

UNIT 5

Going Places



Stream to Start

“Never say ‘no’ to adventures.”

from *Chitty Chitty Bang Bang: The Magical Car*
by Ian Fleming



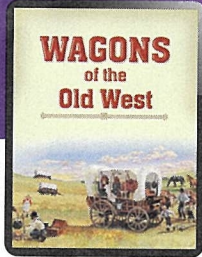
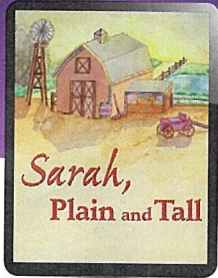
Performance Task Preview

At the end of this unit, you will think about two of the texts you have read. Then you will write a literary analysis of two characters.



Channel One News®

Lesson 21



Vocabulary in Context

1 prairie

Few trees can be found on the flat or rolling land of the prairie.



2 slick

Walk carefully! The ice is slick and you may fall easily.



Q LANGUAGE DETECTIVE

Talk About the Writer's Words

Work with a partner. Use the blue Vocabulary words in new sentences that tell about the photos. Write the sentences.

3 fetch

She took buckets to fetch water for the animals to drink.



4 clattered

The children covered their ears when the horse and carriage clattered by.



Add new words to **myWordList**. Use them in your speaking and writing.

- ▶ Study each **Context Card**.
- ▶ Make up a new context sentence that uses two Vocabulary words.

5 **sniff**

The skunk stopped to **sniff**, or smell, the flower. It had a nice scent.

6 **rough**

Ouch! The bark on the old tree is **rough** to the touch.

7 **thumped**

The children **thumped** their feet as they learned the steps of the dance.

8 **batted**

The curious puppy **batted**, or hit, the sock with its paw.

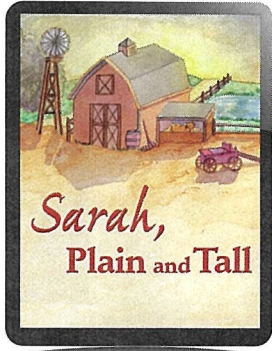
9 **buzzing**

After **buzzing** around, this bee landed on a wildflower.

10 **rustle**

Walking through piles of dry leaves makes a soft **rustle**.





Read and Comprehend

✓ TARGET SKILL

Story Structure As you read *Sarah, Plain and Tall*, note details about the characters, setting, and plot. Record text evidence to help you describe how the **actions** of a character can affect **events** within the story.

Setting	Characters
Plot	

✓ TARGET STRATEGY

Monitor/Clarify As you read, **monitor**, or think about, whether you understand what you are reading. If there is something you do not understand, find a way to **clarify** it, or to make it clear.

PREVIEW THE TOPIC

Pioneer Life

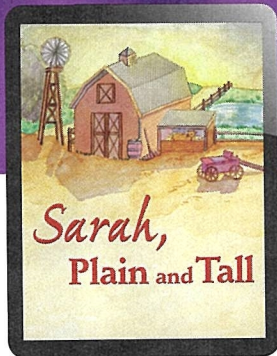
The pioneers were brave, independent people who left their homes in cities, villages, and farms in the East to move to the West. The western lands were mostly unknown. There were no roads to guide new settlers and no towns to welcome them.

The pioneers risked great danger to move to the West. Once they found a place to settle, they had to be self-sufficient. They lived far from towns and from other settlers. Their courage is a quality that Americans still celebrate today. In *Sarah, Plain and Tall*, you'll read about the changes one of these pioneer families faces.

Talk About It

Think about how life would be different if you were a pioneer. Write your thoughts. Then share your ideas with your classmates. Be sure to listen carefully and take turns speaking.

ANCHOR TEXT



MEET THE AUTHOR

Patricia MacLachlan




As a child, Patricia MacLachlan loved to read. She never imagined that she would be a writer one day. *Sarah, Plain and Tall* is based on the life of a real person. MacLachlan's mother knew the real Sarah, who was married to one of her family members. In fact, as the book grew and changed, MacLachlan added details from her own life. Parts of the story also come from the lives of MacLachlan's parents, husband, and children.

MacLachlan says that children often ask her why she writes. She writes for the same reasons that people read—to find out what happens and to find out more about herself.

✓ GENRE

Historical fiction is a story that is set in the past. As you read, look for:

- ▶ a setting that is a real time and place in the past
- ▶ realistic characters and events
- ▶ details that show the story took place in the past




Sarah, Plain and Tall

by Patricia MacLachlan

illustrated by Alexandra Wallner

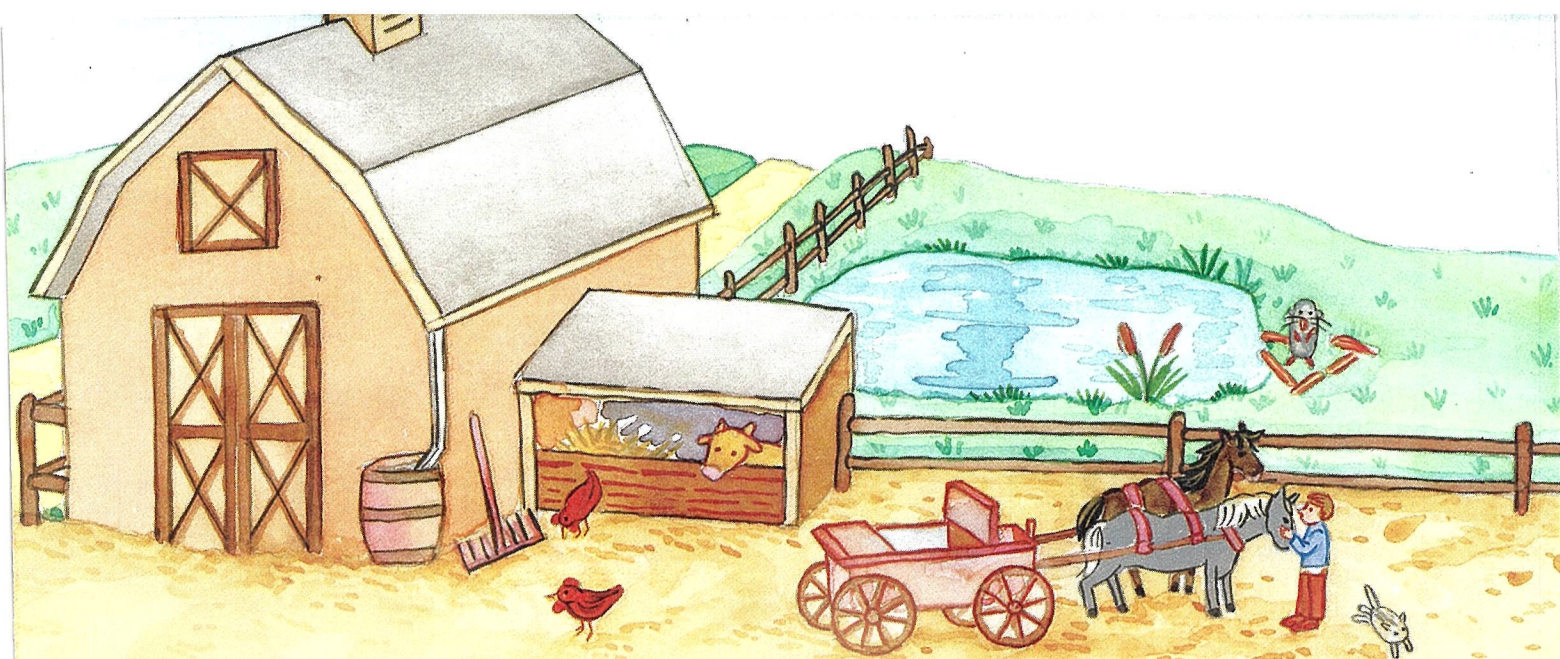
ESSENTIAL QUESTION

What was life on the prairie like for the pioneers?



Anna Witting lives on a farm on the prairie with her father and her younger brother, Caleb. Caleb likes to hear about Mama, who died soon after he was born and who loved to sing. One night Papa tells the children he has put an advertisement in the newspaper for a wife. Their neighbor's new wife, Maggie, had come in answer to an advertisement. Papa reads the letter he has received from Sarah, who lives with her brother near the sea in Maine.

Papa, Anna, and Caleb write letters to Sarah. They find out that she has a cat named Seal and that she sings. Now Sarah is coming for a month's visit, "to see how it is."



Sarah came in the spring. She came through green grass fields that bloomed with Indian paintbrush, red and orange, and blue-eyed grass.

Papa got up early for the long day's trip to the train and back. He brushed his hair so slick and shiny that Caleb laughed. He wore a clean blue shirt, and a belt instead of suspenders.

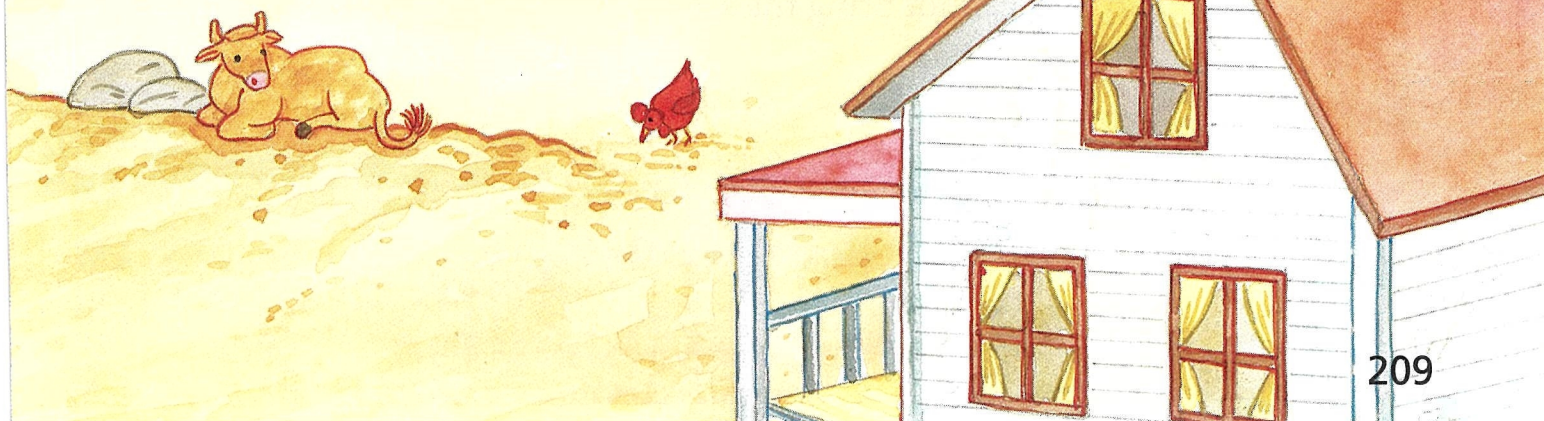
He fed and watered the horses, talking to them as he hitched them up to the wagon. Old Bess, calm and kind; Jack, wild-eyed, reaching over to nip Bess on the neck.

"Clear day, Bess," said Papa, rubbing her nose.

"Settle down, Jack." He leaned his head on Jack.

And then Papa drove off along the dirt road to fetch Sarah. Papa's new wife. Maybe. Maybe our new mother.

Gophers ran back and forth across the road, stopping to stand up and watch the wagon. Far off in the field a woodchuck ate and listened. Ate and listened.





Caleb and I did our chores without talking. We shoveled out the stalls and laid down new hay. We fed the sheep. We swept and straightened and carried wood and water. And then our chores were done.

Caleb pulled on my shirt.

"Is my face clean?" he asked. "Can my face be *too* clean?" He looked alarmed.

"No, your face is clean but not too clean," I said. Caleb slipped his hand into mine as we stood on the porch, watching the road. He was afraid.

"Will she be nice?" he asked. "Like Maggie?"

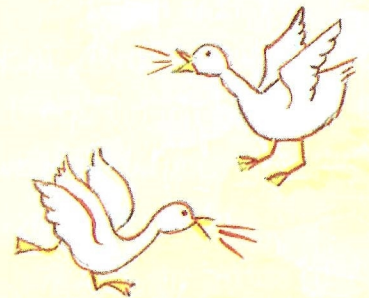
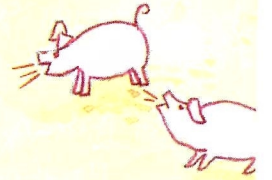
"Sarah will be nice," I told him.

"How far away is Maine?" he asked.

"You know how far. Far away, by the sea."

"Will Sarah bring some sea?" he asked.

"No, you cannot bring the sea."



The sheep ran in the field, and far off the cows moved slowly to the pond, like turtles.

“Will she like us?” asked Caleb very softly.

I watched a marsh hawk wheel down behind the barn.

He looked up at me.

“Of course she will like us.” He answered his own question. “We are nice,” he added, making me smile.

We waited and watched. I rocked on the porch and Caleb rolled a marble on the wood floor. Back and forth. Back and forth. The marble was blue.

We saw the dust from the wagon first, rising above the road, above the heads of Jack and Old Bess. Caleb climbed up onto the porch roof and shaded his eyes.

“A bonnet!” he cried.

“I see a yellow bonnet!”





The dogs came out from under the porch, ears up, their eyes on the cloud of dust bringing Sarah. The wagon passed the fenced field, and the cows and sheep looked up, too. It rounded the windmill and the barn and the windbreak of Russian olive that Mama had planted long ago. Nick began to bark, then Lottie, and the wagon **clattered** into the yard and stopped by the steps.

“Hush,” said Papa to the dogs.

And it was quiet.

Sarah stepped down from the wagon, a cloth bag in her hand. She reached up and took off her yellow bonnet, smoothing back her brown hair into a bun. She was plain and tall.

“Did you bring some sea?” cried Caleb beside me.

“Something from the sea,” said Sarah, smiling. “And me.” She turned and lifted a black case from the wagon. “And Seal, too.”

Carefully she opened the case, and Seal, gray with white feet, stepped out. Lottie lay down, her head on her paws, staring. Nick leaned down to **sniff**. Then he lay down, too.

“The cat will be good in the barn,” said Papa. “For mice.” Sarah smiled. “She will be good in the house, too.”

Sarah took Caleb’s hand, then mine. Her hands were large and **rough**. She gave Caleb a shell—a moon snail, she called it—that was curled and smelled of salt.

“The gulls fly high and drop the shells on the rocks below,” she told Caleb. “When the shell is broken, they eat what is inside.”





“That is very smart,” said Caleb.

“For you, Anna,” said Sarah, “a sea stone.”

And she gave me the smoothest and whitest stone I had ever seen.

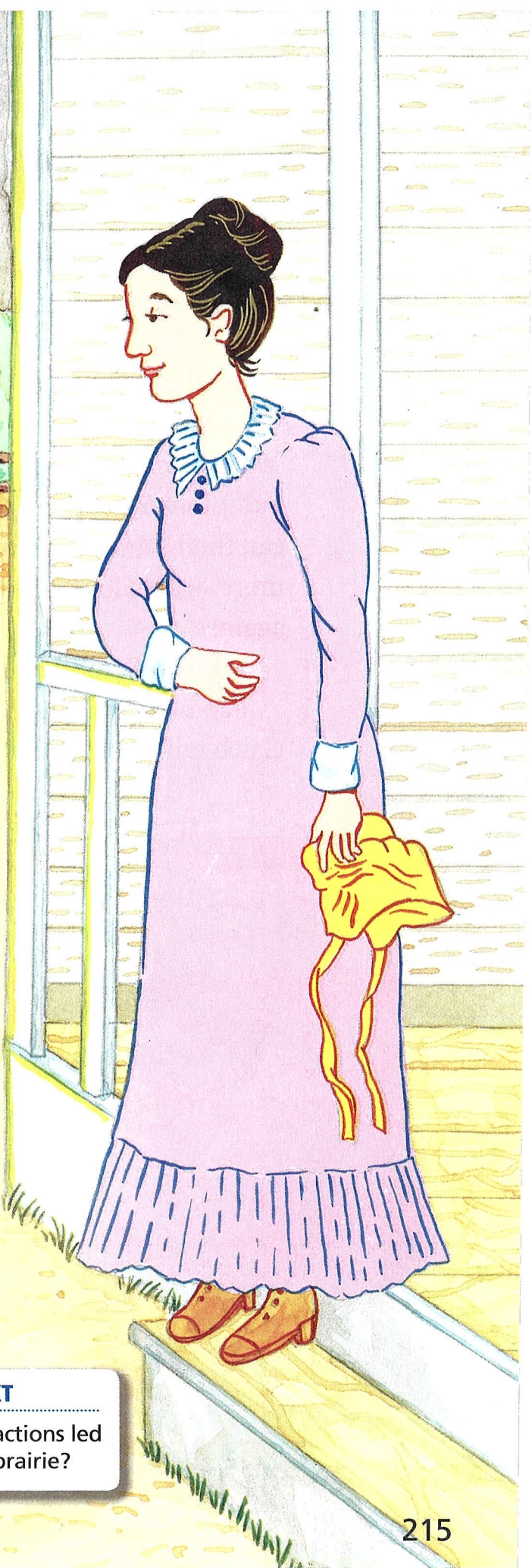
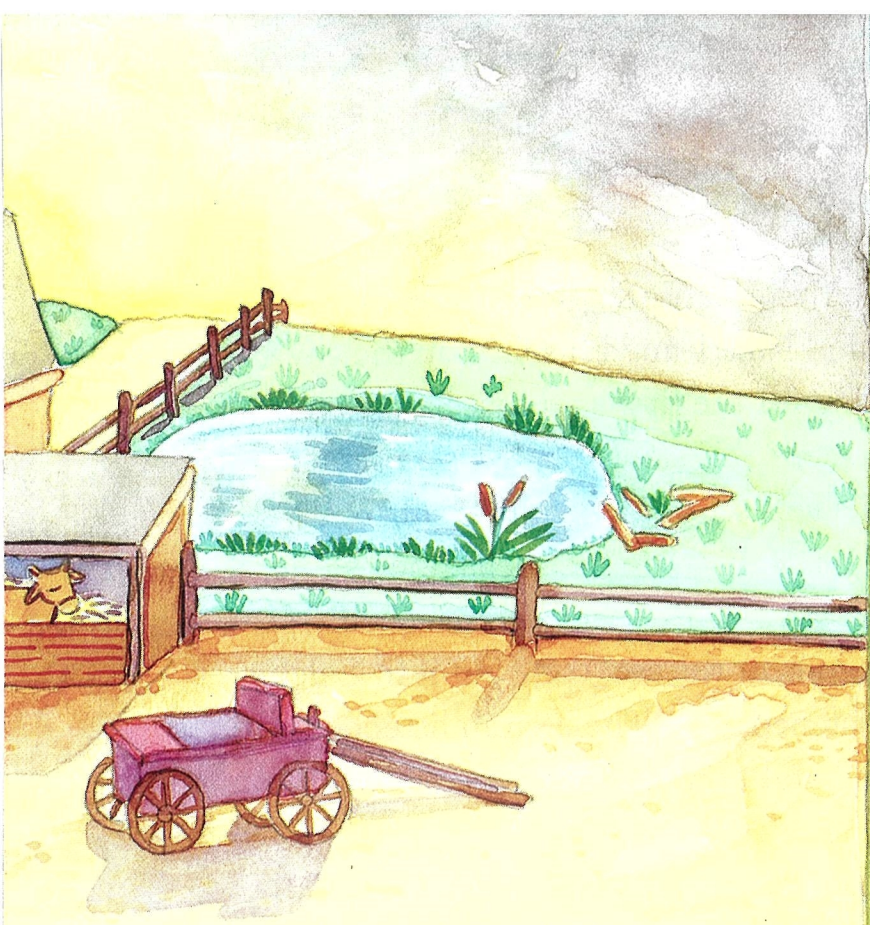
“The sea washes over and over and around the stone, rolling it until it is round and perfect.”

“That is very smart, too,” said Caleb. He looked up at Sarah. “We do not have the sea here.”

Sarah turned and looked out over the plains.

“No,” she said. “There is no sea here. But the land rolls a little like the sea.”

My father did not see her look, but I did. And I knew that Caleb had seen it, too. Sarah was not smiling. Sarah was already lonely. In a month’s time the preacher might come to marry Sarah and Papa. And a month was a long time. Time enough for her to change her mind and leave us.



Papa took Sarah's bags inside, where her room was ready with a quilt on the bed and blue flax dried in a vase on the night table.

Seal stretched and made a small cat sound. I watched her circle the dogs and sniff the air. Caleb came out and stood beside me.

"When will we sing?" he whispered.

I shook my head, turning the white stone over and over in my hand. I wished everything was as perfect as the stone. I wished that Papa and Caleb and I were perfect for Sarah. I wished we had a sea of our own.

ANALYZE THE TEXT

Story Structure What actions led to Sarah's arrival on the prairie?

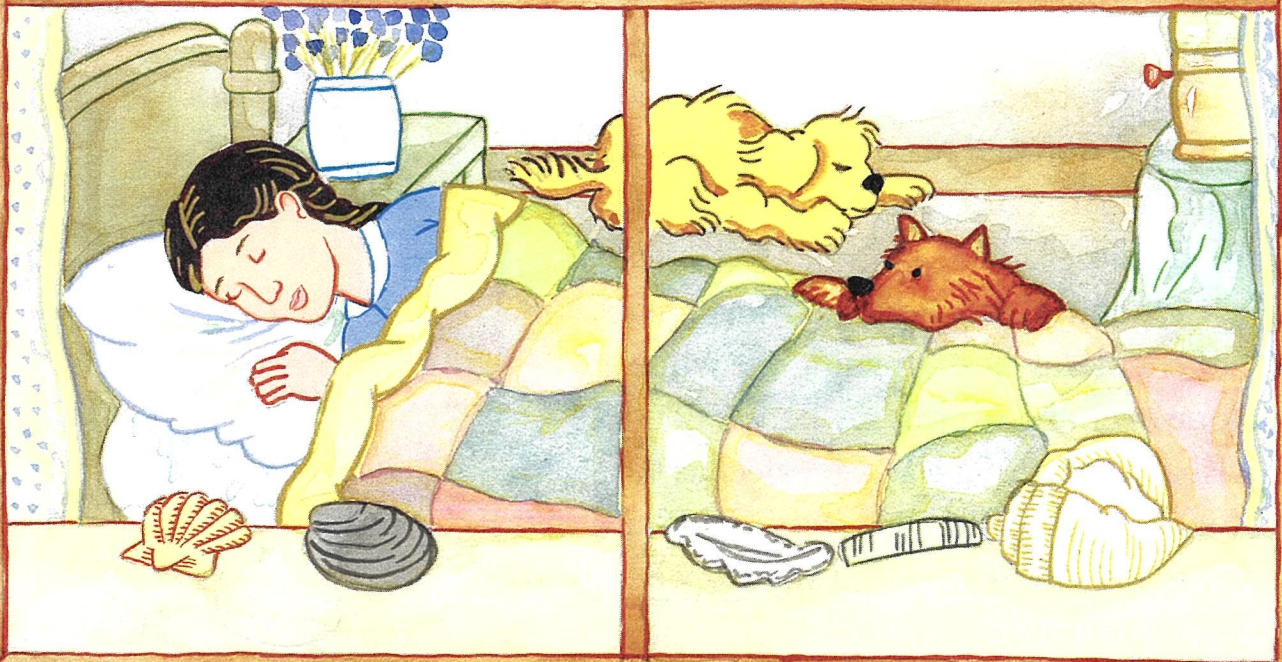
The dogs loved Sarah first. Lottie slept beside her bed, curled in a soft circle, and Nick leaned his face on the covers in the morning, watching for the first sign that Sarah was awake. No one knew where Seal slept. Seal was a roamer.

Sarah's collection of shells sat on the windowsill.

"A scallop," she told us, picking up the shells one by one, "a sea clam, an oyster, a razor clam. And a conch shell. If you put it to your ear you can hear the sea." She put it to Caleb's ear, then mine. Papa listened, too. Then Sarah listened once more, with a look so sad and far away that Caleb leaned against me.

"At least Sarah can hear the sea," he whispered.

Papa was quiet and shy with Sarah, and so was I. But Caleb talked to Sarah from morning until the light left the sky.





“Where are you going?” he asked. “To do what?”

“To pick flowers,” said Sarah. “I’ll hang some of them upside down and dry them so they’ll keep some color. And we can have flowers all winter long.”

“I’ll come, too!” cried Caleb. “Sarah said winter,” he said to me. “That means Sarah will stay.”

Together we picked flowers, paintbrush and clover and prairie violets. There were buds on the wild roses that climbed up the paddock fence.

“The roses will bloom in early summer,” I told Sarah. I looked to see if she knew what I was thinking. Summer was when the wedding would be. *Might* be. Sarah and Papa’s wedding.

ANALYZE THE TEXT

Point of View What does Anna think of Sarah so far? Do you have the same point of view?

We hung the flowers from the ceiling in little bunches.
"I've never seen this before," said Sarah. "What is it called?"

"Bride's bonnet," I told her.

Caleb smiled at the name.

"We don't have this by the sea," she said. "We have
seaside goldenrod and wild asters and woolly ragwort."

"Woolly ragwort!" Caleb whooped. He made up a song.

*"Woolly ragwort all around,
Woolly ragwort on the ground.
Woolly ragwort grows and grows,
Woolly ragwort in your nose."*

Sarah and Papa laughed, and the dogs lifted their heads
and **thumped** their tails against the wood floor. Seal sat on
a kitchen chair and watched us with yellow eyes.





We ate Sarah's stew, the late light coming through the windows. Papa had baked bread that was still warm from the fire.

"The stew is fine," said Papa.

"Ayuh." Sarah nodded. "The bread, too."

"What does 'ayuh' mean?" asked Caleb.

"In Maine it means yes," said Sarah. "Do you want more stew?"

"Ayuh," said Caleb.

"Ayuh," echoed my father.

After dinner Sarah told us about William. "He has a gray-and-white boat named *Kittiwake*." She looked out the window. "That is a small gull found way off the shore where William fishes. There are three aunts who live near us. They wear silk dresses and no shoes. You would love them."

"Ayuh," said Caleb.

"Does your brother look like you?" I asked.

"Yes," said Sarah. "He is plain and tall."

At dusk Sarah cut Caleb's hair on the front steps, gathering his curls and scattering them on the fence and ground. Seal batted some hair around the porch as the dogs watched.

"Why?" asked Caleb.

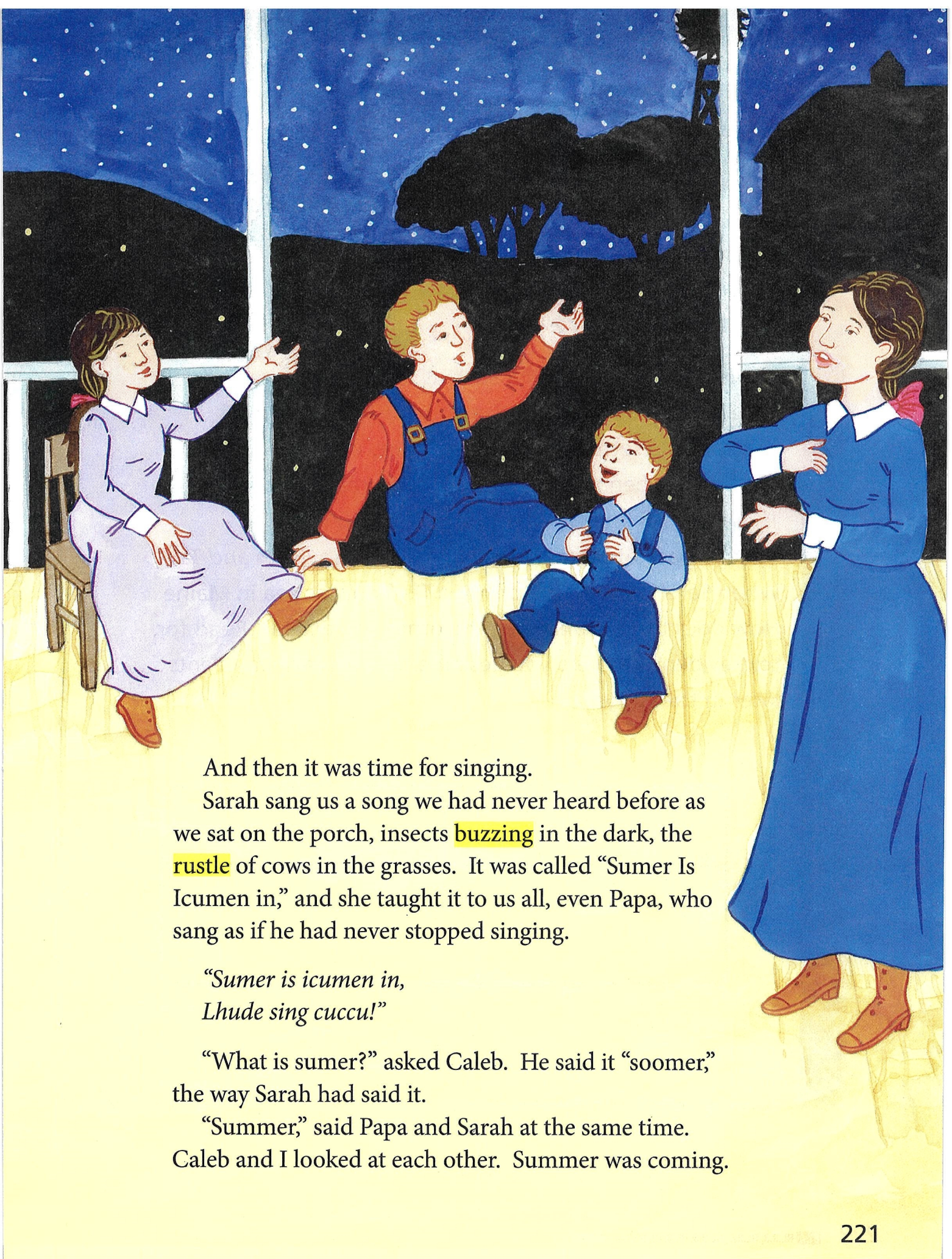
"For the birds," said Sarah. "They will use it for their nests. Later we can look for nests of curls."

"Sarah said 'later,'" Caleb whispered to me as we spread his hair about. "Sarah will stay."

Sarah cut Papa's hair, too. No one else saw, but I found him behind the barn, tossing the pieces of hair into the wind for the birds.

Sarah brushed my hair and tied it up in back with a rose velvet ribbon she had brought from Maine. She brushed hers long and free and tied it back, too, and we stood side by side looking into the mirror. I looked taller, like Sarah, and fair and thin. And with my hair pulled back I looked a little like her daughter. Sarah's daughter.





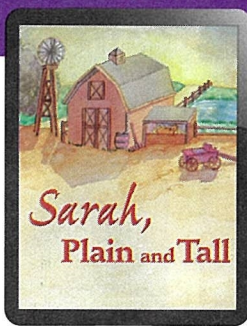
And then it was time for singing.

Sarah sang us a song we had never heard before as we sat on the porch, insects **buzzing** in the dark, the **rustle** of cows in the grasses. It was called “Sumer Is Icumen in,” and she taught it to us all, even Papa, who sang as if he had never stopped singing.

*“Sumer is icumen in,
Lhude sing cuccu!”*

“What is sumer?” asked Caleb. He said it “soomer,” the way Sarah had said it.

“Summer,” said Papa and Sarah at the same time. Caleb and I looked at each other. Summer was coming.



Dig Deeper

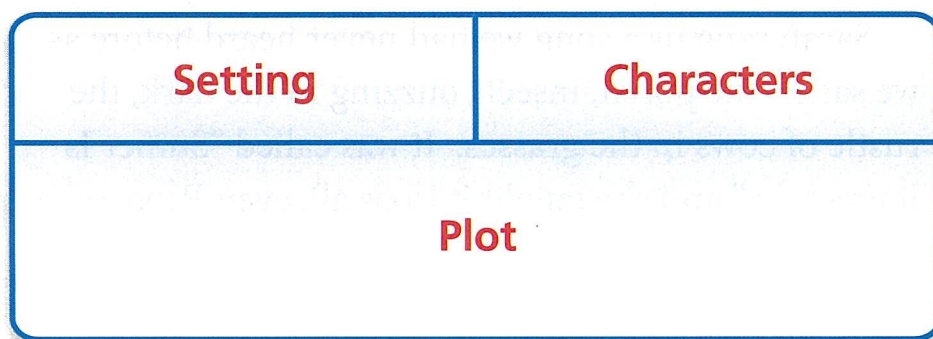
Use Clues to Analyze the Text

Use these pages to learn about Story Structure and Point of View. Then read *Sarah, Plain and Tall* again to apply what you learned.

Story Structure

Historical fiction stories such as *Sarah, Plain and Tall* have a **story structure**. The structure is made up of characters, a setting, and a plot. Many of the events in the plot happen as a result of each character's actions. These actions in turn affect what happens next.

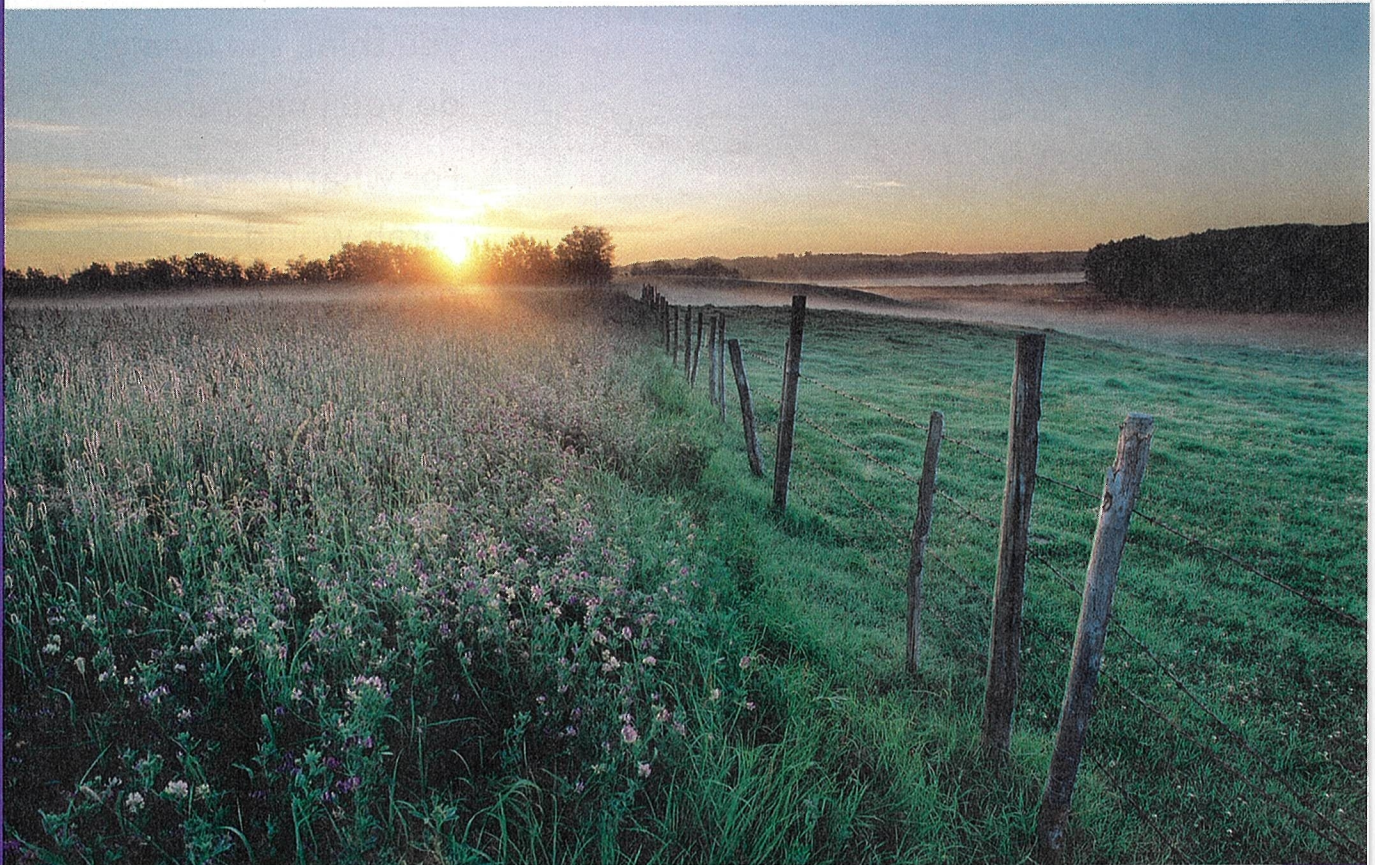
Look back at pages 213 and 214 in *Sarah, Plain and Tall*. When Sarah arrives, she brings gifts from the sea in Maine. How does this action affect the other characters? Read for text evidence to help you describe how this affects events later in the story.



Point of View

The **point of view** is the author's message for the reader and can be delivered through the actions, thoughts, words, and feelings of the story's narrator or characters. In fiction stories, authors may use the point of view of the narrator or characters to focus the readers' attention on an important idea, opinion, or feeling from the story.

Readers often have their own point of view about what happens in a story, too. As a reader, you should decide if you agree with the narrator or character or if you have a completely different opinion.



Your Turn

RETURN TO THE ESSENTIAL QUESTION



Review the story with a partner to prepare to discuss

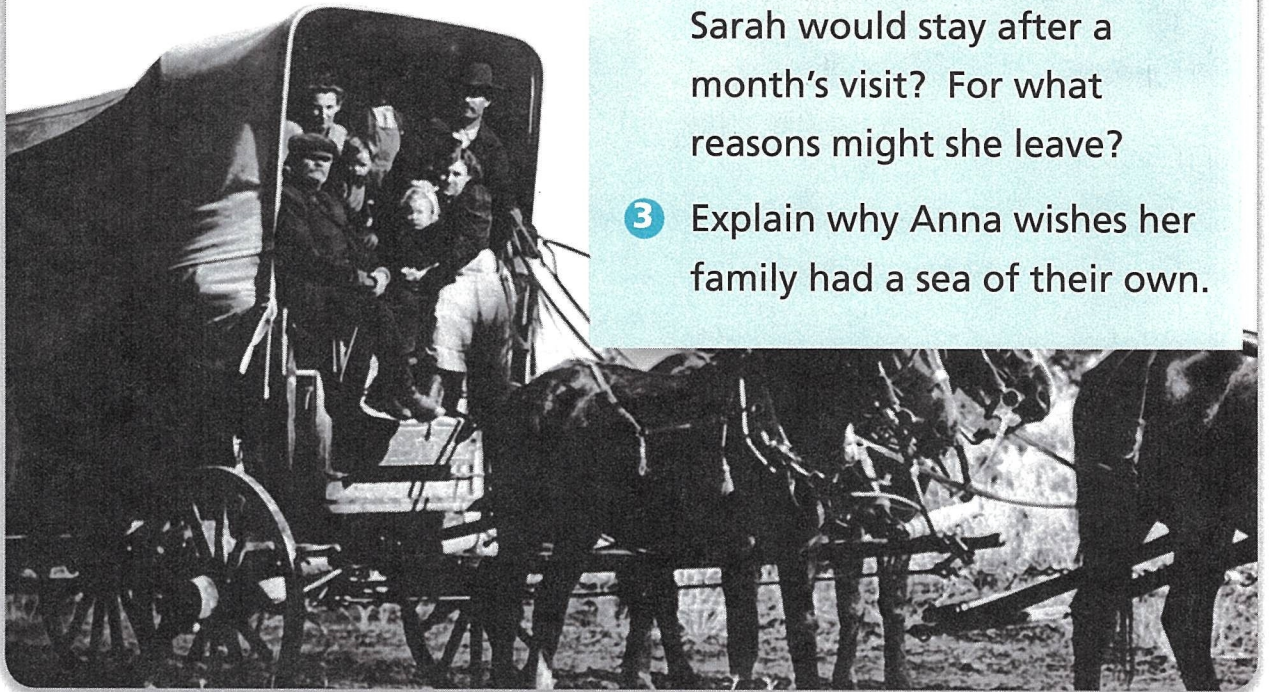
this question: *What was life on the prairie like for the pioneers?* As you discuss, use text evidence from the story to support your ideas.



Classroom Conversation

Continue your discussion of *Sarah, Plain and Tall* by explaining your answers to these questions:

- 1 Sarah says the “land rolls a little like the sea.” What do you think she means? What do you imagine?
- 2 For what reasons do you think Sarah would stay after a month’s visit? For what reasons might she leave?
- 3 Explain why Anna wishes her family had a sea of their own.

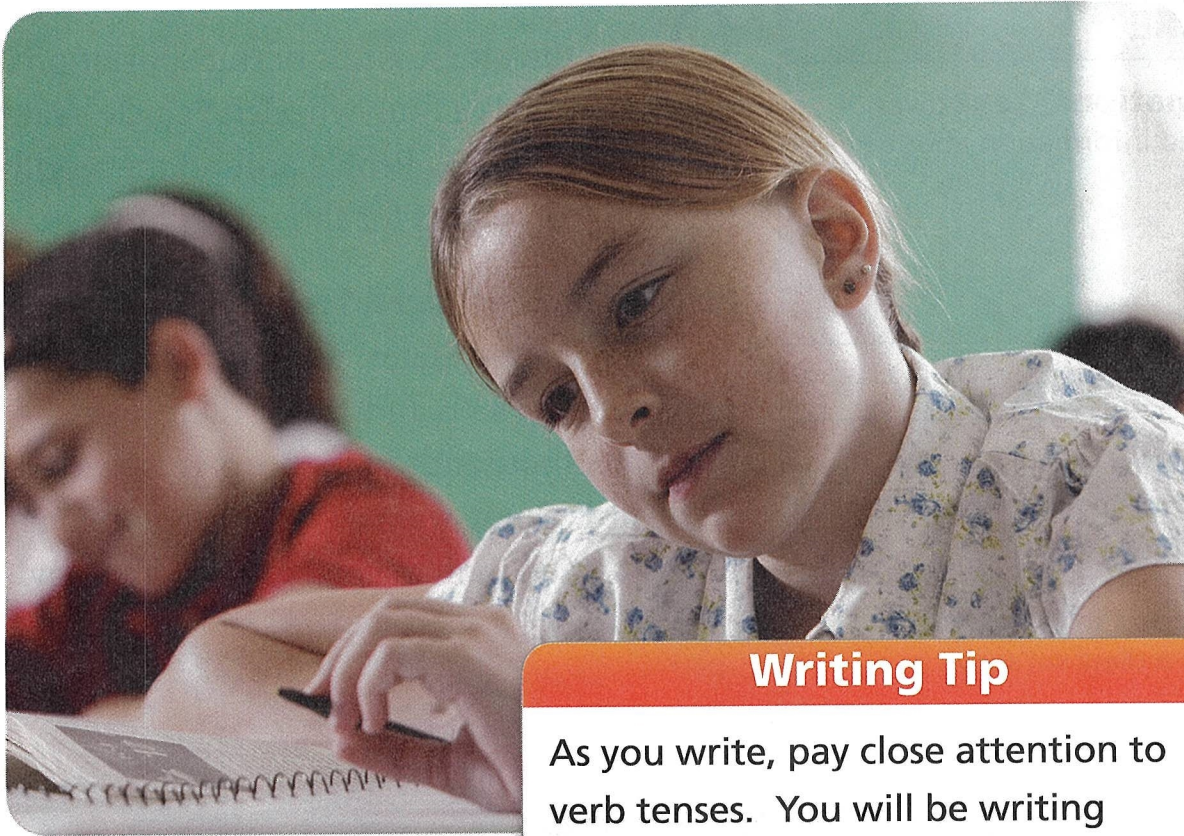


Performance Task

WRITE ABOUT READING

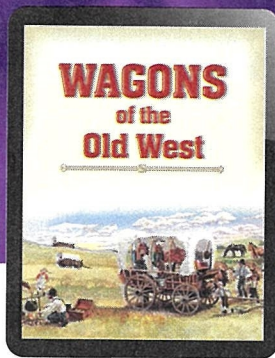


Response Do you think Sarah stays? Write a paragraph that tells what you think happens. Use text evidence from the story to support your answer. Include a conclusion to sum up your opinion.



Writing Tip

As you write, pay close attention to verb tenses. You will be writing mostly about what you think happens to Anna and her family in the future.

INFORMATIONAL
TEXT
 GENRE

Informational text gives facts and information about a topic.

 TEXT FOCUS

A **diagram** is an illustration that shows important details, such as how something is made. Labels or captions are often added to tell what the parts of a diagram show.

WAGONS

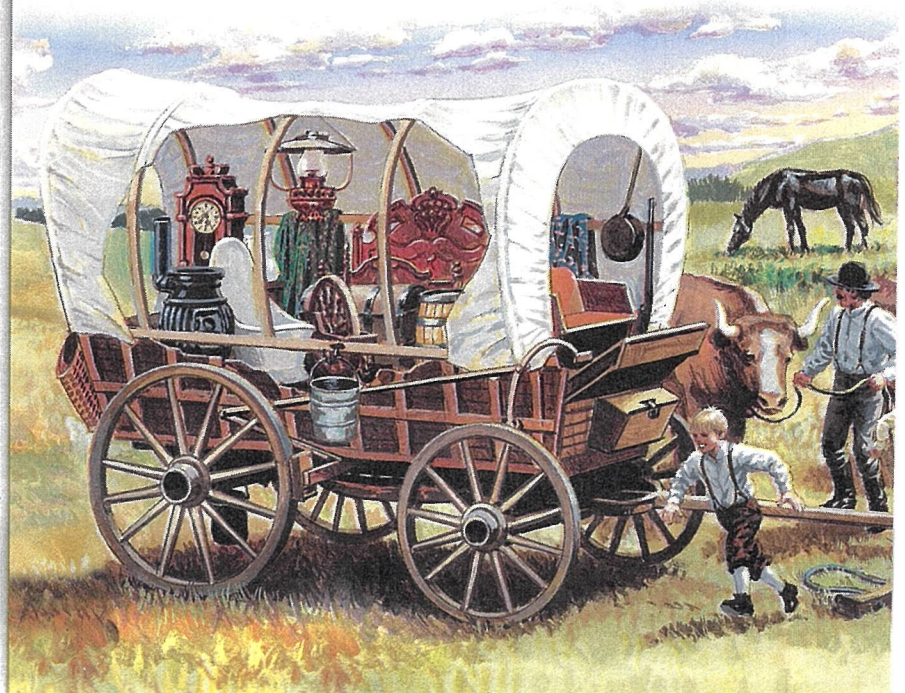
of the Old West

by Maria Santos
illustrated by Dan Bridy

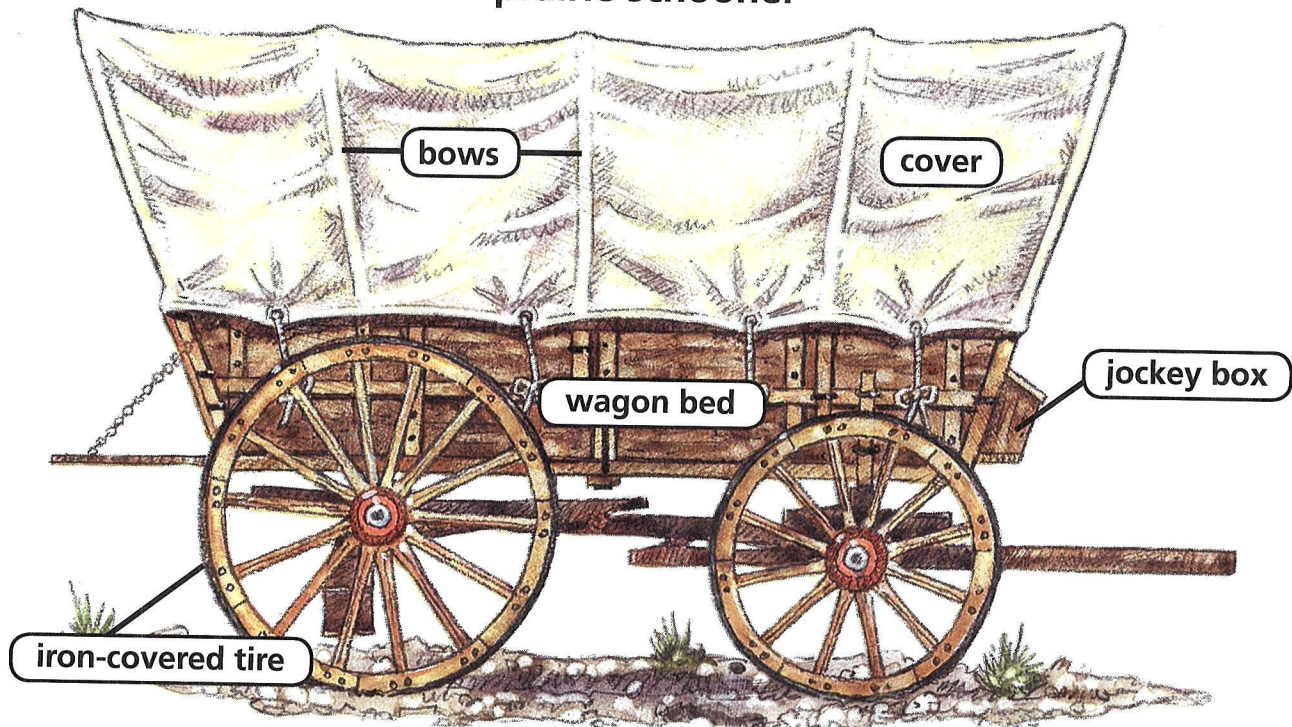
One of the oldest kinds of transportation is the wagon. It is a four-wheeled vehicle drawn by strong animals. People around the world have driven wagons for thousands of years.

Wagons on the Oregon Trail

In the United States, wagons made history between the 1830s and 1860s. During this time, thousands of pioneers traveled westward. Some went as far as Oregon, but others settled in many places along the way.



prairie schooner



The jockey box carried tools that travelers needed to keep nearby.

The pioneers journeyed for up to six months to reach the West Coast. They had to pack a lot of food and supplies for the trip. Families packed some of their furniture, too. To protect their possessions and supplies from the sun and the rain, they used covered wagons.

Back east, there was an enormous wagon known as the Conestoga wagon. Its rear wheels were as tall as a man. The top rose to more than 11 feet above the ground. The back and front of the wagon bed were sloped upward so that cargo would not tip out when traveling across mountains.

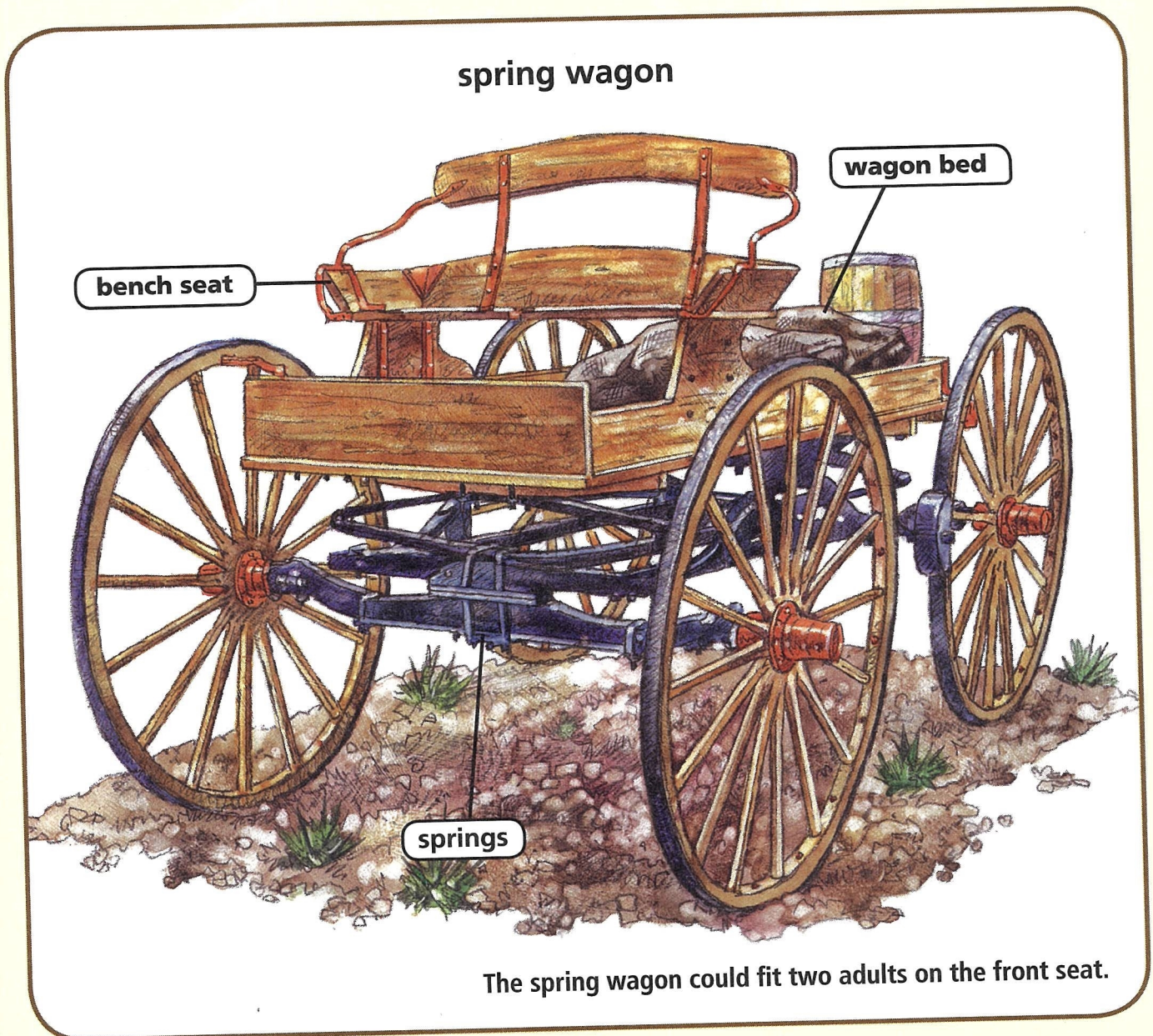
People liked the design of the Conestoga, but these wagons were too heavy for the long journey west. They needed as many as six or eight horses to pull them. The wagons would have to travel over very rough land as there were no roads yet.

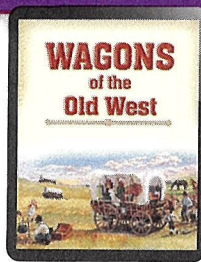
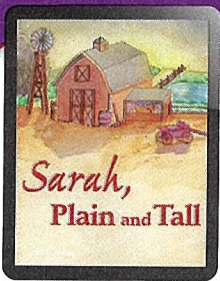
A smaller wagon was built, with high, sloped ends to keep its cargo from spilling out. It also had a white canvas cover to protect the cargo from sun and rain. Traveling in groups, or “trains,” across the flat land of the prairies with their white tops, the wagons sometimes looked like ships. People soon called them “prairie schooners,” as a schooner was a type of ship with white sails.

Wagons on Prairie Farms

Once the pioneers chose a place to settle, they built houses to sleep in and to store their food. They no longer needed to carry such heavy loads. The prairie schooners were much too big for everyday use. Pioneers needed a wagon that was comfortable to ride on. Much

smaller farm wagons were built. Springs were added so that riders would not feel all of the bumps along the trails. A spring is a steel brace that holds up the bed of a wagon. The springs were lighter than the heavy frame of a prairie schooner, so the wagon could travel faster.





Compare Texts

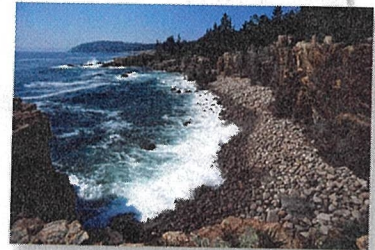
TEXT TO TEXT

Compare Wagons Talk with a partner about how the wagon in *Sarah, Plain and Tall* is similar to and different from each of the wagons described in *Wagons of the Old West*. Work together to write a comparison of the wagons. Use text evidence from the selections and the art to support your answers.



TEXT TO SELF

Write Your Opinion If you could choose between living near the coast like Sarah did or living on the prairie like Anna and Caleb, which would you choose? Write an essay to explain your opinion.



TEXT TO WORLD

Research Settlers On the Internet or in reference books, research the people who settled your state. Who were the American Indians who lived in your part of the country? Where did other people come from and why?



Grammar

Adverbs That Compare Remember that **adverbs** are words that tell when, where, or how something happens. Adverbs are used to describe verbs.

Adverbs can be used to compare actions. To compare two actions, add *-er* to most adverbs. To compare more than two, add *-est*. For adverbs that end in *e*, drop the *e* before adding *-er* or *-est*. For those that end in *y*, change the *y* to *i*. For most adverbs that end in *-ly*, use *more* and *most* to compare.

Adverb	Compare Two	Compare More Than Two
slowly	more slowly	most slowly
late	later	latest
early	earlier	earliest
closely	more closely	most closely

Try This!

Copy each sentence. Fill in the blank with the correct form of the adverb in parentheses.

- 1 He walks _____ than I can run. (fast)
- 2 She sings _____ of the whole group. (loud)
- 3 Jerry arrived _____ than Ben did. (late)
- 4 He drove _____ than the first driver. (carefully)

If you use the wrong adverb form to compare, you can confuse your readers. When you proofread your writing, check that you have used the correct adverb forms to compare two actions or more than two actions.



Incorrect Adverb Form

Lori jumped **highest** than Eva did. The team cheered **more excitedly** of all the teams at the race.

Correct Adverb Form

Lori jumped **higher** than Eva did. The team cheered **most excitedly** of all the teams at the race.

Connect Grammar to Writing

As you edit your fictional narrative, look closely at the adverbs you use. Correct any errors you notice. Using adverbs correctly is an important part of good writing.

Narrative Writing

✓ Development In fictional narrative paragraphs, good writers start by introducing a character or narrator and clearly establishing the setting. They tell events in a sequence that makes sense, and they finish with a good ending. Good writers also may use dialogue and descriptions to develop the story.

Holly wrote a scene about a wagon train. When she revised her draft, she added details and fixed the sequence.

Writing Checklist

✓ Development

Did I establish a situation and introduce a narrator?

✓ Purpose

Did I tell story events in a natural order?

✓ Organization

Did I provide a strong ending?

✓ Elaboration

Did I use dialogue and description?

✓ Conventions

Did I use different kinds of sentences?

Revised Draft

At one river crossing, we nearly lost our

wagon. ^{when} The oxen moved into the swift-

flowing water. My mother jumped off the

wagon and waded quickly into the water.

Then one of them stumbled into a deep

spot. ^{If the ox fell into the water, the} wagon would tip over.

Next, she grabbed the rope around the ox's neck.

Pioneer Mother

by Holly Becker

My mother wasn't afraid of much. After my father died on the Oregon Trail, she decided to keep going west instead of turning around. She drove our oxen confidently, or she tirelessly walked beside them. At one river crossing, we nearly lost our wagon when the oxen moved into the swift-flowing water. Then one of them stumbled into a deep spot. If the ox fell into the water, the wagon would tip over.

My mother jumped off the wagon and waded quickly into the water. Next, she grabbed the rope around the ox's neck. She pulled up and to the side. The struggling ox moved sideways and stepped into shallower water. "Let's go," she said as she moved forward and continued to lead the team. We made it safely across the river, and my mother never showed any fear!

Reading as a Writer

What details did Holly add to the beginning? How did she improve the sequence of events? What can you do to improve the sequence in your narrative paragraphs?

In my final paper, I added details to set the scene and changed the sequence to make it clearer.

