A bicycle without wheels, pedals, and brakes wouldn’t be complete or possible to ride. Similarly, a story wouldn’t be complete or interesting to read without all of its parts working together. These parts, called **story elements**, include its characters, settings, and plot.

**Analyzing** a story means figuring out how its elements interact with each other. For example, you can analyze how the setting of a story shapes its plot. A story’s plot includes a **conflict**, or a problem the characters must respond to, and a **resolution**, in which the problem is solved.

**Look at the picture below. It shows the moment of conflict in an adventure story. Consider the importance of this setting to the story’s conflict.**

![Picture of rafting](image)

**What is the setting?** It is a river with rocks, whitewater rapids, and a waterfall.

**What is the relationship between the setting and the story’s conflict?**

**How do you think the characters will resolve the conflict?**

Just as a bicycle can’t move forward without all of its parts working together, stories don’t go anywhere without the interactions of their characters, settings, and plots. By analyzing a story, you’re figuring out how its parts relate to each other—and you might be learning a new way to enjoy the stories you read.
Read the first three paragraphs of this story.

**Black Sunday**  *by Taryn Trina*

It was April 14—one day before Cora’s sixteenth birthday—and she felt the air change as she took the laundry down from the clothesline. The sky darkened over the Oklahoma plains and the wind threatened to blow the laundry away. Cora froze for a moment and then shouted “Dust storm!” loudly enough for everyone inside to hear.

Cora held the cellar door open for her mother and the younger children as they descended into the cool darkness. Cora’s mother called for her to join them, but Cora was determined to find her father and brothers.

Cora saddled the old mare and rode across the fields, calling for her father until she finally spotted him. He was already riding back with her brothers, the storm creeping up the horizon nearly fast enough to overcome them. They tethered the animals in the barn stalls and sealed the doors to keep the precious livestock safe.

(continued)

**Explore how to answer this question:** “What is the relationship between the setting and the conflict in this story?”

Before you can analyze the relationship between setting and conflict, you need to be certain what the setting and conflict actually are. First, identify each of these elements on the lines below.

What is the setting of this story? __________________________________________________________

What is the conflict in this story? __________________________________________________________

Now that you’ve identified the setting and the conflict, start thinking about how they are related. Ask questions such as, “Does the conflict somehow change the setting?” Or, “Is the setting the cause of the conflict?” Asking these questions will help you analyze the relationship between story elements.

**On the lines below, describe the relationship between the setting and the conflict in this story. Use details from the story to support your answer.**

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________
Continue reading “Black Sunday.” Use the Close Reading and the Hint to help you answer the question.

(continued from page 54)

“What about your mother and the other children?” her father shouted over the increasing roar of the wind, clearly alarmed.

“They’re already in the cellar,” Cora answered. “Follow me, everyone. We can make it, but we have to move now!”

Soon they were all together, huddled around a lamp as the storm rattled the boards of the house overhead. That day would later become known as Black Sunday because of the epic storm that blew over the plains. But Cora would remember it best as the day before her sixteenth birthday, when she helped lead her family to safety.

Hint
Which choice shows Cora taking charge and suggests a happy ending to the story?

Circle the correct answer.

Which sentence from the passage best shows that Cora’s ability to take charge in a dangerous situation will lead to a happy resolution?

A “Cora froze for a moment and then shouted ‘Dust storm!’ loudly enough for everyone inside to hear.”

B “Cora held the cellar door open for her mother and the younger children as they descended into the cool darkness.”

C “Follow me, everyone. We can make it, but we have to move now!”

D “That day would later be known as Black Sunday because of the epic storm that blew over the plains.”

Show Your Thinking

Explain how the sentence you chose demonstrates Cora taking charge and a happy ending.

With a partner, discuss how Cora’s actions and the plot events, including the resolution, help reveal her character.
Read the scene below, in which a beggar boy sets off a surprising chain of events at a London castle in the year 1547. Use the Study Buddy and the Close Reading to guide your reading.

**Genre: Historical Fiction**

As I read, I’m going to think about how the setting, characters, and plot interact. I’ll note details that help me understand how the characters’ actions move the plot forward.

**Close Reading**

What event causes the prince to behave as he does? **Draw a box** around details that explain his actions.

How is the setting of the guarded gate important to the events? **Underline** any details that show the importance of the setting to the events.

---

### from The Prince and the Pauper

*by Mark Twain*

1. Poor little Tom, in his rags, approached, and was moving slowly and timidly past the guards, with a beating heart and a rising hope, when all at once he caught sight through the golden bars of a spectacle that almost made him shout for joy. Within was a comely boy, tanned and brown with sturdy outdoor sports and exercises, whose clothing was all of lovely silks and satins, shining with jewels; at his hip a little jewelled sword and dagger; dainty buskins on his feet, with red heels; and on his head a jaunty crimson cap, with drooping plumes.

2. Tom’s breath came quick and short with excitement, and his eyes grew big with wonder and delight. Everything gave way in his mind instantly to one desire: that was to get close to the prince, and have a good, devouring look at him. Before he knew what he was about, he had his face against the gate-bars. The next instant one of the soldiers snatched him rudely away, and sent him spinning among the gaping crowd of country gawks and London idlers. The soldier said,—“Mind thy manners, thou young beggar!”

3. The crowd jeered and laughed; but the young prince sprang to the gate with his face flushed, and his eyes flashing with indignation, and cried out,—

4. “How dar’st thou use a poor lad like that? How dar’st thou use the King my father’s meanest subject so? Open the gates, and let him in!”

5. You should have seen that fickle crowd snatch off their hats then. You should have heard them cheer, and shout, “Long live the Prince of Wales!”

6. The soldiers presented arms with their halberds, opened the gates, and presented again as the little Prince of Poverty passed in, in his fluttering rags, to join hands with the Prince of Limitless Plenty.
**Part 4: Guided Practice**

**Lesson 6**

**Hints**

Think about what Tom wants and how his attempt to achieve his goal causes trouble.

Which choice describes why a main character acts to change another’s situation?

What problem does the guarded gate pose for Tom? What details show this problem? And how is the problem resolved?

**Use the Hints on this page to help you answer the questions.**

1. Which sentence best shows how one character can set the events of a story in motion?
   - A. “Tom’s breath came quick and short with excitement, and his eyes grew big with wonder and delight.”
   - B. “Everything gave way in his mind instantly to one desire: that was to get close to the prince . . .”
   - C. “The soldier said,—‘Mind thy manners, thou young beggar!’”
   - D. “Within was a comely boy, tanned and brown with sturdy outdoor sports and exercises . . .”

2. Which sentence best describes how story events influence a main character’s actions?
   - A. The prince sees Tom being mistreated by the soldier and takes pity on him.
   - B. At first the crowd jeers and laughs, but then they snatch off their hats and begin to cheer for the prince.
   - C. The soldiers make certain that Tom and the prince remain separated by the gate.
   - D. The country gawkers and London idlers shame the prince into doing something to help Tom.

3. In this passage, the setting of the guarded gate is an important cause of the main conflict. Write a paragraph supporting this idea. Use at least two details from the passage to support your response.

   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
Read the story. Then answer the questions that follow.

Scarborough Fair Fantasy

by Stu Darnell

1. “Come on, Lacey, we’re going to be late,” said Eric, annoyed that his little sister kept stopping to look at the vendors’ carts when he was due at the meadow to sing with his school chorus. The trip to Scarborough Renaissance Festival in Waxahachie, Texas, each April was a tradition at Eric’s school. Families traveled to the fair to watch their children perform and to enjoy medieval food, entertainment, and crafts.

2. Eric looked over his shoulder just in time to see Lacey disappear into a tent unlike any he had ever seen. Most artisans had open stalls, but this was a tent with ornate walls fringed with gold tassels.

3. Sighing in frustration, Eric followed Lacey into the tent, where he found his sister sitting cross-legged on a pile of cushions, listening with rapt attention to a woman wearing the medieval costume of a merchant. He knew from his social studies class that most of the people who lived in the medieval times were peasants who wore patched clothing of rough cloth, while the nobility often wore fine clothes of silk or velvet richly embroidered with beads or jewels. This woman’s dress was something in between the two—fine embroidered silk, but shabby. She probably had gotten it from the costume rack at the local thrift store just like me, Eric thought, glancing down at his long, silk-lined cape.

4. The mysterious woman held a book illustrated with richly detailed, ancient-looking illustrations as she told a story about a young silversmith’s apprentice. Eric started to grab Lacey’s arm but suddenly felt very weary. After all, he had risen at five in the morning for the long drive to Waxahachie, and he had just devoured a huge turkey leg. As he listened to the storyteller, Eric’s eyes grew heavier and heavier.

5. Eric awoke with a start to find Lacey practically dragging him to his feet, whispering, “Come on, Eric—the Sheriff’s after you!”

6. “What are you talking about?” asked Eric. As he emerged from the tent, he rubbed his eyes hard to make sure he was really awake. What was going on?

7. Before, the people at the fair had been wearing shorts and T-shirts, but now everyone seemed to be in full costume. Instead of pushing strollers, they were pushing crude carts and dodging farm animals in the square. And the air, which before had been filled with the scent of popcorn, now smelled of horses and smoke.

8. “Hear ye, hear ye!” boomed a loud voice.

9. Eric whirled around to see a man in a brown leather vest reading from a scroll: “Eric, a boy apprenticed to Randolph the silversmith, has fled from the neighboring town. He has stolen silver from his master. A reward is offered for his capture.”

10. Eric felt two hands seize his arms from behind. “Here’s the thief!” cried the burly owner of the hands.

Part 5: Common Core Practice

Lesson 6

12 “Then what’s this?” cried a woman in a green, woolen dress, snatching up the small, silver-colored MP3 player Eric had clipped to his costume. The player’s ear buds flew out of Eric’s ears, and the man holding his arms let go and started batting at the flying ear buds as if they were giant mosquitoes.

13 “Come on, Eric—run!” Lacey ran toward the largest building in the square, which Eric realized was a church. Close on his sister’s heels, Eric rushed through its heavy doors and slammed them shut.

14 “Are you seeking sanctuary, a safe harbor, freedom from persecution, my children?” asked a man in a long, brown robe. Eric and Lacey nodded their heads, too stunned at first to speak.

15 “Are you going to turn me in?” stammered Eric fearfully.

16 The parish priest shook his head. “Anyone seeking sanctuary has protection in this church for forty days. Besides, the apprentice whom the constable seeks is here. He has already made his confession. Now, you wear the clothing of a noble, yet I can see that you are not.”

17 “I’m just a kid!” Eric said, confused.

18 “You think you are the child of a goat? Poor boy. Even so, you will need peasants’ clothing. You are violating the law by wearing the garb of the noble class.” The man left and then came back with brown homespun leggings and a tunic. Eric bundled them under his arm.

19 “Um—thanks, but what are we going to do for forty days?” Before he got an answer, Eric yawned, feeling his eyes grow heavy again. He lay down on a bed of straw in the corner and watched sleepily while Lacey chased a mouse along the stone wall of the church.

20 When he awoke, Eric was back in the cozy tent. The storyteller was gone, but Lacey was curled up on a pillow next to him, snoring lightly. A pair of sneakers poked under the tent flap; it was their mother. “Eric, I’ve been looking everywhere—you’ll be late for your performance!”

21 Eric got up groggily. Looking down, he noticed that he was still wearing his thrift-store costume, but later, when he patted his vest to feel for his MP3 player, it had disappeared.

Which sentence from the passage best shows how a change of setting leads to the main conflict?

A “‘Come on, Lacey, we’re going to be late,’ said Eric, annoyed that his little sister kept stopping to look at the vendor’s carts when he was due at the meadow to sing with his school chorus.”

B “Most artisans had open stalls, but this was a tent with ornate walls fringed with gold tassels.”

C “Eric whirled around to see a man in a brown leather vest reading from a scroll: ‘Eric, a boy apprenticed to Randolph the silversmith, has fled from the neighboring town.’”

D “Close on his sister’s heels, Eric rushed through its heavy doors and slammed them shut.”
Read the sentences from the story.

“I’m just a kid!” Eric said, confused. “You think you are the child of a goat? Poor boy. Even so, you will need peasants’ clothing. You are violating the law by wearing the garb of the noble class.” The man left and then came back with brown homespun leggings and a tunic.

How does the setting of the story affect the events in the church?

A  The priest knows that Eric is a time traveler from the future.
B  The priest misinterprets Eric’s modern language.
C  The priest wrongly assumes that Eric is a thief because he has run to the church.
D  The priest thinks Eric is a runaway apprentice.

Why do the townspeople think Eric is a thief?

A  Randolph the silversmith has identified him.
B  People think he is wearing a nobleman’s stolen cape.
C  Eric has an MP3 player which looks like it’s made from silver.
D  Eric is seen with silver that belongs to the silversmith.

Explain how the setting changes the first time Eric falls asleep. Describe how this change affects the series of events that follows. Use at least two details from the text in your response.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________


Go back and see what you can check off on the Self Check on page 43.
Lesson 6  (Student Book pages 53–60)
Analyzing the Interaction of Story Elements

Theme: Imagination and Ingenuity

LESSON OBJECTIVES

• Analyze the ways in which a story’s setting, characters, and plot affect one another, including how the main character develops or changes in response to the conflict.
• Analyze the ways in which a story’s setting affects the way characters think and behave.
• Analyze the ways in which a story’s setting affects the plot.

THE LEARNING PROGRESSION

• Grade 6: CCLS RL.6.3 requires students to analyze the development of the plot in a story or drama, and how characters respond.
• Grade 7: CCLS RL.7.3 asks students to build on what they’ve learned in Grade 6 about plot to analyze and explore the relationship between two major ideas, such as character and setting, within a text.
• Grade 8: CCLS RL.8.3 asks students to focus on dialogue and plot incidents and connect these to greater plot or character revelations.

PREREQUISITE SKILLS

• Identify setting, character, and plot.
• Recognize that story and drama elements are dependent upon each other.
• Identify causes and effects in a literary text.
• Explain how each element affects the others.

LESSON OBJECTIVES

• Tell students that they will work on a lesson about analyzing story elements and how they influence each other. Ask students to name story elements. (setting, characters, dialogue, plot) Explain that students will learn to analyze connections among these story elements.
• Present students with this text: “The day dawned gray and cold, and snow covered the ground. Harry shivered. He had to find some place to stay—and fast.” Ask students to describe the setting. (dawn on a gray, cold morning in winter) Then discuss with them how the setting affects the character’s actions and the plot events. (Harry has to find someplace warm quickly.)
• Finally, ask students to identify the setting in this description: “She was surrounded by fragile objects. She turned suddenly and her long skirt caught the edge of a cut-glass vase. The vase shattered. Ariel’s nerve broke as well, and she began to cry.” (fragile objects, cut-glass vase) Invite students to tell how the objects around a character are part of the setting that the character can manipulate.
• Tell students that analyzing the interactions between a story’s setting, characters, and plot events will help students better understand and appreciate the stories they read.

Ready Teacher Toolbox

<table>
<thead>
<tr>
<th>Ready Lessons</th>
<th>Prerequisite Skills</th>
<th>RL.7.3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tools for Instruction</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Interactive Tutorials</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

CCLS Focus

RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

ADDITIONAL STANDARDS: RL.7.1, RL.7.2, RL.7.4; L.7.1, L.7.3.a, L.7.4.a, L.7.4.d; W.7.2, W.7.3, W.7.4, W.7.8; SL.7.1, SL.7.4, SL.7.5

(See page A39 for full text.)
AT A GLANCE

Through an illustration, students analyze a scene’s story elements. They learn to recognize how the setting, characters, and plot interact to shape a story.

STEP BY STEP

• Read the paragraphs with the definitions of story elements, analyzing, conflict, and resolution.

• Have students look at the illustration. Tell them to think about the setting and how it creates a problem for the characters.

• Read the first question and answer under the illustration. Ask students to confirm the description of the setting by looking back at the picture.

• Read the second question and ask students to write down their answers. Guide students by asking them to think about the characters’ problem and the role the setting plays in that problem.

• Finally, read the third question. Prompt students by having them think about what actions the characters might take to bring themselves to safety.

• Ask students to think about other stories they have read that include memorable settings, characters, and plots. Invite students to describe how the setting affected the characters or how the characters’ actions and feelings affected the events.

Genre Focus

Literary Texts: Historical Fiction

Tell students that in this lesson they will read a type of literature called historical fiction. Historical fiction is fiction that is set in the past. It may be about real people who lived in the past, real events that happened in the past, or both. The details are realistic for the time period. Parts of the story, such as dialogue and some characters, are usually made up. The author’s purpose is most likely to entertain readers as well as inform them about the time period.

Based on these characteristics, ask students to name other works of historical fiction that they have read. What time and place were the stories set in? What cultural biases or historical anecdotes were included? Students may mention books about the American Revolution or American pioneer stories.

Discuss that students should identify a book’s time period and setting when they read historical fiction. They should look for dates, places, and other details that tell more about the setting. Finally, they should recognize anecdotes from the time period that enhance the story’s reality.

Explain that “Black Sunday” tells about a memorable day in history when a powerful dust storm hit the southern midwest. The Prince and the Pauper will take readers back in time to sixteenth-century London.
AT A GLANCE
Students read a piece of historical fiction. They examine the relationship between the story's setting and conflict.

STEP BY STEP
• Invite volunteers to tell what they learned on the previous page about identifying how story elements interact.
• Tell students that now they will read a historical fiction story and analyze how the story elements help to shape the story.
• Read aloud “Black Sunday.”
• Read the question: “What is the relationship between the setting and the conflict in this story?”
• Tell students you will use a Think Aloud to demonstrate a way of answering the question.

Think Aloud: First, I’m going to reread the story and identify the setting. The second sentence says, “The sky darkened over the Oklahoma plains,” so I know that the story takes place in Oklahoma on the plains. Later, in the third paragraph, Cora rides across the fields and helps her dad and brothers bring their livestock to safety in the barn. Based on these details, I can also guess that the story takes place on a farm.

• Have students answer the question, “What is the setting of this story?” As needed, encourage them to underline details in the text that tell about the setting before they write their answers.

Think Aloud: Now I’ll look for the story’s conflict. I know that a conflict is a major problem that one or more characters struggle with. I see that Cora’s main concern right away is the safety of her mother and younger siblings as the dust storm approaches.

• Have students answer the question, “What is the conflict in this story”? As needed, encourage them to underline details in the text that tell about the conflict before they write their answers.

• Finally, have students describe the relationship between the story’s setting and conflict. Invite volunteers to share their answers with the class. (Sample response: The approaching storm creates conflict for the family by putting them and their animals in danger. Cora’s mother and siblings find safety by

ELL Support: Homophones
• Explain to students that homophones are two words that sound alike but have different meanings and spellings.
• Point out the word mare in paragraph 3 and say it aloud. Some students may hear mayor. Work with students to come up with a definition for the word they heard. (mare: “a female horse;” mayor: “an elected city leader”) Guide students to see that they can understand which homophone is used here based on the context.
• Point out the additional homophones air (heir) and plains (planes) in paragraph 1. Pronounce the words and discuss their meanings. (L.7.1)
AT A GLANCE

Students continue to read about Cora and the dust storm. They identify how the setting directly affects the conflict and challenges Cora faces, which impact her feelings and the choices she makes.

STEP BY STEP

• Tell students that they will continue reading about Cora and the dust storm.
• The Close Reading helps students identify the story’s resolution. The Hint will help them understand Cora’s character in order to select the correct answer.
• Have students read the text and underline the sentence that helps explain what Cora did to keep her family safe, as directed by the Close Reading.
• Ask volunteers to share the sentence they underlined. Discuss how the sentence sums up what Cora did. If necessary, have students review the conflict they wrote in the chart on the previous page and identify the text that tells how this conflict is solved.
• Emphasize the importance of considering each answer choice to a multiple-choice question and eliminating those that are obviously incorrect.
• Sample response for Show Your Thinking: Clue words in the answer, such as calm and while under pressure, show how Cora solved her conflict and moved all of her family to safety.

ANSWER ANALYSIS

Choice A is incorrect. This sentence shows Cora is taking charge but doesn’t suggest a happy resolution.

Choice B is incorrect. This sentence shows Cora holding a door, but it doesn’t necessarily suggest that she is taking charge or that the resolution will be happy.

Choice C is correct. It shows Cora taking charge and indicates that there will be a happy resolution.

Choice D is incorrect. This sentence suggests neither Cora’s taking charge nor a happy resolution.

ERROR ALERT: Students who didn’t choose C may not have understood that they need to find a sentence that both shows Cora taking charge and suggests a happy resolution. The incorrect answer choices show either one or the other but not both.

Tier Two Vocabulary: Epic

• Direct students to the word epic in the last paragraph of the story. Have them identify context clues that help them understand the meaning of epic. (“later become known as”) Then have students define epic in their own words. (“unusual or extraordinary”)
• Have students use a dictionary to verify the meaning of the term as it is used in this context. (RL.7.4; 1.7.4.a, 1.7.4.d)
AT A GLANCE

Students read a scene from a historical fiction story. After the first reading, you will ask four questions to check your students’ comprehension of the passage.

STEP BY STEP

- Have students read the passage silently without referring to the Study Buddy or Close Reading text.
- Ask the following questions to ensure student comprehension of the text:

  What sets the chain of events in motion? (“Before he knew what he was about, he had his face against the gate-bars.”)

  Why did Tom peer through the gate? (He had an overwhelming desire to get a look at the prince.)

  What did the soldiers do to Tom that made the prince angry? (They grabbed him and roughly “sent him spinning among the gaping crowd.”)

  How do you know the prince is angry? (The young prince springs to the gate “with his face flushed, and his eyes flashing.”)

- Then ask students to reread the first four paragraphs and look at the Study Buddy think aloud. What does the Study Buddy help them think about?

  Tip: The Study Buddy helps students identify how characters’ actions help move the plot forward. This helps students better understand the key idea that the setting, characters, and plot events interact to shape the characters’ lives and the story.

- Have students read the rest of the scene. Tell them to follow the directions in the Close Reading.

  Tip: The Close Reading helps students identify the plot event that stirs a strong reaction in the prince. Help students to see the chain of events that led up to his command to the soldiers to “open the gates, and let him [Tom] in!”

- Finally, have students answer the questions on page 57. Use the Answer Analysis to discuss correct and incorrect responses.

Tier Two Vocabulary: Fickle

- Point out the word fickle in the first sentence of paragraph 5. Given the context and what they know, ask students what fickle means. (“changeable or unstable”) (RL.7.4; L.7.4.a)

- Then have students identify related words that would make sense in place of fickle. (inconsistent, unpredictable, unsettled)
**Part 4: Guided Practice**

**Lesson 6**

**STEP BY STEP**

- Have students read questions 1–3, using the Hints to help them answer the questions.

**Tip:** If students have trouble answering question 1, have them refer to the text they boxed. Ask students how Tom’s emotions and his desire to catch a glimpse of the prince affected what happened and in turn triggered the prince’s response.

- Discuss with students the Answer Analysis below.

**ANSWER ANALYSIS**

1. Choice B is correct. It tells how Tom’s overwhelming desire to see the prince sets in motion a chain of events. Choice A describes Tom’s appearance and does not reveal why he is excited. Choice C tells what the soldier said to Tom, but the soldier did not start the chain of events. Choice D describes details about the prince’s appearance.

2. Choice A is correct. The prince is angered by Tom's treatment. As a result, he commands that the gates be opened. Choice B tells the crowd's reaction. It does not describe a main character. Choice C describes the soldiers’ attempts, but the soldiers are not main characters either. Choice D does not correctly tell the prince’s motives in helping Tom.

3. Sample response: The guarded gate is an important cause of conflict because it prevents Tom from seeing the Prince; that is the problem (the conflict) that must be resolved. The relationship between the setting and the conflict is made clear when Tom presses “his face against the gate-bars” and is then thrown back by the guards. The conflict is resolved when the Prince sticks up for Tom and the guards open the gates, leading to a change of setting as Tom passes in.

**RETEACHING**

Use a chart to verify the answer to question 2. Draw the chart below, and work with students to fill in the boxes. Sample responses are provided.

<table>
<thead>
<tr>
<th>Events</th>
<th>Character’s Actions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tom looks through the gate.</td>
<td>The prince is angered and orders the gates to be opened.</td>
</tr>
<tr>
<td>Tom is tossed aside by the soldiers.</td>
<td></td>
</tr>
</tbody>
</table>

**Integrating Standards**

Use these questions to further students’ understanding of “The Prince and the Pauper.”

1. What sentence expresses the resolution of the conflict in the story? Cite evidence from the text in your response. *(RL.7.1)*

   The conflict is resolved when Tom is allowed through the gates. The text states, “The soldiers presented arms with their halberds, opened the gates, and presented again as the little Prince of Poverty passed in, in his fluttering rags, to join hands with the Prince of Limitless Plenty.”

2. What is the central idea of this text? How is it explained through specific details? *(RL.7.2)*

   The central idea is the contrast between the two boys and their situations. It is shown through details of dress, appearance, and actions. Tom is slow and timid, beaten down. The prince is confident and decisive: “The young prince sprang to the gate … his eyes flashing with indignation.”
Read the story. Then answer the questions that follow.

Scarborough Fair Fantasy
by Stu Daroff

1. “Come on, Lacey, we’re going to be late,” said Eric, annoyed that his little sister kept stopping to look at the vendors’ carts when he was due at the meadow to sing with his school chorus. The trip to Scarborough Renaissance Festival in Waxahachie, Texas, each April was a tradition at Eric’s school. Families traveled to the fair to watch their children perform and to enjoy medieval food, entertainment, and crafts.

2. Eric looked over his shoulder just in time to see Lacey disappear into a tent unlike any he had ever seen. Most artisans had open stalls, but this was a tent with ornate walls fringed with gold tassels.

3. Sighing in frustration, Eric followed Lacey into the tent, where he found his sister sitting cross-legged on a pile of cushions, listening with rapt attention to a woman wearing the medieval costume of a merchant. He knew from his social studies class that most of the people who lived in the medieval times were peasants who were dressed in tattered clothes.

4. The mysterious woman held a book illustrated with richly detailed, ancient-looking illustrations as Eric entered. The woman’s dress was something in between the two—fine embroidered silk, but shabby. She probably had gotten it from the costume rack at the local thrift store just like me, Eric thought, glancing down at his long, silk-lined capes.

5. Eric awoke with a start to find Lacey practically dragging him to his feet, whispering, “Come on, Eric, we’re going to be late for our performance!”

6. “What are you talking about?” asked Eric. As he emerged from the tent, he rubbed his eyes hard to make sure he was really awake. What was going on?

7. Before, the people at the fair had been wearing shorts and T-shirts, but now everyone seemed to be in medieval attire. A reward is offered for his capture.”

8. “Hear ye, hear ye!” boomed a loud voice.

9. Eric whirled around to see a man in a brown leather vest reading from a scroll: “Eric, a boy the parish priest shook his head. “Anyone seeking sanctuary has protection in this church for forty days. Besides, the apprentice whom the constable seeks is here. He has already made his confession. Now, you wear the clothing of a noble, yet I can see that you are not.”

10. “Are you going to turn me in?” stammered Eric fearfully.

11. Eric followed Lacey into the tent, where he found his sister sitting cross-legged on a pillow next to him, moaning lightly. A pair of artisans peeked under the tent flap. It was their mother: “Eric, I’ve been looking everywhere—you’ll be late for your performance!”

12. “Come on, Lacey, we’re going to be late,” said Eric, annoyed that his little sister kept stopping to look at the vendors’ carts when he was due at the meadow to sing with his school chorus. The trip to Scarborough Renaissance Festival in Waxahachie, Texas, each April was a tradition at Eric’s school. Families traveled to the fair to watch their children perform and to enjoy medieval food, entertainment, and crafts.

13. “Come on, Eric—read!” Lacey ran toward the largest building in the square, which Eric realized was a church. Close on his sister’s heels, Eric rushed through its heavy doors and slammed them shut.

14. “Are you seeking sanctuary, a safe harbor, freedom from persecution, my children?” asked a man in a long, brown robe. Eric and Lacey nodded their heads, too stunned at first to speak.

15. “Are you going to turn me in?” stammered Eric fearfully.

16. The parish priest shook his head. “Anyone seeking sanctuary has protection in this church for forty days. Besides, the apprentice whom the constable seeks is here. He has already made his confession. Now, you wear the clothing of a noble, yet I can see that you are not.”

17. “I’m just a kid!” Eric said, confused.

18. “You think you are the child of a goat? Poor boy. Even so, you will need peasants’ clothing. You are violating the law by wearing the garb of the noble class.”

19. “Um—thanks, but what are we going to do for forty days?” Before he got an answer, Eric yawned, feeling his eyes grow heavy again. He lay down on a bed of straw in the corner and watched sleepily while Lacey clattered a mouse along the stone wall of the church.

20. When he awoke, Eric was back in the cozy tent. The storyteller was gone, but Lacey was curled up on the floor, whispering, “Come on, Eric—the Sheriff after you!”

21. Eric up grudgingly. Looking down, he noticed that he was still wearing his thigh-torn costume, but later, when he put his vest to bed for his MP3 player, it had disappeared.

__Theme Connection__

- How do all the stories in this lesson relate to the theme of imagination and ingenuity?
- Of the authors who wrote stories for this lesson, which one do you think has used the most ingenuity? Explain.
2 Choice B is correct. The priest misinterprets Eric’s modern use of the word kid. Choice A is incorrect. It describes the priest’s actions, not the impact of the setting. Choices C and D are incorrect. The priest informs Eric that the thief, the apprentice, is seeking sanctuary in the church as well. (DOK 2)

3 Choice C is correct. A woman in the crowd sees the MP3 player and thinks it is the stolen silver. Choice A is incorrect. It is the Sheriff and a bystander who try to take Eric into custody. Randolph the silversmith is not present. Choice B is incorrect. The cape is a detail that does not emerge until later in the story. Choice D is incorrect. Eric did not steal any silver and therefore does not have any. (DOK 2)

4 Sample response: When Eric falls asleep the first time, the setting changes from modern times to Renaissance times. The change in setting influences how people react in the story. Eric must deal with shifts in the way medieval people think and act. (DOK 3)

The text is referring to the sheriff, because Lacey mentions that he is the official looking for Eric.

4 What important plot twist do you discover in paragraph 20? Cite evidence from the text. (RL.7.1)
Eric has been dreaming since he sat down in the tent. In paragraph 4, “Eric’s eyes grew heavier and heavier.” He wakes up in medieval times. Later, he falls asleep in the church, but paragraph 20 states, “When he awoke, Eric was back in the cozy tent.”

5 In small groups, have students take turns reading a few paragraphs of the story and summarizing the key events and important details. (RL.7.2; SL.7.1)
Discussions will vary. Encourage students to use their own words in their summaries. Have listeners pay attention as speakers summarize the text to be sure the summaries are free of personal opinions or judgments about the story events and characters.
Writing Activities

Reader's Theater (W.7.3)
- Have students consider what they learned about Cora in “Black Sunday.”
- Challenge students to write a reader's theater script based on other events that might happen in Cora's life on a farm in the 1930s. Explain that a reader's theater is like a play. Tell students to use details from other dust bowl events in their scripts and to include how Cora might react and speak in these situations. Remind students to use narrative techniques in their scripts, such as dialogue, description, and pacing.
- Allow time for students to share their scripts with the class.

Precise and Concise Language (L.7.3.a)
- Point out the author's use of precise and concise language in sentence 2 of “Black Sunday.” Then display this revision: “The sky grew much darker over the plains that were located in Arkansas. A strong wind in the area seemed ready to blow the different clothes out over the plains.” Discuss the differences, and have students identify redundancies and wordiness.
- Have students revise the scripts they wrote to reduce wordiness by using precise and concise language, or words and phrases that are clear, accurate, and specific.

LISTENING ACTIVITY (SL.7.1)

Listen Closely/Pose a Question
- Have one student read aloud “Scarborough Fair Fantasy” while the other students listen closely.
- Then have each student pose a question about the setting, characters, or events in the story.
- Encourage students to pose basic questions and more complex questions, such as “What were some differences in customs that Eric and Lacey experienced when they went back in time?”

DISCUSSION ACTIVITY (SL.7.1)

Talk in a Group/What’s Your Perspective?
- Have students review how each of this lesson's passages relates to the theme of imagination and ingenuity.
- Have students form small groups to discuss which character they think best portrays this theme. Encourage students to cite passage details to support their opinions. How do all the characters represent this theme? In what ways does one character represent the theme best?
- Have students appoint one group member to report to the class their group’s perspective.

MEDIA ACTIVITY (RL.7.2; W.7.2, W.7.4)

Be Creative/Make a Book Cover and Flap
- Invite students to create a book cover and flap for The Prince and the Pauper. Have them create their own drawings or collages for the cover. Tell them to incorporate details that illustrate the main idea of the book.
- Tell students to write copy for the cover flap that includes a brief summary of the book and a brief author biography.

RESEARCH ACTIVITY (W.7.8; SL.7.4, SL.7.5)

Write a Report/Create a Display
- Have students research the actual event that is the setting for “Black Sunday.”
- Ask students to write a report on the Dust Bowl and the storm that occurred on April 14, 1935.
- Have students create a visual display, such as a map or time line with photographs, and a bibliography to accompany the report.
- Students should share their reports with the class. Allow time for students to ask each other questions about the information they found.