



School for Global Leaders

7th GRADE ELA MID-WINTER BREAK PACKET

Name: _____ **Class:** _____

- ☐ Read + log 45 pages each weekday
- ☐ "Excerpt from Coral Reef..." Multiple Choice
- ☐ Excerpt from "Weaving With Light" Short Responses
- ☐ "Your Head's Battery" Short Responses
- ☐ Excerpt from "Buddha Boy" Short Responses
- ☐ 4 stop and jots + Reading Response (extra credit)

DUE Monday, February 25th, 2019

WILL NOT BE ACCEPTED LATE

Name: _____
ELA
Date: _____
Class: _____

Daily Independent Reading #GOALS

*****Set a reading goal for yourself each time you read and try to meet it! Then, self-assess and reflect on how you did!*****

[illegible]

REFLECTION:

- * Looking back at my goals and work completed I can see that...
- * Next time I read I want to try to...
- * I think I am improving in...

Directions

Read this article. Then answer questions 1 through 7.

Excerpt from *Coral Reef: A City That Never Sleeps*

by Mary M. Cerullo

By late afternoon, the daytime fishes become less interested in feeding and start to move closer to their evening retreats. Perhaps they grow nervous as their day vision becomes less efficient at dusk. The smallest fishes start the rush hour to return to their shelters for the night. Soon others follow their example.

5 The bright colors of the diurnal¹ fishes fade fast in the twilight. Some fishes can actually adjust color cells in their skin to alter their flashy daytime look to dull, darker night shades. The gathering gloom just makes others appear darker. The best defense is to disappear entirely inside the coral reef, because now the fishes' dark outlines are silhouetted against the setting sun to predators below.

10 Parrotfishes leave their feeding grounds in single file to seek out their individual hiding places in the reef. Some parrotfishes secrete a sticky cocoon from beneath their scales to seal their scent from hungry moray eels. If any creature tries to penetrate the mucus bubble, the parrotfish wakes up and bolts from its "bedroom." Some species of wrasses² also make cocoons for the night. Others bury themselves in the sand.

15 Because fishes don't have eyelids to close, it's impossible to tell whether or not most fishes are really sleeping. Parrotfishes do seem to go into a trancelike state at night. If they are disturbed from their rest, they act dazed and confused, like humans wakened out of a sound sleep.

20 A triggerfish locks itself inside a coral cave with a tall spine on its back fin. One spine folds down over the first spine like a door latch to hold it in place. Only the triggerfish can release its trigger spine, so a moray eel can't pull it from its retreat.

¹**diurnal:** active during the daytime

²**wrasses:** marine fish of tropical and temperate seas having thick lips, strong teeth, and usually a bright coloration; many are used as food

GO ON

Shadow Patrols

Many carnivores, such as jacks, snappers, sharks, barracuda, and groupers, take advantage of the weariness and confusion of transition time on the reef. Their eyes, sensitive to dim light, are better equipped for this time of day than those of the diurnal
25 fishes. Though twilight predators are not very good at distinguishing colors, they can detect shape, outlines, and movement well. The daytime fishes flowing back to the reef offer a constant stream of shape and movement.

Many predators that have been quietly waiting in the background all day become more active at dusk and dawn. The crepuscular³ hunters have ingenious⁴ ways of picking off
30 their prey. A grouper leaves its den beneath a coral overhang to vacuum up prey with its cavernous mouth. By thrusting out its lower jaw, its mouth becomes big enough to swallow almost any prey. It has been rumored that giant groupers (which may weigh up to 1,000 pounds) have been known to swallow divers whole! Then, the stories go, they spit them out again because they don't like the taste of their wetsuits.

35 Streamlined jacks hunt in packs like jackals. They surround a school of fish, separate several from their companions, and bring them down after a high-speed chase. A lionfish may use its winglike side fins to sweep fish into a corner of the reef where they can't escape. Other times, it lies motionless and gulps fish that come too close.

Although sharks visit the coral reef at dawn and dusk, they have such an effective array of
40 sensory devices that they can zero in on prey at any time. Their excellent sense of smell has earned sharks the nickname of "swimming noses." Sharks' lateral lines are especially sensitive to the low-frequency vibrations given off by struggling fishes. Their most impressive sense is located inside sensory pores on the snout. This sense detects the faint electric pulses generated by the beating hearts of their victims. Vision is probably their weakest sense, yet
45 many sharks have catlike eyes with mirror cells to reflect and concentrate dim light. Some sharks' eyes are so sensitive that they can hunt by starlight on a moonless evening.

Dusk, that time between twilight and full darkness, is the spawning time for many diurnal fishes. As one scientist explains, "It gives their eggs and sperm a twelve-hour head start to escape the hungry mouths on the reef." Many daytime fishes move into deeper
50 water, rise to the surface, or spawn during outgoing tides to let ocean currents carry their eggs and sperm to less populated areas far from the reef.

³crepuscular: active in the twilight

⁴ingenious: clever

Ghost Town

About ten minutes after sunset, an eerie quiet descends on the reef. Swaying sea fans provide the only visible movement, like tumbleweeds blowing through a ghost town in a Western movie. The coral passages are silent, deserted, and vaguely menacing. The daytime
55 fishes have retreated to their shelters. Many large predators have headed off with the setting sun into the deeper waters beyond the reef. Others—some groupers, snappers, and reef sharks—remain hidden in the shadows where they can ambush any lone stragglers.

The quiet period lasts only about 15 to 20 minutes. Then, as abruptly as if a film
60 director had shouted “Cut!” nocturnal creatures burst onto the set and the scene changes to night maneuvers.

GO ON

- 1 According to the article, why do some parrotfishes make a cocoon?
- A to attract other fishes to their hiding place
 - B to show other fishes they are asleep
 - C to create a safe place for their eggs
 - D to hide themselves from predators
- 2 Why are some diurnal fishes harder to see in the evening than in the daytime?
- A The movement on the reef blurs their shapes.
 - B Their predators can only detect outlines.
 - C The light casts shadows that hide them.
 - D Their skin color changes to blend in.
- 3 What statement **best** summarizes the information in lines 1 through 9?
- A Daytime fish who live in the coral reef generally stop feeding at dusk.
 - B Fish have the natural ability to become less visible at night in the coral reef.
 - C Predatory fish hide in the coral reef so they can feed on the diurnal fish.
 - D Fish in the coral reef have remarkably better vision during the day.

4

Which sentence from the article **best** explains why some fishes may be dangerous to humans?

- A "Though twilight predators are not very good at distinguishing colors, they can detect shape, outlines, and movement well." (lines 25 and 26)
- B "Many predators that have been quietly waiting in the background all day become more active at dusk and dawn." (lines 28 and 29)
- C "The crepuscular hunters have ingenious ways of picking off their prey." (lines 29 and 30)
- D "By thrusting out its lower jaw, its mouth becomes big enough to swallow almost any prey." (lines 31 and 32)

5

What does the phrase "zero in on" in line 40 mean?

- A to locate
- B to look
- C to threaten
- D to smell

6

The author develops a central idea about how fishes adapt to their environments by focusing **mostly** on the

- A light in the water
- B depth of the reef
- C currents in the water
- D shape of the reef

GO ON

Which detail is **most** important to include in a summary of the article?

- A "Because fishes don't have eyelids to close, it's impossible to tell whether or not most fishes are really sleeping." (lines 15 and 16)
- B "Many predators that have been quietly waiting in the background all day become more active at dusk and dawn." (lines 28 and 29)
- C "It has been rumored that giant groupers (which may weigh up to 1,000 pounds) have been known to swallow divers whole!" (lines 32 and 33)
- D "Many daytime fishes move into deeper water, rise to the surface, or spawn during outgoing tides . . ." (lines 49 and 50)

Directions

Read this article. Then answer questions 43 and 44.

Excerpt from *Weaving With Light*

by Emily Sohn

In the rugged Sierra Madre mountain range of west central Mexico, the native Huichol people live much the way their ancestors did—without electricity. That’s because it’s too expensive to string power lines to the remote mountain areas where they live. The lack of electricity has a direct effect on the Huichol economy.

- 5 To help support themselves, the Huichol create beautiful artwork, including paintings made from yarn and sculptures made from beads. They sell their art in cities hundreds of miles away from their villages. Often, they travel long distances by foot. And without electricity—at home or on the road, they can only work during daylight hours.

- 10 When it gets dark, they must stop whatever they’re doing, explains Huichol community leader Miguel Carillo. The sales of their artwork are essential to this economy, where farming is difficult and crops often fail.

“We can only work during the day,” Carillo tells a group of researchers as night approached. “Because now, as you see, we can’t see anything, and it’s still so early. Nobody can do anything. We just wait for the sun to come up again.”

- 15 Now, a team of scientists, designers, and architects is using new technologies to provide the Huichol with light after the sun sets—no plugs necessary. The scientists’ technique involves weaving tiny electronic crystals into fabrics that can be made into clothes, bags, or other items.

- 20 By collecting the sun’s energy during the day, these lightweight textiles provide bright white light at night. Their inventors have named the textiles “Portable Lights.”

Portable Lights have the potential to transform the lives of people without electricity around the world, says project leader Sheila Kennedy, head of Kennedy & Violich Architecture, Ltd., in Boston, Mass.

See the light

- 25 At the core of Portable Light technology are devices called high-brightness light-emitting diodes, or HB LEDs. These tiny lights appear in digital clocks, televisions, streetlights, and the blinking red lights on some sneakers.

- LEDs are completely different from the light bulbs that you screw into lamps at home. Most of those glass bulbs belong to a type called incandescent lights. Inside, electricity heats a metal coil to about 4,000 degrees Fahrenheit, or 2,200 degrees Celsius. At that
30 scorching temperature, bulbs give off light we can see.

GO ON

Ninety percent of energy produced by incandescent lights, however, is heat—and invisible. With all that wasted energy, bulbs burn out quickly. They are also bulky, can get hot, and are easily broken.

35 LEDs, on the other hand, are like tiny pieces of rock made up of molecules that are arranged in a crystal structure. When an electric current passes through an LED, the crystal structure vibrates and produces light.

LEDs are tiny and extremely lightweight. There are no breakable glass parts. While the technology is still somewhat expensive, researchers are increasingly looking to LEDs for a wide variety of applications, including Portable Lights.

40 “A lot of people see LEDs as being the future of lighting,” says Casey Smith, a technologist in Bozeman, Mont., and a member of the Portable Light team. He developed much of the technology that make Portable Lights work.

The spark

The Portable Light team found a way to weave two LEDs into a plastic-coated textile. When turned on, these LEDs can make the entire piece of fabric glow.

45 Their next challenge was to figure out how to power the LEDs without electricity. The researchers knew that they wanted to tap the sun’s energy, but they couldn’t use standard solar panels such as those found on rooftops. These bulky glass panels would be too big and heavy for the Huichol to carry as they traveled through the mountains.

50 Instead, the researchers used a new type of solar panel, which is flat and flexible, like a placemat. Just 10 inches long and 5 inches wide, these panels can be easily sewn onto a piece of fabric.

Circuits connect the solar panel to a lithium ion battery—the type of battery found in laptops and cellular phones. And the battery, in turn, is connected to the two LEDs in the fabric. A tough layer of plastic protects the circuitry.

55 With just 3 hours of exposure to sunlight, the battery accumulates enough charge to power a portable light for 10 hours, Kennedy says. A membrane switch, like the soft buttons on a microwave oven, allows a user to turn the lights on or off.

60 A Portable Light weighs less than a pound and can withstand abuse because textiles are strong for their weight. Kennedy has dropped Portable Light units from as high as 30 feet off the ground without damaging them.

“With no heavy parts to break, they just float down,” she says.

- 43** How is the new type of solar panel described in the section titled “The spark” more useful for the Huichol people than previous versions of solar energy technology? Use **two** details from the article to support your response.

- 44** What is the author’s central claim about LEDs? Use **two** details from the article to show how the author supports the claim.

Directions

Read this article. Then answer questions 46 and 47.

Your Head's Battery

by Sid Perkins

A natural powerhouse in the ear of guinea pigs can run a tiny electronic device, researchers show. Human ears contain that same structure, which operates like a battery. Doctors might one day use this system to power implants. Some might monitor an individual's blood. Others could dispense medicines.

- 5 Deep within the ear of all mammals is a spiral-shaped structure called a cochlea (KOKE lee ah). It contains two storage regions, each filled with a different liquid. One fluid contains dissolved minerals, such as potassium, in concentrations close to those found in blood. The other fluid contains a higher proportion of potassium.

- 10 A thin membrane separates the two chambers. Cells in that membrane continually pump potassium from one chamber into the other. The difference in potassium concentrations between the chambers creates a small voltage difference. Voltage is a measure of how much energy it takes to move charged particles between two points, or how much energy can be extracted from those moving particles. In the cochlea, this voltage difference normally drives signals that carry sound information along a nerve
15 going to the brain.

Importantly, there is always a voltage difference between the cochlea's fluid chambers. So it's like a battery that never loses its charge, explains Anantha Chandrakasan. He's an electrical engineer at the Massachusetts Institute of Technology (MIT).

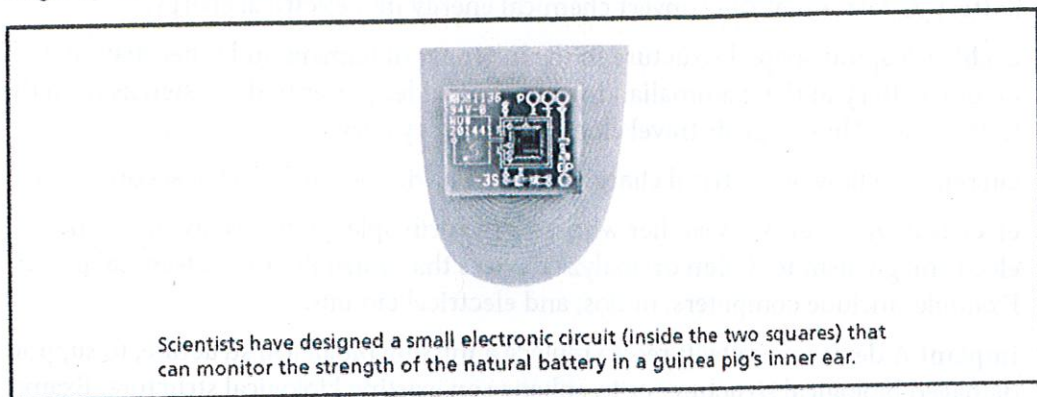
- 20 He and his coworkers designed a tiny device to measure changes in the strength of the ear's natural battery. Periodically, the device would then wirelessly transmit the data it had collected.

That battery had to power those transmissions. But the ear's natural battery is far less powerful than those used to run watches or calculators. So circuits in this device had to be very efficient.

- 25 To tap into the ear's natural battery, the researchers attached electrodes. One penetrated each chamber of the cochlea. These electrodes had to be very small and provide little resistance to the flow of electricity.

GO ON

30 Konstantina Stankovic, an ear surgeon at Harvard Medical School, led a team that implanted those electrodes. Wires connected them to the new device—a computer chip similar to those found in many types of electronics. That chip was small enough to fit on a fingertip. For these early tests, the device itself remained outside the guinea pig's ear.



35 The tiny device had to collect energy from the ear's battery and then store it until there was enough power to transmit data. The researchers provided the test device with enough starting energy to operate only about 6 minutes. In fact, the device operated for up to 5 straight hours. That shows the device succeeded in pulling power from the ear's natural battery. The device derived enough power to send data every 40 seconds to 6 minutes. The researchers described their findings online November 11 in *Nature Biotechnology*.

40 Overall, the cochlea's battery provided a little more than 1 nanowatt of power. That's less than one-billionth as much as would be needed to run a faint nightlight. But the device didn't interfere with hearing.

45 Future versions could be implanted inside the body near the ear, Chandrakasan says. There it might do things such as monitor chemicals in the blood—blood sugar or cholesterol, for example. Alternatively, a tiny ear-powered device might occasionally release small amounts of some medicine into the bloodstream or into tissues near the ear. For such tasks, researchers will need to improve the electrodes and device's circuitry, Chandrakasan says.

50 Researchers are just beginning to find ways to capture, store and use the body's energy in unusual ways. For example, scientists have designed backpacks that can harvest the energy of a person walking to power a variety of devices. The new ear battery testing "shows you can do neat stuff," says Gene Frantz. He's an electrical engineer at Texas Instruments in Dallas.

55 But before researchers design implants with complicated circuits to perform many tasks, Frantz says they should ask themselves: "How do I build a circuit that does only what's necessary?" This, he says, might allow scientists to design small devices that won't need more power than the tiny amounts of energy that an ear's microbattery can provide.

Power Words:

auditory nerve The nerve that carries electrical signals that represent sound from the ear to the brain.

battery A device that can convert chemical energy into electrical energy.

- 60 **cochlea** A spiral-shaped structure in the inner ear of humans and other mammals. The natural battery in the mammalian inner ear provides power to drive signals from the ear to the brain. Those signals travel along the auditory nerve.

current The flow of electrical charges through a wire or other electrical conductor.

- 65 **electrical engineer** A researcher who uses the principles of electricity, electronics, and electromagnetism to design or analyze devices that transmit or use electrical power. Examples include computers, radios, and electrical circuits.

- implant** A device manufactured to replace a missing biological structure, to support a damaged biological structure, or to enhance an existing biological structure. Examples include artificial hips and knees, pacemakers, and the insulin pumps used to treat diabetes.
- 70

power The energy used to run machines or devices and is typically measured in watts.

voltage The difference in electrical potential between one point and another—say, for instance, one end of a battery and the other. Electrical potential measures the amount of energy needed to move a charged particle from one spot to another.

GO ON

- 46 How does the photograph aid the reader's understanding of the article? Use two details from the article to support your response.

- 47 Why have experts from different fields of study been involved in this research? Use **two** details from the article to support your response.

GO ON

Directions

Read this story. Then answer questions 48 and 49.

In this excerpt, Justin invites his new friend, Jinsen, to visit his father's art studio over spring break.

Excerpt from *Buddha Boy*

by Kathe Koja

We were walking home, on a day finally more spring than winter, chirping birds and actual sun, snow lumps melted down to visible grass, heading this time to my house because the banner was pretty much finished, only minor touch-ups left to do, nothing I could even pretend to help with. So today we were going to look through art books, Picasso and Klee and Monet, all the stuff I'd gotten from my dad and "He's working on a new piece now," I said. "It's black-and-white and big as a car, he says. . . . You know, I'm going to visit him for spring break. Would you—do you want to come with?"

"To your dad's studio, you mean? Really?" and he smiled, a big smile, we both did, but then "For a whole week?" he said; his smile dwindled. "My great-aunt—I don't know."

"You mean she'll say no?" That wavery smile, *Oh Michael*, she didn't seem like the bossy type but "She can check it out with my dad first. Or he could call her—"

"No, I mean I don't know if I can leave her on her own for that long. Maybe if someone came to check, made sure she was OK—"

I almost volunteered Audrey, *Hey, my mom could do it*, but then I thought I ought to ask her first. Still, "Do you always have to, to worry about that stuff?" I asked, as we turned down my street, winding sidewalks beneath elms bare-branched to show last year's birds' nests, squirrels' nests, winter-worn but still intact. The Dalmatian on the corner sniffed through his redwood gate, then barked as we passed, a sharp fierce noise, *strangers!* "It's not fair to you, why can't she just—"

"She's old," he said, which wasn't really an answer but somehow it shut me up, because it was true, she *was* old, old and frail, we walked along in silence until "Your street," he said, as we turned up the driveway. "All the trees, and everything. . . . It's nice."

He thought our house was nice, too, nice and big, which compared to his I guess it was, but I'd stopped seeing his house as small, or shabby, especially his room, which made mine look like a dumping ground for "King Consumer," too much junk piled way too high, stuff I never used or didn't need, or even really want. It was strange, as if I were seeing through his eyes, like catching a glimpse of myself in a mirror, a mirror I didn't know was there.

GO ON

30 “How about some herbal tea?” Audrey asked, Audrey who followed us into the kitchen, Audrey who seemed to like Jinsen instantly. “Or oolong, I have oolong,” like *shaved head and dragon shirt* must equal *tea drinker*, no stereotypes there.

“We’ll just have Cokes,” I said, annoyed—until I saw Jinsen’s smile, smiling at Audrey, almost wistful and *His mom*, I thought. *She’s gone*.

“Tea’s good, too,” I said.

35 We spent a while going through the art books—he liked Picasso best, the blunt bent faces, the force behind the brush—but Jinsen looked longest at my dad’s painting, looked and touched, one finger gentle on the whorls and flecks of paint. “I don’t use oils,” he said, “yet. Mostly I do acrylics. . . . Does your dad ever sell his paintings?”

“Not a lot; sometimes. He says he sells just enough to buy the paint to do more.”

40 I picked up my cup, the tea was cold and “When my parents died,” Jinsen said, looking down at the painting in his hands, “there was a settlement, and insurance money too, I guess. My great-aunt had it put in some kind of trust, like for when I’m twenty-one. But some of it,” red and green, red and green, tracing the circle around, “she gave to me. And that’s what I spent it on.”

45 I thought of the tackle box, the paints and brushes. “All of it?”

“All of it. She told me it was mine and I should do whatever I thought was best. So I thought, what would Kim do with it? And then I knew. . . . Kim always told me I ought to go to art school.”

“Well, once you get that internship, you—”

50 “Who knows if I’ll get it? If Keeley doesn’t like the banner—”

“How can he not like it? It’s great, it’s—the lion looks alive, all of it is alive—” in spring green and crimson and smoky gray, ideograms like water flowing beneath, STUDENTS OF ASIA AT CAC, and “If he hasn’t gone blind,” I said, “he’ll see how great it is.”

55 “Maybe,” he said, and shrugged, but in that moment his face, his gaze, was so still that I could see all the way to the bottom, like looking into a deep clear pond, and what I saw there was a longing so intense that it startled me, a want that was a need, like needing food or air. “I did my best,” he said, and looked away. “I just wish I’d had that other scroll to show him, too.”

“Don’t worry,” I said; because I knew, I was sure. “The banner will be enough.”

60 And then “Knock knock,” from Audrey, opening the door a crack. “Jinsen, would you like to stay for dinner? I’m making chicken stew,” and “Sure,” he said, head turned to smile up at her; suddenly he seemed younger, almost like a kid. “Sure, thanks.”

GO ON

Audrey outdid herself with the meal—stew, fresh-baked rolls, corn on the cob—and Jinsen ate everything she put on the table, thanking her again and again. During dinner she asked her usual million questions—what kind of music did he listen to, did he play any sports, how did he like school (I had to roll my eyes at that one)—but to Jinsen, I guess, it didn't seem intrusive. Maybe he liked having a mom give him the friendly third degree, even if it wasn't his mom.

He ended up staying till almost nine o'clock, I wondered what his great-aunt would say but "It's Tuesday," he said to me, as Audrey searched for her car keys. "Tuesday nights she goes to bingo with our neighbor. . . . Thanks again," to Audrey, "for driving me home."

"Oh, it's no trouble at all. Do you have your coat?" which made me cringe a little, but "Well," Jinsen said, past the closing door, "the thing with that is—"

I cleared up the dinner stuff and loaded the dishwasher, as a way to say thank you to Audrey. She didn't come back right away, and when she did I was ready for some more *Oh that poor boy* no-jacket stuff, but "What a sweet family," she said; her voice was soft, almost sad, but in a good way, the way it is when something you see touches you, moves your heart inside. "Jinsen is quite a remarkable young man. And his great-aunt is just adorable—"

"You met her?"

"Only for a minute—You know," hanging up her coat, "your father mentioned that you were asking Jinsen along to his place, for vacation. Do you think his great-aunt might need a little help while he's gone? Just someone looking in, stopping by for a cup of tea or something. . . . I would have suggested it myself, but I didn't want to seem pushy."

"I don't think it would be pushy at all," I said, with a little smile; the tickle of karma again? "I think it would be nice."

In "Excerpt from *Buddha Boy*," what theme do lines 35 through 58 develop? Use two details from the story to support your response.

[illegible]

Page 10

Book 3

- 49 In "Excerpt from *Buddha Boy*," why are lines 81 through 84 important to the plot of the story? Use two details from the story to support your response.

NAME: _____ DATE: _____ CLASS: _____
ELA

POST IT PAGE (Extra Credit)

Complete the following stop and jots using skills from your menu.
Be sure to include both an inference and a piece of evidence on each jot.

BOOK: _____ AUTHOR: _____

Stop and Jot Skill: _____

Stop and Jot Skill: _____

Stop and Jot Skill: _____

Stop and Jot Skill: _____

HOW CAN I EARN POINTS DURING INDEPENDENT READING?

7th GRADE STOP AND JOT MENU

Directions: Use these options to push your thinking about your reading!

DON'T FORGET to support your
awesome ideas with relevant text
evidence
(CITE PAGE #s!)



LEVEL 1 POST ITS

- ★ Identify a character trait
- ★ Notice characters' flaws and/or strengths
- ★ Consider a character's desire + obstacles
- ★ Identify the theme of the text
- ★ Notice how and when a character is changing
- ★ Describe the different point of views in a single situation or event

LEVEL 2 POST ITS

- ★ Notice how characters can be more than one trait at the same time
- ★ Recognize how a theme is changing over the course of the story
- ★ Find an author's craft move and explain how it affects the reader
- ★ Consider how setting is affecting characters or other elements of the story
- ★ Determine how author's word choice affects the tone of the story
- ★ Identify when a character acts out of character and determine why
- ★ Analyze how a line of dialogue or an event in a story caused action, revealed character or provoked a decision



LEVEL 3 POST-ITS

- ★ Determine a connection between characters, setting, plot and their contribution to theme
- ★ Synthesize how a variety of post-its say something bigger
- ★ Analyze how text structure contributes to meaning/style
- ★ Analyze how different points of view are used to create suspense or humor
- ★ Analyze why the author made a connection to another written text

ELA

(Extra Credit)

CLASS: _____

Title: _____ Author: _____

Blank lined paper with horizontal ruling lines.

READING RESPONSE MODEL

702/704 DiMura & Huang

PARAGRAPH 1: SUMMARY OF WHAT YOU'VE READ

*Provide a description of what is happening in your book right now to give background information about your inference.

PARAGRAPH 2: INFERENCE/IDEA

- *What is the character like (traits)?
- *How has your character changed over the course of the story?
- *What is the mood of the setting and how has it impacted/influenced your character?
- *How has a setting shift impacted your character?
- *What life lesson is the author conveying through the character's experiences?
- *What different themes are being developed as the story changed?
- *What new insights/realizations about characters/setting have you learned as you read or reread your story?
- Evidence #1 (Use the text to back up your inference)
- Evidence #2 (Use the text to back up your inference)
- Analysis (Push Your Thinking Prompt)

Name:
SGL

Date:
702/704

The Pin Reading Response

Right now, I'm reading a book called *The Pin*. *The Pin* is about a 17-year old kid named Johnny who really doesn't get along with his dad. In the story, Johnny is on his high school wrestling team, and his dad was on the wrestling team at his college, Oklahoma State. He was number two in college and Johnny realizes that he really want to beat his dad at wrestling, so he decides to challenge him to a match. In the part I've read, Johnny is starting to notice that his dad is getting really tired during the game.

Summary

It seems to me that Johnny is starting to regret even challenging his dad to the game at all. I think this because on page 4, it says, "He's tiring. For a reason I can't explain, a sadness rises in my chest. I turn." Later, he says he can't stop thinking about his dad's look because it looks really desperate. I think this shows that he is starting to feel really guilty about the game and starting to regret his decision to challenge him because he really can't stop thinking about how tired his dad is. If he didn't care, then he wouldn't stop to think about it or to reconsider and he would just go right ahead on fighting. Instead, he keeps talking about it, which means he must be feeling guilty.

Inference

Evidence #1

Evidence #2

Analysis

