7TH GRADE READING
WEEK 2
BENCHMARK I-C
STRAND I: READING AND LISTENING FOR COMPREHENSION

Content Standard I: Students will apply strategies and skills to comprehend information that is read
Benchmark I-C: Apply critical thinking skills to analyze information

Skill:
I-C 1 Use the problem-solving process to refine understanding by:
   a. analyzing problems and solutions within various texts and situations
   b. utilizing the problem-solving process within various context and situations.

CLARIFICATION:

Critical thinking requires the reader to reflect upon, examine, and evaluate the information presented. The reader must also think about his/her own thoughts and values in this process. Determinations should be well-thought out and practical. Final conclusions should be supported by the text, even though they may not be explicitly stated. For this item, the reader is asked to look at situations from two or more perspectives and analyze their similarities and differences in lifestyle, culture.

STRATEGY 1

The Comprehension Problem-Solving Process
Inquiry Into Big Ideas Using Important Questions
Claudia Cornett

Excerpted, with permission from
Comprehension First: Inquiry Into Big Ideas Using Important Questions

Comprehension is a multifaceted process that relies on many thinking strategies,
which have sometimes been referred to as problem solving. The Comprehension Problem Solving (CPS) process described in the chart below is an inquiry-based approach to comprehension. It acknowledges that comprehending content is the central “problem” all readers face when approaching any text, be it fiction, nonfiction, word-based, or wordless; thus, problem-solving strategies are necessary to achieve this comprehension goal.

The CPS process organizes thinking strategies into before, during, and after (BDA) stages, but successful comprehenders use the process flexibly. Good readers frequently skip around and move back and forth in their use of thinking strategies. Capable comprehenders return to and revise their purposes and predictions as they process more text, in a “review and add to” manner.

Post the chart below in your classroom or use it to prepare a handout for students. Help students use the guiding questions for each strategy before, during, and after reading, viewing, or listening to a text. Using the CPS process outlined in the chart, students will learn to employ a repertoire of problem solving strategies to make sense of texts.

The Comprehension Problem-Solving Process Chart

**BEFORE reading, viewing, or listening to a text**

**Purpose-set.** Create motivation, by focusing on the goal of comprehension.
* What’s the problem? Why am I using this text?

**Predict and connect.** Overview the text to activate prior knowledge. Link the text to your own experiences, to other texts, and to what you know about the world.
* What is the text like, and how is the text organized?
* What do I already know about this problem or topic?
* What information or experiences do I predict this text will provide?

**DURING reading, viewing, or listening to a text:**
Gather data by taking and making meaning from the text

**Determine important concepts.** Use text clues as evidence.
* What does the author want me to think? Why?
* What do I think are key concepts or topics that might lead to big ideas?
* What facts or details (evidence) make me think these concepts or topics are key?

**Infer conclusions.** Use previous evidence to decide.
* What do I predict so far?
**Image.** Use your imagination to think about the text.
* What visual images can I make in my head?
* What feelings, smells, tastes, and sounds do I connect to the text?

**Question and wonder.** Speculate by questioning.
Ask the Five W + H questions (who, what, when, where, why, and how).
* What predictions about important ideas are confirmed? Which ones should be rejected?
* What new predictions can I make about what is most important in the text?
* What new connections can I make (text–self, text–text, text–world)?

**Monitor.** Check whether you are making sense.
Am I understanding? If not . . .
* Which Comprehension or Word Fix-Ups should I use?

**Analyze/critique.** Zoom in–zoom out. Use text features and structures.
* If the text is narrative: What do I know about the characters? What are the problems?
  Where and when is the story happening? How are problems being resolved?
  What themes are emerging?
* If the text is expository: How is it organized (e.g., sequential, cause/effect, comparison)?
* If the text is non-verbal: What stands out? How does the text feel? Why?
* Overall: What are the important details and features? How are they related to the big ideas I’m finding and creating?

**Incubate.** Take time out.
* How can I take a break so I can review and reconsider from a fresh perspective?

**Synthesize.** Pull big ideas together.
* What are the most important concepts, themes or generalizations, and conclusions?
* What big idea statements are most important?

**AFTER reading, viewing, or listening to a text**

**Organize and shape.** Transform the big ideas.
* How can I best show my understanding of the most important big ideas?

**Reflect and revise.** Think about the comprehension product.
* What works or makes sense? What doesn’t work?
* How can I better show my comprehension?
Publish. Make your comprehension public.
* How can I share my comprehension “product”? With whom? When? Where?

APPLY THIS STRATEGY TO THE FOLLOWING:

The Old Juniper Tree

by Robert Fulghum

There is a tree. At the downhill edge of a long, narrow field in the western foothills of the La Sal Mountains—southeastern Utah. A particular tree. A juniper. Large for its species—maybe twenty feet tall and two feet in diameter. For perhaps three hundred years this tree has stood its ground. Flourishing in good seasons, and holding on in bad times. “Beautiful” is not a word that comes to mind when one first sees it. No naturalist would photograph it as exemplary of its kind. Twisted by wind, split and charred by lightning, scarred by brushfires, chewed on by insects, and pecked by birds. Human beings have stripped long strings of bark from its trunk, stapled barbed wire to it in using it as a corner post for a fence line, and nailed signs on it on three sides: NO HUNTING, NO TRESPASSING; PLEASE CLOSE THE GATE. In commandeering this tree as a corner stake for claims of rights and property, miners and ranchers have hacked signs and symbols in its bark, and left Day-Glo™ orange survey tape tied to its branches. Now it serves as one side of a gate between an alfalfa field and open range. No matter what, in drought, flood, heat, and cold it has continued. There is rot and death in it near the ground. But at the greening tips of its upper branches and in its berrylike seed cones, there is yet the outreach of life.

I respect this old juniper tree. For its age, yes. And for its steadfastness in taking whatever is thrown at it. That it has been useful in a practical way beyond itself counts for much, as well. Most of all, I admire its capacity for self-healing beyond all accidents and assaults. There is a will in it—toward continuing to be, come what may.

From UH-OH by Robert Fulghum, copyright © 1991 by Robert Fulghum. Used by permission of Villard Books, a division of Random House, Inc.
STRATEGY 2

Nurses in the Wilderness
by Ruth L. Ewers

Not even a flooded river could stand between Mary Breckinridge and the hospital her patients needed.

1 Christmas at the mountain clinic would have to wait. A fierce rain had swollen the middle fork of the Kentucky River, and the brown water overflowed its muddy banks beside Mary Breckinridge’s Wendover, Kentucky, clinic. The trails were washed out, and she had to find a way to get her five patients to the hospital in Lexington.

2 There was only one thing to do. Since overland travel was impossible, she would turn the flood to her advantage and go out by boat. But first she had to build one! Time was precious, and she knew she had to work fast.

3 A neighbor gave her some wooden planks, and he helped Mary and the nurses build a sturdy boat. They named it Ambulance, and on the morning of December 30, 1926, Mary, another nurse, and the patients set off down the river. The churning, muddy water rushed and swirled around them.

4 After sixteen wild miles on the treacherous river, they left the boat and got into a mule cart. At eight o’clock that evening, they arrived at the train station in Krypton. As she watched the train pull away with her patients safely on board, Mary smiled and waved, knowing that they now had a chance to live a healthy life.

5 Mary had not planned to be a nurse. She was the daughter of a wealthy Kentucky politician and grew up with money, governesses, and trips to Europe. But the family had always been concerned about the poorer people of the state, and as a child, Mary was influenced by an aunt who spent most of her fortune paying for the education of poor Kentucky children.

6 As an adult, Mary was inspired to become a nurse after she had watched helplessly as a child died of typhoid fever. A few years after she graduated from nursing school, her own two small children died. In her grief, she and her husband divorced, and she decided to devote her life to helping rural Kentucky children.

7 Mary picked the most out-of-the-way place in the Kentucky mountains—Leslie County—to start a health clinic and prove that dedicated people could bring medical care to even the most isolated areas. So in 1925 Mary hired a few British-trained nurse-midwives and, with some money from her family, started the Frontier Nursing Service in Wendover, Kentucky.
Before Mary and her nurses came, the mountain folk had no trained medical caregivers. The men worked in the coal mines or for the lumber companies, and the women grew vegetable gardens. Families made so little money they could not afford doctors or medicine—even if they could get them. Many children had diseases such as tuberculosis and pneumonia, and nearly every person was malnourished.

Mary and the nurse-midwives built clinics and a small hospital deep in the forests of Leslie County, spacing them throughout the rocky hills so that no one would be far from care. There were no paved roads, electricity or telephones. Each day the nurses rode on horseback to isolated farms, often in bad weather, to answer calls for help. They worked hard to keep an eye on their patients.

To the grateful mountain people, Mary and the nurses seemed to be everywhere. They treated everything from cut fingers to pneumonia, gave shots, and delivered babies. Their patients joked that they finally knew where babies came from—the nurses brought them in their saddlebags! The proud country folk liked the nurses because they treated everyone with respect.

The Frontier Nursing Service grew, and today the Mary Breckinridge Hospital still cares for patients in Hyden, Kentucky, just a few miles from Wendover. But the work of the Nursing Service now reaches far beyond the Kentucky mountains.

Today, medical professionals from all over the world come to Wendover to study rural health care in action. When these men and women go back to their own countries, they are prepared to help people in need—people like the mountain folk of Kentucky, who might have been left behind if not for Mary and her nurses in the wilderness.

Copyright © 1995 by Highlights for Children, Inc., Columbus, Ohio. CB0P270

APPLY:

Problem - Solution Flow Chart

<table>
<thead>
<tr>
<th>Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>When and Where</td>
</tr>
</tbody>
</table>

APPLY:
STRATEGY 3

Read the following article, then follow the plan below:

**Honk if you're overrun by geese**

USA TODAY
April 04, 2002 20:55:00

DENVER - Golfers and suburban park lovers, take heart: The government is addressing your goose problem.

Faced with a population explosion among non-migratory Canada geese, the U.S. Fish and Wildlife Service is proposing to give state wildlife agencies broad authority to reduce flocks that nest and live in the lower 48 states year-round. That means it would be easier
for states and local communities to destroy eggs and nests, trap and kill birds or expand hunting.
The goal is to cut by about 25 percent the approximately 2.7 million geese that nest in the lower 48 states. That would alleviate some of the aesthetic, health and safety problems caused by birds that have adapted to suburban golf courses, subdivisions, office parks and airports.
In some areas, goose populations are growing at 14 percent a year. Without controls, the national total could more than double in the next decade. "States are really wanting to have more say in how they manage geese," says Tina Chouinard, a Virginia biologist with the Fish and Wildlife Service's migratory bird program.
By nature, Canada geese split their time between the USA and its northern neighbor, migrating south in winter and returning to Canada each summer to breed and nest. But in the past few decades, the number of geese staying in the USA all year has soared as landscaping techniques have created inviting habitat: well-groomed parks, golf courses and office campuses interspersed with lakes. Fewer predators, hunting restrictions, a high reproduction rate and their tolerance for humans have allowed them to thrive.
With millions of birds, each producing a pound or more of dung per day and aggressively protecting their nests, the inevitable result has been increasing conflict with their wingless suburban neighbors.
Tom Woodard, director of golf for the city of Denver, which manages seven public courses, says his staff controls geese through a variety of harassment techniques, including whistles, repellent and dogs.
But especially during the winter and early spring, geese can be a "huge" hassle, he says. "For one, they eat the grass," Woodard says. "And they crap all over the place. We have to clean it up because golfers don't want to walk all over it."
Like their migratory cousins, resident Canada geese are protected under the Migratory Bird Treaty Act. Without a special federal permit, they cannot be killed except under established hunting rules that set seasons and bag limits.
Currently, states and communities that want to reduce geese populations must navigate a cumbersome permit process with the Fish and Wildlife Service. From 1995 to 2000, the federal agency issued about 5,200 such permits. Some communities donate the meat from geese to food banks.
Under the proposed plan, which could become effective later this year, states could begin control programs on their own. Approved methods might include destruction of nests and eggs, expanded hunting seasons and the trapping and destruction of geese.
Animal rights activists are unhappy. "They are attempting to get permits to just go out and kill birds," says John Hadidian, director of urban wildlife for the Humane Society of the United States. "We think that's the wrong way to go."
Hadidian says that animal protection groups have developed successful programs that combine harassment methods - the use of border collies, for example - with the destruction of eggs by coating them with corn oil. The oil prevents the passage of oxygen through eggshells, killing developing embryos. The Fish and Wildlife proposal, he says, should put more emphasis on research and educating communities about humane ways of controlling geese.
Goose detractors and fans are expected to square off on the proposal at public hearings across the country. In Washington state, for example, projects to kill geese have prompted protests by animal rights activists. Wildlife officers have had to corral birds at night and use police escorts to get past the activists.

**Time required for lesson**

3 hours

**Materials/resources**

“Honk if you’re overrun by geese” by Tom Kenworthy, USA Today, April 7, 2002. This problem/solution informational essay is available at [Zoominfo.com](http://www.zoominfo.com).

**Pre-activities**

Pre-read the essay, prepare a transparency of the essay and circle or underline the different parts of the essay with different colored markers.

**Activities**

**Modeling/Mini-lesson**

1. Explain to students how important it is to understand that things we read have various parts with their own functions and purposes. Poor readers do not analyze text as they read. They don’t say to themselves, for example “This part of the essay tells me what the next part is all about,” or “This part gives an anecdote to support the statement that was made before,” etc.
2. Tell them you are going to demonstrate how to analyze the structure of a problem/solution essay by writing “What it Says,” and “What it Does” statements.
3. Put the article on the overhead. In a “Think Aloud” activity, demonstrate to students how the author has structured the essay. Say something like the following: “What it says in the first few paragraphs is that geese have become a problem. They are staying in the U.S. instead of migrating north. They are causing problems in golf courses and they are causing health and safety problems.” Underline sentences that tell you this in red. Then explain what the purpose of this part of the essay might be: “What this part of the article does is to describe the problems communities face.” Write notes in green in the margins to indicate this is what these sentences “do” for the essay.

**Guided Practice**

1. After modeling the “What it says and what it does” strategy, ask students to analyze the first proposed solution in the same way (What does the “proposed plan” in paragraph 12 say and what does it do?) Have them write a “what it says” and “what it does” statement
and share with their group. Then do the same with the alternate solution (that of animal protection groups).

Independent Practice

1. After students have analyzed the structure of a problem/solution article, ask students to identify a problem that is of interest to them and discuss in their groups at least two possible solutions. Caution students to remain objective and not choose a particular solution to espouse. Then students should write a first draft of a problem/solution essay.

Closure

1. Help students develop a rubric or scoring guide for peer-reviewing first drafts. In their first draft “read around,” students should be able to write “what it says,” and “what it does” statements about at least one paragraph in each essay of their group so that is clear what the paragraph says and what the paragraph does to make the point. In their peer review activity, students should provide feedback to the writer to guide revisions.

Assessment

Assessment is based on the effectiveness of the problem/solution essay they write, and on whether or not peers are able to write “what it says and what it does” statements without difficulty.
Bringing Fire

The following two folktales are about how fire was created; each is told in a different culture.

**Aboriginal Tale**

Long ago, when the birds and animals lived together in the bush, a traveler came to them looking for a place to rest. The traveler told the tribe about all the things he had seen. Most importantly, he told them how the cockatoo bird Mar kept the fire, which made the sun, under his crest. Every morning Mar pulled the fire out from under his feathers and used it to light the sky. This was of great interest to the birds and animals in the bush. They were very cold during the winter and had often wondered how they could use some of the sun’s fire to keep themselves warm on Earth.

Tatkanna, a robin, volunteered to go to Mar’s mountain home and steal fire—he was little, but fast, so they all agreed that he should try to take fire from the cockatoo. He set out on his long journey and arrived at Mar’s home just before sunrise. He watched as Mar took some fire from beneath his crest and used it to ignite a stick that shone light on the world. Tatkanna decided to act boldly. He grabbed a stick, raced toward Mar, and touched his stick to the fire. When the flames took hold, he turned and began to race down the mountain, with a furious Mar swiftly pursuing him.

Mar could not catch small, swift Tatkanna, who arrived in the bush triumphant with his fire. Now everyone had fire for warmth, light, and cooking. As for Tatkanna, the flames had singed his chest, so it was a bright red. Now, all robins wear bright red feathers to remind everyone of how they brought fire to the rest of the world.

**Native American Tale**

When winter came to Earth, the animals were able to keep warm under their fur coats, but Coyote felt sorry for poor Man, who had no such covering. Coyote gathered together the forest creatures, and they made a plan to go to the mountains of the Fire Beings. Together they would bring back some fire for Man; otherwise, he would surely freeze to death.

The next day, Coyote climbed to the camp of the Fire Beings. When the Fire Beings turned their backs for a brief second, he leapt forward, grabbed a piece of fire and began to race down the mountain. Just as one of the Fire Beings got close to him, Coyote threw the piece of fire away, singeing his tail in the process, which is why all coyotes have a white tip on their tails.

Meanwhile, as planned, Squirrel caught the fire and continued the trek down the mountain. The fire was so hot that it burned Squirrel’s tail, curling it up her back, but still she did not drop it. Now, because of that burn, all squirrels have curled tails. Squirrel, in turn, tossed the fire to Chipmunk, who quickly scampered away from the hot pursuit of the Fire Beings. Still, one of them managed to reach out and claw at Chipmunk’s back, leaving the three black stripes we still see on chipmunks today. Fortunately, Chipmunk had already passed the fire to Frog, who broke off his tail as he hopped down the hill carrying the fire, which is why all frogs are without tails. Finally, Wood caught the fire and held it; he wouldn’t let go, no matter how the Fire Beings clawed and grabbed. When the Fire Beings gave up and left, Coyote brought Man to Wood and showed him how he could draw fire out by rubbing two pieces of wood together until they sparked. Thanks to Coyote and the forest creatures, Man survived the winter and has been able to use fire ever since.

The way the animals resolve their problems differs because —

A they must fight each other to get
the fire in one tale, but not in the other

> B they work together to get the fire in one tale, but not in the other

C they rely on humans to help them in one tale, but not in the other

D they have to try many times to get fire in one tale, but not in the other

Identify an important theme that occurs in both the Aboriginal and the Native American tales. Write a brief essay describing how this theme is expressed in each story. Use text from both tales to support your answer. Be sure to write your response in your answer document.
I remember those evenings well when I was a young boy in Cuba, those balmy island nights before a trip to Guanabo Beach. The spicy aroma of tortilla española that Mami had left to cool would waft through the house as I lay in my bed. But I was always too excited to sleep. All I could think about was the soft white sand, the warm foamy water, and Mami’s delicious tortilla. Ahhh. A day at the beach. It was full of possibilities.

One Saturday in May, I was awakened at the crack of dawn by sounds of laughter. My aunts, Rosa and Olga, had arrived with hammocks, blankets, and an iron kettle filled with Aunt Rosa’s steaming congri. And best of all, they had arrived with my cousins: Luisa, Mari, and little Javi. Uncle Toni had come, too.

While the grown-ups unloaded the car, we eagerly jumped out and ran toward the sea, peeling off our clothes along the way.

When we reached the edge of the ocean, the water felt cold. I waded farther in and went under to warm up quickly. When I emerged I saw Luisa, Mari, and little Javi, all standing still in the clear water. They were watching the schools of tiny gold-and-black striped fish rush between their legs. Then they swam over to join me and together we rode the big waves.

I was getting very hungry, and for a moment I thought of returning with him to sneak a bite of Mami’s tortilla. But then I had a better idea.

“Let’s explore the reef!” I said.

“¡Sí!” everyone agreed. “Let’s go!”

When we got to the marbled rocks, Luisa looked concerned. “Our moms told us not to come this far,” she said.

“I know the way well,” I replied. “Besides, nobody will notice. They’re too busy talking.”

I looked in the distance and saw Mami and my two aunts in the shady spot they had picked. They had set up a nice camp. The hammocks were tied to the pine trees, the blankets were spread over the fine sand. No one would miss us for a long time.

“Watch out for sea urchins!” I warned as I led the group on our climb. The spiny black sea urchins hid inside the crevices and crannies of the rough boulders. It was very painful if you stepped on one. Luisa and Mari followed behind me. They were careful to only step on the rocks I stepped on. Little Javi came last. He stopped constantly to look at the cobitos, the tiny hermit crabs that scurried around on the rocks, and at the iridescent tropical fish that were concealed in the deepest tide pools. I had to keep checking behind me to make sure he didn’t stray from our path.

Just then, I turned around to watch helplessly as Javi slipped on an algae-covered rock.

“¡Cuidado!” I warned. But it was too late.

“¡Ay!” he shrieked, and then began to cry uncontrollably. Cautiously, we all hurried back to help Javi. Luisa and Mari crouched down to examine his foot.

“He stepped on a sea urchin!” Mari cried. “Now what are we going to do?”

“We should have never followed you,” Luisa lamented. “We’ll all be punished.”
At that moment I did not want to think of what the punishment would be. What if we couldn’t have any of Mami’s tortilla? All I knew was that we had to help Javi right away. I looked around and found a piece of driftwood.

“Luisa,” I ordered. “Hold his leg still while I remove the urchin from his foot.”

Luisa held Javi’s leg still as Mari held his hand and tried to comfort him. But Javi’s desperate cries were now drowning out the sound of the sea.

I pulled and tugged, but the urchin wouldn’t budge. It was stuck to Javi’s foot by the tips of its spines. Javi was scared and in pain. And we were too far from our parents to ask for help. What if we couldn’t get Javi back? I struggled relentlessly until I was finally able to remove the spiny creature from his foot.

Gently, Luisa poured some sea water over Javi’s foot. That was when she noticed there was still a piece of the sea urchin’s spine lodged in it. Javi wasn’t going to be able to walk back and he was much too heavy for us to carry. We had to remove that piece of spine so that he could walk on his own.

“I have an idea,” said Luisa suddenly. She removed her hair barrettes and held them like tweezers. Then, with the smallest movement, she pulled the broken spine out. With that solved, we started back.

1 tortilla española—a Spanish omelet eaten at breakfast or as a light dinner, and often served at picnics
2 congri—a Cuban dish of red beans and rice
3 him—The narrator, Fernando, was walking with Uncle Toni as he approached the other children.

Which of these events from the story best shows that Mami is an understanding person?

A She makes delicious tortilla española.
B She finds a shady spot on the beach that will make a nice camp.
C She lets Fernando have tortilla española for lunch.
D She watches Aunt Olga examine Javi’s injured foot.

Explain how Luisa helps solve Javi’s problem with the sea urchin. Give one detail from the story to support your answer.
A One-Man Show

Charlie watched in horror as Angela, Will, Kyle, and Laura walked away from his movie set, which was not much more than a row of hedges at the edge of the driveway between his and Will's houses. He had dreamed of making a movie like My Brother is an Alien ever since he got his first video camera, but now everything was falling apart.

The problem was that everyone seemed to think he was too bossy. Charlie didn’t see it as being bossy, though; after all, he was the director, writer, and producer of the movie, and therefore, he was entitled to have everything his way—wasn’t he?

"I mean, if I don’t tell Angela exactly how to say her lines, she’s not going to do it right," Charlie grumbled to himself as he picked up equipment. "I know Will said that one shot was impossible to do without a crane, but if that’s what I want, he should at least try doing it. Laura says she can’t work on the sound if I keep on talking to her, but if I don’t keep checking, how do I know she’s going to do it correctly? I’m only doing this for everyone’s own good so the movie will be perfect, and if they don’t want to do it my way, then fine, I’ll do it myself."

Charlie spent the rest of the night rewriting the script to fit one actor. He got up early, but it took most of the morning just to get everything into place for the first scene. Every time he thought he was ready, he would realize a prop was missing or something wasn’t set right. He was exhausted, but he was determined to shoot at least half the scenes in the script today.

The result, however, was nothing short of disastrous. The lights were too bright and the camera wasn’t focused. He had tried to make up for the lack of other actors by ducking out of camera range and speaking their lines in funny voices, but it looked and sounded ridiculous.

The next morning, Charlie reassembled his cast and crew.

"Okay," he announced, "first of all, I’m extremely grateful that you were willing to give me another chance. Second, from now on, I pledge that I will listen to your suggestions and try to be less bossy. I can’t do this without you, so I’ll gladly do whatever it takes for all of us to create an artistic masterpiece."

"Well, we’ll give it a try," said Will, and the others nodded in agreement.

"Great," said Charlie, "now let’s get started."

He returned to his chair and watched excitedly as Will set up the camera, Laura checked the sound levels, and Kyle and Angela took their places. When everything was ready he called, "Action!" and the scene sprang to life.

"George," Angela said, "it’s just that you’ve been acting so peculiar lately that—"

"Cut!" yelled Charlie. "You’re supposed to say it like this—"

Then he looked at everyone’s faces and swallowed his words.

"Okay," Charlie said, "we’ll try it your way first—but then we’ll also try my way. We can all watch both versions, and decide together which works best."

The cast and crew looked at each other and nodded.

"All right," Charlie said. "Action!"

Charlie settled back into his chair, and smiled as he watched everyone at work on his movie.
Which of these best describes the conflict in this story?

A. Charlie wants his friends to spend all their time working on the movie.
B. The actors think their lines need to be rewritten.
C. The actors are upset that Charlie expects them to do everything his way.
D. Charlie does not know how to operate any of the movie equipment.

Which of the following judgments can be made about Charlie?

A. He is a talented director.
B. He can do everything himself.
C. He will always be too bossy to have friends.
D. He is able to learn how to compromise.
Critical thinking requires the reader to reflect upon, examine, and evaluate the information presented. The reader must also think about his/her own thoughts and values in this process. Determinations should be well-thought out and practical. Final conclusions should be supported by the text, even though they may not be explicitly stated. For the purposes of this item, the reader must make a firm judgment and be able to justify that judgment with logical, relevant reasons and be able to provide examples and supporting details. This goes beyond giving opinions that cannot be substantiated.

Many writers who express their ideas use evidence or data to support their ideas. One must weigh and evaluate the quality of this evidence; one must look behind the available evidence and assess its type and adequacy. Types of evidence include:

- Personal experience or observation
- Statistical data
- Examples, particular events, or situations that illustrate
- Analogies (comparisons with similar situations)
- Informed opinion (the opinions of experts and authorities)
- Historical documentation
- Experimental evidence

Each type of evidence must be weighed in relation to the statement it supports. Evidence should directly, clearly, and indisputable support the case or issue in question.

**STRATEGY 1**

Read the following article on scorpions and fill in the chart that follows. Question: Do you think scorpions deserve their deadly reputation?

**A Deadly Reputation** from *Scorpion Man* by Laurence Pringle

1. Say scorpion to most people, and they will picture a small desert-dwelling animal, its curved tail tipped with a deadly stinger.
2. This description fits some scorpions, but it is about as accurate as saying that all humans are lawyers who live in cities. Less than 2 percent—about twenty-five of fifteen hundred known scorpion species—have venom that can kill people. And
scorpions live not only in deserts but also in jungles, grasslands, caves, along seashores, and high on mountains.

A desert scorpion in its defensive position, ready to sting.

3 Overall, scorpions are far more varied and much less dangerous than people imagine. Still, throughout history the few poisonous species have killed many people. As a result, in many cultures the scorpion is a symbol of evil and death. In the 1991 book he edited, *The Biology of Scorpions*, Gary Polis wrote, "The scorpion has appeared repeatedly in religious cults of ancient and modern history as an agent of the night, the devil, or the gods of the underworld."

4 Even though he knows how to handle scorpions safely, Gary Polis chooses not to study any deadly species. There are no accurate figures of deaths caused by scorpions worldwide, but estimates range from three thousand to five thousand victims a year. Medicines called antivenins can now save lives, but scorpions are still a major health hazard in parts of India, Africa, South America, and Mexico.

5 Just one deadly species lives in the United States. Its range extends from Mexico into Arizona and southern Utah. All other scorpions that live in the United States (and one species found also in southern Alberta and British Columbia, Canada) have poison stings that are no worse than those of honeybees or wasps. "I have been stung seven times by scorpions," Gary Polis says, "and the pain was never bad enough to make me stop what I was doing."

6 A scorpion’s stinger is located at the tip of its tail. The tail whips forward in a split second to jab a victim and inject venom. Chemists have discovered that scorpion venoms are a mixture of up to thirty neurotoxins (poisons that affect the nervous system). Each toxin is effective against different organisms, for example, insects, mice, and spiders.
Just one scorpion species with a deadly sting lives in parts of the southwestern United States.

7 Scorpions sting to defend themselves or to get food. However, many species rely more on their front claws, or pedipalps, than on venom for defense and food capture. "The bigger a scorpion's claws," says Gary Polis, "the less dangerous its venom. Avoid scorpions that have thin little, forcepslike pedipalps. These claws can't be very good for grabbing and crushing prey, so their presence is a warning that their owners have powerful poisons. In fact all of the most deadly scorpions, in the family Buthidae, have slender pedipalps."

8 Growing numbers of biologists have become fascinated with scorpions. "When you talk about scorpions, you tend to use a lot of words like 'the only known example,' 'the first,' 'the largest,' " says Gary Polis. "It's just one gee-whiz fact after another."

9 Scorpions are arachnids, related to spiders, mites, and ticks. All arachnids have eight legs while insects have six. Other arachnids include wind scorpions, false scorpions, and whip scorpions, also called vinegarroons. Despite their names, none of these creatures is a true scorpion.

10 Fossils of "water scorpions" have been found that are about 450 million years old. Some measured ten feet long. Some early land-dwelling scorpions were three feet long. All of these giant scorpions died out, but scorpions have been a remarkably successful and diverse group on land for the past 325 million years. They thrived before, during, and after the dinosaurs.

11 Today's scorpions resemble the body plan of their ancient ancestors. They all look generally alike. The smallest scorpion, a half inch long, lives on Caribbean islands. The largest, eight inches long, lives in tropical Africa. Overall, scorpions are big creatures—the larger scorpion species are bigger than nearly all arachnids, insects, and other animals without backbones (invertebrates). In fact they are bigger than many lizards, rodents, frogs, and other vertebrates (animals with backbones).

12 Scorpions live on all major land masses except Antarctica. They thrive in many habitats. Some species are found right along ocean shores, where the tides carry in an abundance of food. Other species spend most of their lives in trees; an Australian scorpion that lives in pines has been found more than one hundred twenty feet above the ground.

13 Several kinds of scorpions live in caves. One of these was discovered more than a half mile below the surface. And still other species are mountain dwellers. They are found on ten thousand-foot-tall mountains in the southwestern United States. Some species live under snow-covered stones at even higher elevations in the Himalayas and Andes.

14 "Scorpions," says Gary Polis, "are not distributed randomly within a habitat. Rather, particular species are normally found in specific microhabitats. For
example, in North America there are scorpions that live only in sand and others that live only on rock.
15 "The bodies, tails, and pedipalps of rock-dwelling scorpions are long and flat, adapted for slipping into cracks and crevices. Sand dwellers, on the other hand, are adapted for travel in loose sand. They have very long hairs that stick out from their legs. These and long claws allow the scorpions to walk on loose sand without sinking."
16 While some scorpions live only in certain habitats, many others are more "plastic," able to inhabit a variety of environments. One example is the scorpion species that lives on Socorro Island off the coast of Baja California in Mexico. It is found in jungle, heavy brush, rocky terrain, and sand, and also on the ground, in vegetation, and near the surf.
17 Scorpions are rather primitive, ancient animals, but are highly successful. Biologists are curious about the reasons for their success. One is their sense organs. Of all animals, scorpion eyes are the most sensitive to low levels of light. They can navigate using shadows cast by starlight. "Star shadows," says Gary Polis, "are probably as bright to scorpions as sun shadows are to people."
18 Sensitive hairs on the pedipalps of some scorpions detect air movements, including those caused by an insect flying nearby. These scorpions reach and grab prey out of the air. Some scorpions also have slitlike organs on their legs that detect vibrations in the ground caused by insects or other animals walking or burrowing several feet away.

Decision: What do I have to decide?

What Information do I have?

Alternative #2
Problems with Alternative #1
Problems with Alternative #2
Problems with Alternative #3
Problems with Alternative #4

Final Decision and Why:
This excerpt, taken from the autobiography of the author, relates the story of young Galarza’s first days at a new school.

1. . . Exactly as we had been told, there was a sign on the door in both Spanish and English: “Principal.” We crossed the hall and entered the office of Miss Nettie Hopley.

2. . . Almost tiptoeing across the office, I maneuvered myself to keep my mother between me and the lady. In a matter of seconds I had to decide whether she was a possible friend or a menace. We sat down.

3 Then Miss Hopley did a formidable thing. She stood up. Had she been standing when we entered she would have seemed tall. But rising from her chair, she soared. And what she carried up and up with her were firm shoulders, a straight sharp nose, full cheeks slightly molded by a curved line along the nostrils, thin lips that moved like steel springs, and a high forehead topped by hair gathered in a bun. Miss Hopley was not a giant in body but when she mobilized it to a standing position she seemed a match for giants. I decided I liked her.

4 Miss Hopley joined us with a large book and some papers in her hand. She, too, sat down and the questions and answers began by way of our interpreter. My name was Ernesto. My mother’s name was Henriqueta. My birth certificate was in San Blas. Here was my last report card from the Escuela Municipal Número 3 para Varones of Mazatlán, and so forth. Miss Hopley put things down in the book and my mother signed a card.

5 As long as the questions continued, Doña Henriqueta could stay and I was secure. Now that they were over, Miss Hopley saw her to the door, dismissed our interpreter and without further ado took me by the hand and strode down the hall to Miss Ryan’s first grade.

6 Miss Ryan took me to a seat at the front of the room, into which I shrank—the better to survey her. She was, to skinny, somewhat runty me, of a withering height when she patrolled the class. And when I least expected it, there she was, crouching by my desk, her blond radiant face level with mine, her voice patiently maneuvering me over the awful idiocies of the English language.

7 During the next few weeks Miss Ryan overcame my fears of tall, energetic teachers as she bent over my desk to help me with a word in the pre-primer. Step by step, she loosened me and my classmates from the safe anchorage of the desks for recitations at the blackboard and consultations at her desk. Frequently she burst into happy announcements to the whole class. “Ito can read a sentence,” and small Japanese Ito slowly read aloud while the class listened in wonder: “Come, Skipper, come. Come and run.” The Korean, Portuguese, Italian, and Polish first graders had similar moments of glory, no less shining than mine the day I conquered “butterfly,” which I had been persistently pronouncing in standard Spanish as boo-ter-flee. “Children,” Miss Ryan
called for attention. “Ernesto has learned how to pronounce butterfly!” And I proved it with a perfect imitation of Miss Ryan. From that celebrated success, I was soon able to match Ito’s progress as a sentence reader with “Come, butterfly, come fly with me.”

8 Like Ito and several other first graders who did not know English, I received private lessons from Miss Ryan. Keeping an eye on the class she read with me about sheep in the meadow and a frightened chicken going to see the king, coaching me out of my phonetic ruts in words like pasture, bow-wow-wow, hay, and pretty, which to my Mexican ear and eye had so many unnecessary sounds and letters. She made me watch her lips and then close my eyes as she repeated words I found hard to read. When we came to know each other better, I tried interrupting to tell Miss Ryan how we said it in Spanish. It didn’t work. She only said “oh” and went on with pasture, bow-wow-wow, and pretty. It was as if we were both discovering together the secrets of the English language and grieving together over the tragedies of Bo-Peep. The main reason I was graduated with honors from the first grade was that I had fallen in love with Miss Ryan. Her radiant, no-nonsense character made us either afraid not to love her or love her so we would not be afraid, I am not sure which. It was not only that we sensed she was with it, but also that she was with us.

9 At Lincoln [School], making us into Americans did not mean scrubbing away what made us originally foreign. The teachers called us as our parents did, or as close as they could pronounce our names in Spanish or Japanese. No one was ever scolded or punished for speaking in his native tongue on the playground.

10 Matti told the class about his mother’s down quilt, which she had made in Italy with the fine feathers of a thousand geese. Encarnación acted out how boys learned to fish in the Philippines. I astounded the third grade with the story of my travels on a stagecoach, which nobody else in the class had seen except in the museum at Sutter’s Fort. After a visit to the Crocker Art Gallery and its collection of heroic paintings of the golden age of California, someone showed a silk scroll with a Chinese painting. Miss Hopley herself had a way of expressing wonder over these matters before a class, her eyes wide open until they popped slightly. It was easy for me to feel that becoming a proud American, as she said we should, did not mean feeling ashamed of being a Mexican.

“The Barrio Boy” by Ernesto Galarza, copyright © 1971 by The University of Notre Dame Press. Reprinted with permission.

The main purpose of “Barrio Boy” is:

A to make an argument about the need for better education.

B to share the author’s feelings about the best type of teacher

C to discuss issues relating to education that are important to the author. D to relate the experience of growing up as an immigrant student.
Fill out the chart below and support your answer.