lake the sky, o’er-reaching far,
Is hollowed out and the moon dips her horn,
And twinkles many a star.

Inverted in the tide
Stand the gray rocks, and trembling shadows throw,
And the fair trees look over, side by side,
And see themselves below.

Sweet April! many a thought
Is wedded unto thee, as hearts are wed;
Nor shall they fail, till, to its autumn brought,
Life’s golden fruit is shed.
Comprehension Check

1. What key idea about nature is introduced in the first stanza?

2. Describe two examples of personification in the poem.

3. What inference can you draw from the fact that the speaker describes “the coming-on of storms” in line 8?

4. Which of the following statements BEST describes the speaker’s point of view regarding spring?
   A. Spring is a time of joyful optimism.
   B. Spring is a time of insincere flattery.
   C. Spring is a time of shallow pleasantness.
   D. Spring is a time of triumphant conquest.

5. Which of the following themes is supported by the poem?
   A. Nature is always changing, so we need to appreciate all of its phases equally.
   B. Thinking of nature can help you feel better whenever you feel unhappy.
   C. It is only during the springtime that people can feel truly hopeful.
   D. The true feelings of joy that nature inspires cannot last forever.
Independent Practice
Lesson 11: Reading Persuasive Nonfiction

Read the passage. Then answer the questions that follow.

Fair Pay for Fair Play

1 Little League International Baseball and Softball (Little League) has become big business. Since 1947, the Little League World Series has been played by the best young ballplayers on Earth. It started as a charming event in South Williamsport, Pennsylvania. But today, the final games are broadcast live on television. A lot of people make a lot of money from these games. In fact, almost everyone makes money from them except for the people who make them so popular: the players. It’s time to pay Little League players for taking part in the Little League World Series.

2 Little League is a nonprofit organization. It is dedicated to organizing local baseball and softball teams and leagues. Its inspiring goal is to “promote, develop, supervise, and voluntarily assist in all lawful ways, the interest of those who will participate in Little League baseball and softball.” What was once a small local group is now an international organization. Little League does great work. It encourages young athletes around the world.

3 No one is suggesting that Little League players should be paid. In fact, right now, it’s just the opposite, and rightly so. Little Leaguers pay a reasonable fee to take part in the program. This is as it should be. The organization needs money to provide the excellent services it offers to boys and girls who want to play ball.

4 However, the Little League World Series is another matter. A major cable sports network now airs regional semifinals and finals. It broadcasts up to fifty-six games a year. And it pays a lot of money for the right to do so. In 2009, Little League Baseball earned $3.7 million for “broadcast rights fees.” Ratings are growing stronger each year. Revenue is likely to increase. But if things stay the way they are now, the players themselves will still earn absolutely nothing.

5 Critics of paying Little Leaguers insist that the players should play only for the love of the game. The critics say that players should not be paid because the money goes to a nonprofit organization. Yet the situation is far from that simple. The cable channel sells advertising, making a large profit from these players’ hard work. Shouldn’t the players get at least a small piece of the profits? Think about young actors in movies or television. No one suggests that they should not be paid because they love acting. So why would anyone think that young athletes don’t deserve a share of the money earned as a direct result of their achievements?
6 Some observers worry that paying Little Leaguers will result in runaway salaries. The example set by professional sports is frightening. But that kind of absurdity would not be possible under a fair pay system. Many people agree that these players deserve to get a small piece of the action. And they propose a reasonable plan to see that it happens. One popular idea is to pay players a set fee each time their team appears on television. The sum of $750 per player seems sensible. All fourteen players on each team would get the same amount. There would be no star salaries. The total salaries would amount to less than half of Little League Baseball Inc.'s annual profits. Yet for many of these young players, the sum would be a very big deal.

7 Others point out that we are not talking about star athletes here. Almost no one watches the Little League World Series to see a specific player. Viewers watch to enjoy the freshness of youth. Perhaps they want to relive their youth. But the fact that the players are not adult stars is hardly a reason they shouldn’t be paid. It is merely another reason to pay all players at the same level.

8 One final argument against including Little League players in the money loop is that doing so will change the game forever. A joyful amateur sport could become a cold professional business. In other words, money corrupts. Paying players could take the fun out of playing ball. Worse, it might encourage cheating. Those fears are both naive and unfounded. Cheating has already come to the Little League. There have already been some cheating scandals, now that the events have become more popular and more competitive. We should not assume that giving players a small payment will discourage fair play. In fact, the opposite result is more likely. Paying young athletes will increase their sense of responsibility. They will no longer feel as if they are pawns in someone else’s game.

9 It’s time to give Little Leaguers who make it to their World Series a fair shake. We teach all children that fair play is important. Exploitation is not fair play. These players should get a small portion of the money that they are earning for others. That’s only fair.
Comprehension Check

1. What is the author’s main argument in the passage?

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2. Give one example of a counterargument that the author addresses. Tell how the author responds.

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3. Give two examples of words with strong negative or positive connotations that the author uses. Why might the author have chosen these words?

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4. Which of the following BEST describes the author’s point of view?
   
   A. All Little League players deserve to earn money because they play the sport with so much enthusiasm.
   
   B. All Little League players who sign contracts with advertisers deserve to be paid money for their work.
   
   C. All Little League players who reach the World Series should be paid for the games in which they play.
   
   D. All Little League players should be paid as much money as child actors in television or movies.

5. Which method does the author mainly use to elaborate the key idea of the passage?

   A. The writer responds to several arguments against the supported point of view.
   
   B. The writer uses historical data to support a prediction about a future proposal.
   
   C. The writer uses logic to draw conclusions based on statistical data.
   
   D. The writer relies on expert testimony to support each main idea.
Independent Practice
Lesson 11: Reading Persuasive Nonfiction

Read the passage. Then answer the questions that follow.

Fair Pay for Fair Play

1 Little League International Baseball and Softball (Little League) has become big business. Since 1947, the Little League World Series has been played by the best young baseball players on Earth. It started as a charming event in South Williamsport, Pennsylvania. But today, the final games are broadcast live on television. A lot of people make a lot of money from these games. In fact, almost everyone seems to be making money from them except for the people who have made them increasingly popular: the players. It’s time to pay Little League players for participating in the Little League World Series.

2 Little League is a nonprofit organization that is dedicated to organizing local baseball and softball teams and leagues. Its inspiring mission statement states that its goal is to “promote, develop, supervise, and voluntarily assist in all lawful ways, the interest of those who will participate in Little League baseball and softball.” What was once a small local group is now an international organization. It does a great job of encouraging young athletes around the world.

3 No one is suggesting that Little League players should be paid. The current situation calls for just the opposite, and rightly so. Little League players pay a reasonable fee to participate in this well-organized program. This is as it should be. The organization needs money to provide the excellent services it offers to boys and girls who want to play ball.

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5 Critics of paying Little Leaguers insist that the players should play only because of their love of the sport. The critics claim that the players should not be compensated because the money goes to a nonprofit organization. Yet the situation is far from that simple. The cable channel sells advertising, making a handsome profit from these players’ hard work. Shouldn’t the players get at least a small piece of the profits? No one suggests that young actors in movies or television shows shouldn’t be paid because they should do it only for the love of acting. So why would anyone think that young athletes don’t deserve a share of the money earned as a direct result of their achievements?
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Others point out that we are not talking about star athletes here. Almost no one watches the Little League World Series to see a specific player. Viewers watch to enjoy the eagerness of youth and perhaps to relive some of their own youth. But the fact that the players are not major leaguers is hardly a reason they shouldn’t be paid. It is merely another reason to compensate all players at the same level.

One final argument against including Little League players in the money loop is that doing so will change the game forever. People fear that a joyful amateur sport will become a cynical professional business. In other words, money corrupts. Paying players could take the fun out of playing ball. Worse, it might encourage cheating in a sport that thrives on fair play. Those fears seem both naive and unfounded. Cheating has already come to the Little League. There have already been some cheating scandals, now that the events have become more popular and more competitive. There’s no reason to assume that giving players a small payment will discourage fair play. In fact, just the opposite result is more likely. Paying young athletes will increase their sense of responsibility. They will no longer feel as if they are pawns in someone else’s game.

It’s time to give Little Leaguers who make it to their World Series a fair shake. We teach all children that fair play is a key part of playing sports. Exploitation is not fair play. These players should get a small portion of the money that they are earning for others. That’s only fair.
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1. What is the author’s main argument in the passage?

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2 Little League is a nonprofit organization that is dedicated to organizing local baseball and softball teams and leagues. Its inspirational mission statement states that its goal is to “promote, develop, supervise, and voluntarily assist in all lawful ways, the interest of those who will participate in Little League baseball and softball.” What was once a small local group is now an international organization that boosts involvement in sports and encourages the development of athletic skills around the world.

3 No one is suggesting that Little League players should be paid. The current situation calls for just the opposite, and rightly so. Little Leaguers pay a reasonable fee to participate in this well-organized program. This is as it should be because the organization needs money to provide the excellent services it offers to boys and girls who want to play ball.

4 However, the Little League World Series is another matter. A major cable sports network now broadcasts regional semifinals and finals, up to fifty-six games a year. And it pays a lot of money for the right to do so. In 2009, Little League Baseball earned $3.7 million for “broadcast rights fees.” Ratings are growing stronger each year, so revenue is likely to increase. But if things stay the way they are now, the players themselves will continue to earn absolutely nothing.

5 Critics of such a plan insist that Little League players should participate only out of their love of the sport and should not be compensated because the money goes to a nonprofit organization. Yet the situation is far from that straightforward. The cable channel sells advertising, making a handsome profit from these players’ hard work. Shouldn’t the players get at least a small piece of the profits? No one suggests that young actors in movies or television sitcoms shouldn’t be paid because they should do it only for the love of acting. So why should anyone think that young athletes don’t deserve a share of the money earned as a direct result of their achievements?
Some observers worry that paying Little Leaguers would result in runaway salaries similar to those paid in professional sports, but that’s not possible under the fair pay system proposed by many people who want only to see that players get a small piece of the action. One popular plan suggests that players earn a set fee each time their team appears on television. The sum of $750 per player seems sensible. All fourteen players on each team get the same amount, so there would be no star salaries—or unreasonable demands. The total salaries would amount to less than half of Little League Baseball Inc.’s annual profits. For many of these young players, the sum would be extremely meaningful.

Others point out that we are not talking about star athletes here. Almost no one watches the Little League World Series to see a specific player. Viewers watch to enjoy the eagerness of youth and perhaps to relive some of their youthful passions. But the fact that the players are not professionals is hardly a reason they shouldn’t be compensated. It is merely another reason to compensate all players at the same level.

One final argument against including Little League players in the money loop is that doing so will change the nature of the game forever. People fear that what has been a joyful amateur sport will become a cynical professional business. In other words, money corrupts. Paying players could take the fun out of playing ball. Worse, it might encourage cheating in a sport that thrives on fair play. Those fears seem both naïve and unfounded. There have already been some cheating scandals in the league, now that the events have become more popular and more competitive. There’s no reason to assume that giving players a small financial reward will discourage fair play. In fact, just the opposite result is more likely. Paying young athletes will give them an additional sense of responsibility and involvement. They will no longer feel as if they are pawns in someone else’s game.

It’s time to give Little Leaguers who make it to their World Series a fair shake. We teach all children about fair play being intrinsic to sports. Exploitation is not fair play. These players should get a small portion of the money that they are earning for others. That’s only fair.
Comprehension Check

1. What is the author’s main argument in the passage?  

2. Give one example of a counterargument that the author addresses. Tell how the author responds.  

3. Give two examples of words with strong negative or positive connotations that the author uses. Why might the author have chosen these words?  

4. Which of the following BEST describes the author’s point of view?  
   A. All Little League players deserve to earn money because they play the sport with so much enthusiasm.  
   B. All Little League players who sign contracts with advertisers deserve to be paid money for their work.  
   C. All Little League players who reach the World Series should be paid for the games in which they play.  
   D. All Little League players should be paid as much money as child actors in television or movies.  

5. Which method does the author mainly use to elaborate the key idea of the passage?  
   A. The writer responds to several arguments against the supported point of view.  
   B. The writer uses historical data to support a prediction about a future proposal.  
   C. The writer uses logic to draw conclusions based on statistical data.  
   D. The writer relies on expert testimony to support each main idea.
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