

NPS Learning in Place English

Grade: Fifth Grade



	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1	<p>Read <i>Tucket's Travels Vocabulary In Context</i> pp. 530 - 532 <i>Imagine you are traveling through the Wild West. Describe your adventure using 5 – 10 of the vocabulary words.</i></p>	<p>Read <i>Tucket's Travels</i> pp. 533 - 548 Complete practice book pp. 241 <i>Which event from the flow chart on practice page 241 was most important in resolving the main conflict? Describe the event and explain why it was most important.</i></p>	<p>Reread <i>Tucket's Travels</i> pp. 533 - 548 Complete practice book pp. 242 <i>Create a Flow Chart to show the sequence of events in Tucket's Travels.</i></p>	<p>Read <i>Desert Survival</i> pp. 550 - 552 <i>Choose one of the animals in the text to write a poem about. Use the details from the text and two vocabulary words from Monday in your poem.</i></p>	<p>Reread <i>Desert Survival</i> pp. 550 - 552 <i>Write a paragraph describing why it would be hard to survive in the desert. Use examples and evidence from Tucket's Travels and Desert Survival.</i></p>
Week 2	<p>Read <i>The Birchbark House Vocabulary in Context</i> pp. 558-560 <i>The Ojibwe made their houses and canoes out of birchbark. Write a paragraph describing the material you would use to build a house and tell why you would use those materials. Give at least 3 supporting details.</i></p>	<p>Read <i>The Birchbark House</i> pp. 561-572 Complete practice book pp. 253 <i>Create an Inference Map (see example on p. 561) to determine the theme of the story. Write a paragraph using the information from your map to describe the theme of the story.</i></p>	<p>Reread <i>The Birchbark House</i> pp. 561 - 572 Complete practice book pp. 254 <i>How did the humans act when they encountered bears?</i> -Create a Venn Diagram to compare and contrast how YOU behave around wild animals compared with how Omakaya behaved. -Write a paragraph explaining whether or not you would have handled the situation with the bear in the same way, or differently. Tell why or why not.</p>	<p>Read <i>Four Seasons of Food</i> pp. 574 -576 <i>Look at the recipe on p. 576 for breakfast rice. Think of a food that your family traditionally eats and create a recipe using the same text features that the author did. Be sure to include an introductory paragraph like the author did.</i></p>	<p>Reread <i>Four Seasons of Food</i> pp. 574 -576 <i>Write about how the Ojibwe make the most of their environment. Give at least 3 examples from the texts with supporting details.</i></p>
Week 3	<p>Read <i>Vaqueros: America's First Cowboys Vocabulary in Context</i> pp. 582-584</p>	<p>Read <i>Vaqueros: America's First Cowboys</i> pp. 585-596</p>	<p>Reread <i>Vaqueros: America's First Cowboys</i> pp. 585-596</p>	<p>Read <i>Rhyme on the Range</i> pp. 598 - 600 <i>Write a cowboy poem using at least 2 types of</i></p>	<p>Reread <i>Rhyme on the Range</i> pp. 598 - 600 <i>Write a paper telling why or why not you would like</i></p>

	<p><i>Using your background knowledge, write to explain what a cowboy does. Create a graphic organizer like the one on page 585 to use for planning. Use at least 2 target vocabulary words.</i></p>	<p>Complete practice book pp. 265 <i>What new information did you learn about cowboys? Complete the Cowboy Culture activity on p. 597.</i></p>	<p>Complete practice book pp. 266 <i>Reread pp. 594-595 to find out why Vaqueros' culture changed in America. Write to describe these reasons for the change.</i></p>	<p><i>imagery (figurative language). Choose from (personification, onomatopoeia, alliteration, similes or metaphors.) Your poem can be rhyming or free verse.</i></p>	<p><i>to be a cowboy. Give at least 3 main ideas with supporting details. Be sure to include an introductory paragraph and a closing that state your position.</i></p>
<p>Read 14.2</p>	<p><i>Read a book of choice and record it on the reading log each day.</i></p>				
<p>Materials</p>	<p>Access to the books is in the NPS link. If you have your book at home: Journeys Textbook and Journeys Practice Book Reading Log Book of choice to read each day Paper/pencils</p>				

Name _____ Date _____

Sequence of Events

Tucket's Travels
Comprehension:
Sequence of Events

Read the selection below.

Fire at Berry Creek

A pounding like thunder jolted Carter awake, and he heard his neighbor, Mary, yelling on the other side of the door.

“Carter, Carter, come quick,” she shouted. “We need you at Berry Creek. The cabin caught fire!”

Carter grabbed a few buckets sitting on the front porch. By then all the children were awake, and Carter loaded the oldest ones into the wagon to help.

On the way, Mary explained what had happened. She and Eliza were staying in the house alone while their parents traveled. Mary woke up when she smelled smoke. Lightning had split one of the big Douglas firs when a thunderstorm

swept across the valley, and the stand of trees had erupted into flames. Hot embers swirled through the air and must have ignited the roof. Mary realized the cabin was burning and alerted Eliza. Eliza stayed to get the horses out of the barn and into the pasture just in case the fire spread. Mary ran for help.

At Berry Creek, the rain had put most of the fire out. Carter and the children set up a bucket brigade to cool the hot spots. Then Eliza burst through the door.

“The horses are safe,” she said, giving Mary a hug, “and thanks to your amazing nose, so are we.”

Complete the Flow Chart below to explain the sequence of events that started the fire at Berry Creek. Then answer the question below.

Event: _____

↓

Event: _____

↓

Event: _____

↓

Event: _____

What did Eliza do while Mary went to get help?

Name _____ Date _____

Sequence of Events

Tucket's Travels
Comprehension:
Sequence of Events

Read the selection below.

Crawford's Barn

The Crawfords arrived in the valley late in the summer and quickly set about clearing land to build a cabin. They were in by winter and stayed hunkered down like a family of rabbits until spring. In the spring, the Crawfords came out to meet their neighbors and plan their future.

Ben Crawford staked out a spot for the barn and began digging out the cellar. Next, it was time to build the barn floor.

"When we get this floor set down, we'll build the bent frames to support the roof," said Ben.

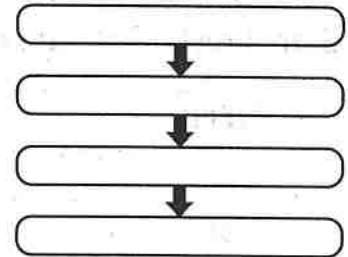
Word went out around the valley that the Crawfords' barn raising would take place the first week of July. Hattie Crawford couldn't believe her eyes as the

wagons rattled down their little road in a billowing cloud of dust. The women set up under the trees and began preparing the food. Meanwhile, the men raised the bent frames and pounded them into place. By midday, the barn was beginning to take shape.

When they broke for the midday meal, Ben Crawford thanked his neighbors for their help.

"Hattie and I are grateful for your help as we get established here in the valley," said Ben. "Next summer, we plan to bring the first of our harvest to the next neighbor just getting started. And we know we'll see your faces around that table when we do."

Fill in a Flow Chart like the one shown here to show the sequence of events in the story. Then answer the questions below.



1. What did the Crawfords do when they first came to the valley?

2. Why did the author organize the story in chronological order?

3. What do you predict will happen next summer?

Name _____ Date _____

Theme

The Birchbark House
Comprehension: Theme

Read the selection below.

Homecoming

Elizabeth woke up and felt a tingle of excitement right down to her toes. Today might be the day! She hopped out of bed and splashed some cold water on her face.

Elizabeth brushed her hair, braided it tight, and then put on her favorite dress. By the time her mother finished making the oatmeal, Elizabeth was ready to go.

“Slow down,” laughed Mother, handing Elizabeth her spoon. “You can’t get anywhere on an empty stomach.”

As soon as Elizabeth finished breakfast, she was on her way. She had three miles to walk, and she started out

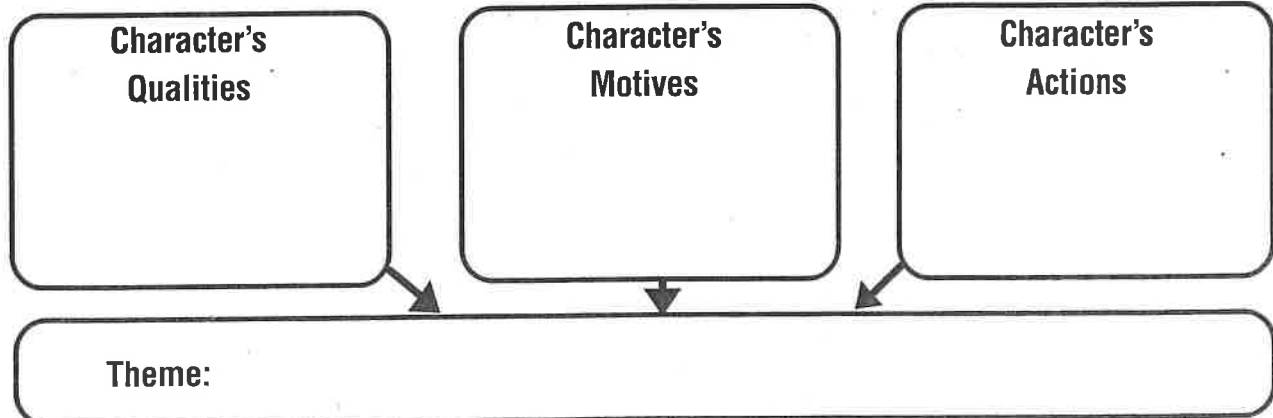
at a brisk pace, feeling lighthearted. At mid-morning, Danny Trent came up with a cart full of onions heading for market.

“Hey, Elizabeth,” said Danny, slowing his horse down to walk along beside her. “Can I give you a lift?”

Elizabeth smiled gratefully and clambered up onto the rough seat. “I’m meeting the afternoon train. My father has been gone for five months, but he is supposed to be arriving any day. I’ve met the train every day this week, but I have a really good feeling about today.”

When Danny dropped Elizabeth at the depot, he wished her luck.

Use the Inference Map below to explain the theme of the selection. List Elizabeth’s qualities, motives, and actions in the three top boxes. Write a sentence that states the theme in the bottom box.



Theme

The Birchbark House
Comprehension: Theme

Read the selection below.

Part-Time Student

Jeremy tried to slip unnoticed into the back of the classroom. The teacher, Miss Reston, was reading in a corner to a small group of girls.

“Hello, Art,” whispered Jeremy, sliding into his old desk.

“Hello, Jeremy,” said Art. “Where have you been these last few weeks?”

“We had a bumper crop,” said Jeremy, “and it extended the harvest. We just got the last of the berries in this morning.”

“No wonder you look so tired,” said Miss Reston, handing Jeremy a chapbook and a slate. “Are you ready to dive back into your studies?”

“Yes, ma’am,” said Jeremy.

“That’s excellent news,” said Miss

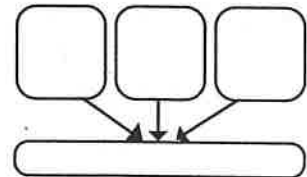
Reston. “Let’s figure out where you were when you had to leave school last spring, and get you caught up. I believe you were working on world geography, mathematics, and literature.”

“I’ve been doing some reading most nights,” said Jeremy. “Mr. Northcutt lets me borrow books from his lending library, and he’s kept me pretty well stocked.”

“I’m delighted to hear it,” said Miss Reston. “Working your way through his library will be education enough if you can’t get any more schooling than that.”

“Oh, but I want to go to school, Miss Reston,” said Jeremy. “I plan to go to college someday, and it might take me a while, but I’m going to get there.”

Complete an Inference Map like the one shown here to help identify the theme of the story. Then answer the questions below.



1. How do Jeremy’s actions relate to his motives?

2. What do you think is the theme of this story?

Name _____ Date _____

Main Ideas and Details

**Vaqueros: America's
First Cowboys**
Comprehension:
Main Ideas and Details

Read the selection below.

The Pony Express

Although the Pony Express ran for only eighteen months, it became a lasting symbol of the Old West.

The Problem

The Pony Express has come to symbolize the can-do attitude of American citizens. The west opened up in the 1840s. Settlers began to arrive in wagon trains on the Oregon Trail. People were on the move, but news was not moving quickly enough to meet demand. There had to be a way for information to cross the Rocky Mountains.

The Solution

On April 3, 1860, the first team of Pony Express riders set out on horseback

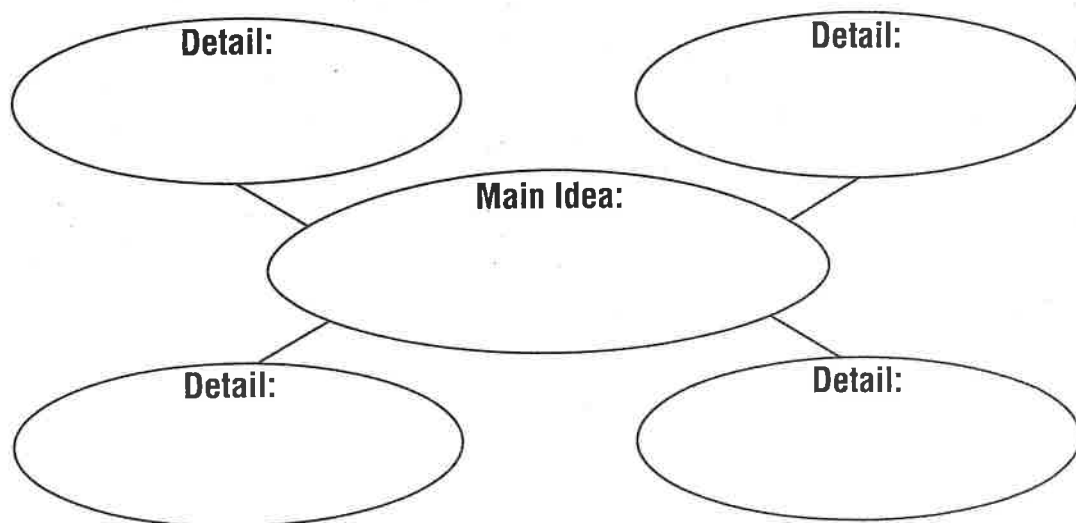
from Pikes Peak Station in St. Joseph, Missouri. This first ride west took just under 10 days. Soon, there would be over 100 stations along the challenging route west, which crossed prairies, mountains, and deserts.

The Decline

The Pony Express became a reliable and efficient way to send mail west. However, the riders could not keep up with advances in technology. A growing cross-country telegraph network meant that news could travel thousands of miles in an instant. Soon after this network was completed in October 1861, the Pony Express made its final deliveries.

Complete the Web to identify the main idea and supporting details of this selection.

Write the main idea in the center and the supporting details around it.



Main Ideas and Details

**Vaqueros: America's
First Cowboys**
Comprehension:
Main Ideas and Details

Read the passage below.

Levi Strauss

In 1849, California was the place to be if you wanted to strike it rich. Thousands of people went west to seek their fortunes during the Gold Rush. However, many of those who became wealthy didn't spend one day panning for gold. Levi Strauss was one of them.

Getting Established

Levi Strauss was born in Germany in 1829. He moved to New York in 1845 and joined his brothers' dry goods business. News of the Gold Rush lured Levi west. He got to San Francisco in 1853. He opened up his own business, importing clothing, fabric, and other goods. As the population grew, merchants needed items for their stores. Levi became a busy supplier to customers all over the West.

A Riveting Idea

In 1873, Levi received a letter from

Jacob Davis, a tailor in Reno, Nevada. Davis made work clothes for a steady stream of gold miners. Davis described how he reinforced the clothes using rivets.

Partnership

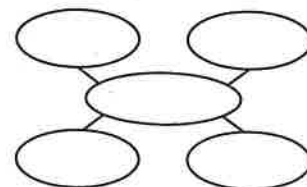
Rivets were a clever solution to a big problem. Mining was tough on clothing. The combination of using rugged material like denim and placing rivets at stress points prevented tearing.

Davis couldn't afford to patent his design so he partnered with Levi Strauss, who took out a patent in both their names. Davis soon moved to San Francisco to oversee the factory. Levi's blue jeans were an instant hit with miners.

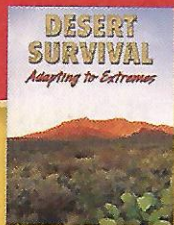
Levi's Legacy

Today, the company that Levi started is a worldwide success.

Use a Web like the one shown here to write the main idea and supporting details of this passage. Use your Web to summarize the passage.



Lesson 21



TARGET VOCABULARY

pace

undoubtedly

seep

evident

factor

vain

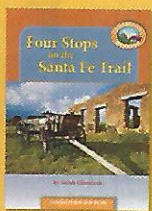
mirages

shuffled

salvation

stunted

Vocabulary
Reader



Context
Cards



Vocabulary in Context

1

pace

Pony Express riders rode at a fast **pace** in order to deliver mail as quickly as possible.



2

undoubtedly

Westbound travelers were **undoubtedly** glad to make it across the mountains alive.



3

seep

If a storm lasted awhile, rain could **seep** through protective clothes and hats.



4

evident

When it is **evident**, or obvious, that a wagon wheel is broken, it is repaired or replaced.



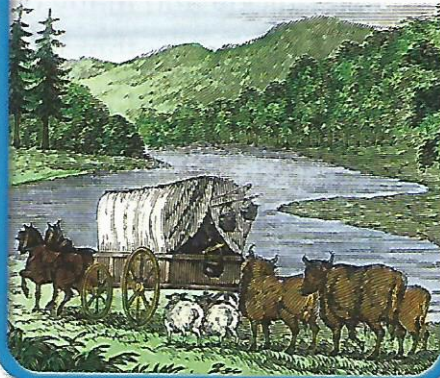
- Study each **Context Card**.
- Make up a new context sentence that uses two **Vocabulary words**.

5 **factor**

The weather was just one **factor**, or element, that determined the speed of a journey.

6 **vain**

These pioneers made a **vain**, or fruitless, attempt to cross the river. It was too deep.

7 **mirages**

Travelers could be fooled by **mirages**. It was a blow to learn these visions were false.

8 **shuffled**

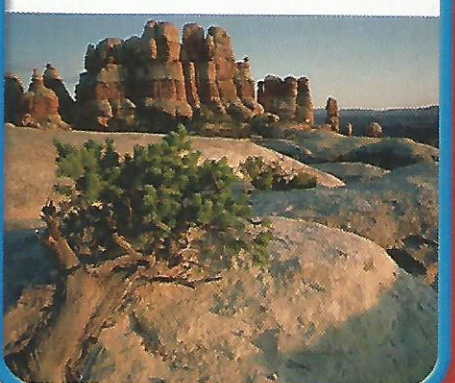
The journey was tiring. Many walkers **shuffled** slowly along the trail after a few weeks.

9 **salvation**

A freshwater spring could be the **salvation** of thirsty travelers, saving their lives.

10 **stunted**

Only small, **stunted** trees can grow in the harsh desert conditions of the Southwest.



Background



TARGET VOCABULARY

A Dangerous Trip

Travel was undoubtedly difficult for the thousands of people who journeyed to the American West by wagon train in the mid-1800s. Travelers encountered pouring rain, howling wind, and cold that seemed to seep into their bones. As they shuffled along under a blistering sun, some saw mirages of water or food that raised vain hopes for relief. In reality, the water found along the trail barely supported stunted trees and often carried diseases such as cholera. In this time, before modern medicine, illness spread quickly and many of the sick died.

Meeting people along the trail was another unknown factor in the journey. When travelers met Native Americans, it was not evident whether the encounter would be friendly or fierce. Other strangers could be thieves intent on robbing wagon trains. These hardships and other difficulties slowed the travelers' pace. Finally reaching their destinations must have seemed like salvation.

- Review the information in the graphic below. In which year did the fewest number of pioneers move west? In which year did the most pioneers move west?

Number of Pioneers Who Moved West by Wagon Train

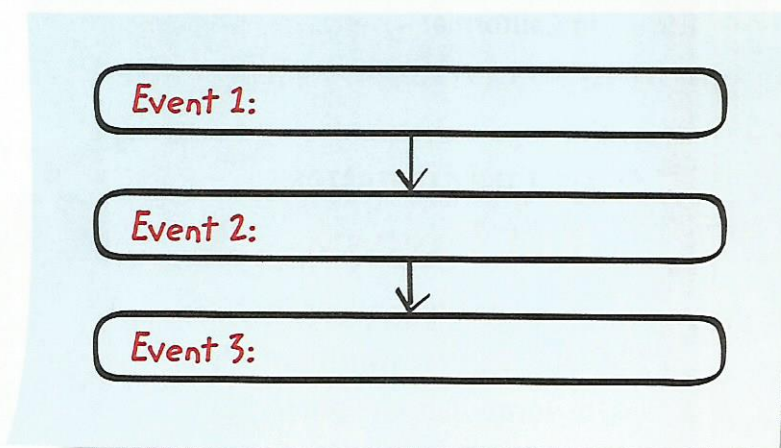
Year	Estimated Number of Travelers
1848	4,000
1849	40,000
1850	65,000
1851	10,000
1852	70,000
1853	35,000
1854	20,000
1855	7,000

Despite the many dangers, thousands of people moved west by wagon train after the discovery of gold in California in 1848. Thousands more traveled by sea.

Comprehension

TARGET SKILL **Sequence of Events**

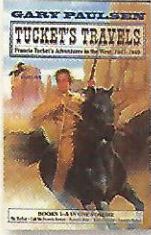
As you read "Tucket's Travels," notice the sequence, or order, in which events take place. Look for clue words that show time, such as *coming*, *last night*, and *by now*. Make a graphic organizer like the one below to show the sequence of events in "Tucket's Travels."



TARGET STRATEGY **Visualize**

Use sequence of events and details from "Tucket's Travels" to help you visualize the action in the story. Creating mental pictures of what is happening makes the story more vivid and interesting.

Main Selection



TARGET VOCABULARY

pace	vain
undoubtedly	mirages
seep	shuffled
evident	salvation
factor	stunted



TARGET SKILL

Sequence of Events

Identify the time order in which events take place.

↓

↓



TARGET STRATEGY

Visualize Use text details to form pictures in your mind of what you are reading.

GENRE

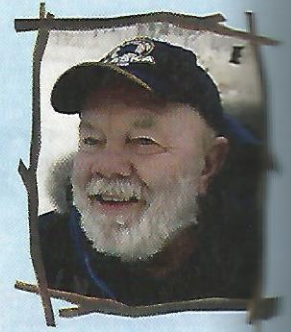
Historical fiction is a story whose characters and events are set in a real period of history.

MEET THE AUTHOR

Gary Paulsen

Gary Paulsen's characters often rely on wilderness survival skills to survive tough situations.

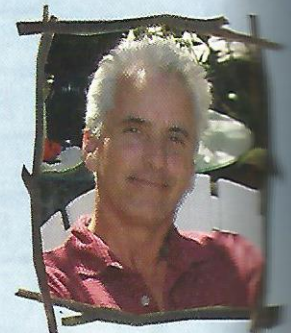
Paulsen sometimes recreates a scene, such as digging for water, in real life so that he can write about it from a firsthand perspective. He has lived in many places, including the Alaskan wilderness and on a boat in California.



MEET THE ILLUSTRATOR

Bill Farnsworth

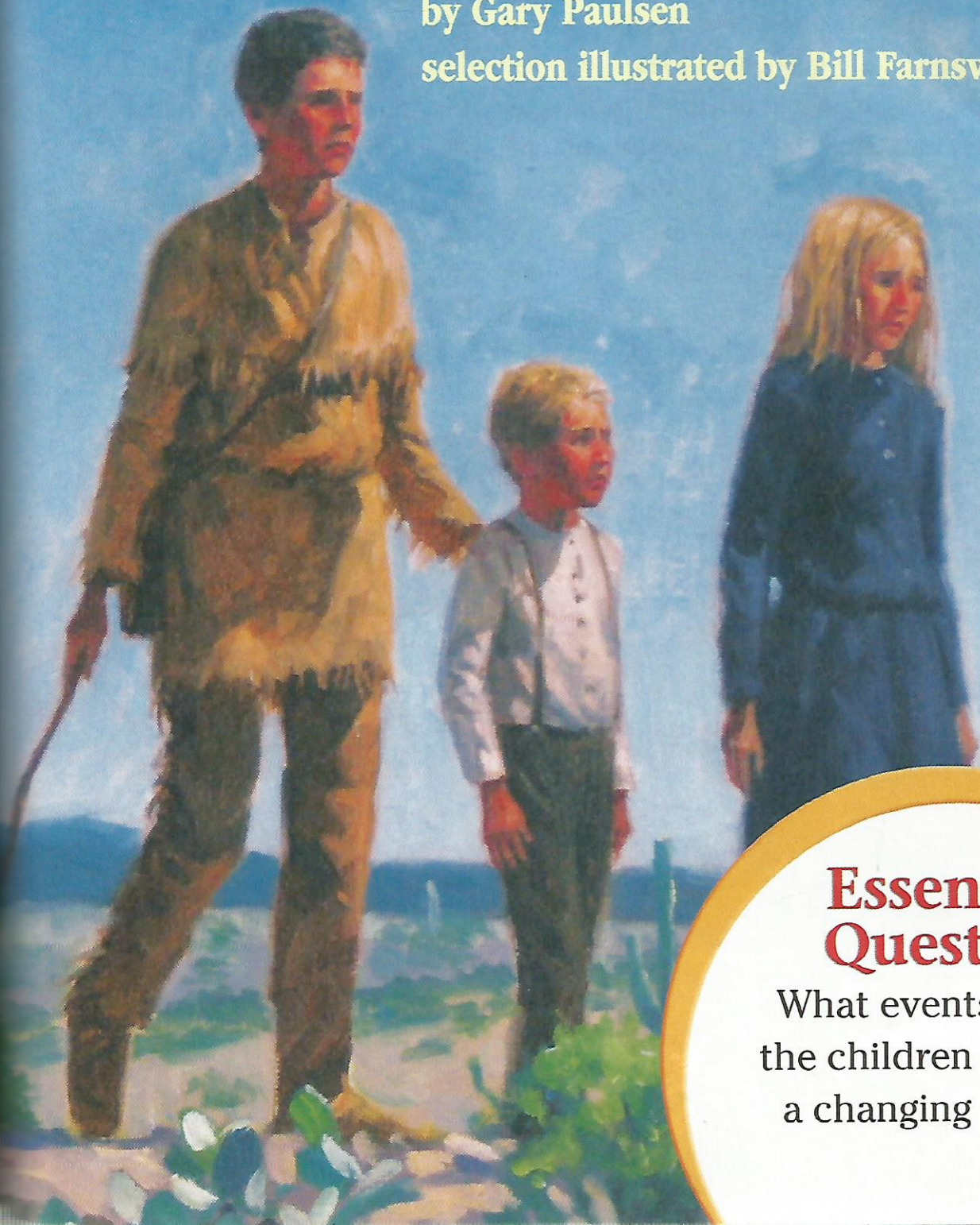
To create illustrations for a story, Bill Farnsworth travels to its location, takes photographs, and sketches. Then he's ready to paint. He says, "My goal is to give the viewer a sense of what the main character in the story is feeling, so you can imagine yourself actually there!"



TUCKET'S TRAVELS

by Gary Paulsen

selection illustrated by Bill Farnsworth



Essential Question

What events take the children across a changing land?

If there was one thing Francis Tucket knew with certainty it was that death was close to taking them.

Dawn was coming and here he was, a fifteen-year-old boy in charge of two children, walking across a sunbeaten, airless plain that seemed to be endless. Francis, Lottie and Billy had no food or water or any immediate hope of getting any, and at any moment a dozen or two of the dirt-meaneſt men Francis had ever ſeen in a world *full* of mean men could come riding up on them and . . .

He didn't finish the thought. There was no need. Besides, in surviving Indian fights, blizzards, battles and thieves, he had learned the primary rule about danger. It would come if it would come. You could try to be ready for it, you could plan on it, you could even expect it, but it would come when it wanted to come.

Lottie and Billy understood this rule too. He had found them ſitting in a wagon on the prairie all alone. Their father had died of cholera (KAHL ur uh) and their wagon train had abandoned the family, afraid of diſeaſe. Lottie had been nine then, Billy ſix. Francis hadn't thought he and the children would ſtay together long—after all, he had to keep ſearching for his own family. He'd been ſeparated from them a year before, when Pawnees had kidnapped him from the wagon train on the Oregon Trail. But Francis and Lottie and Billy—well, they were uſed to each other. They ſtuck together. Unlike Francis and Jason Grimes, the one-armed mountain man.

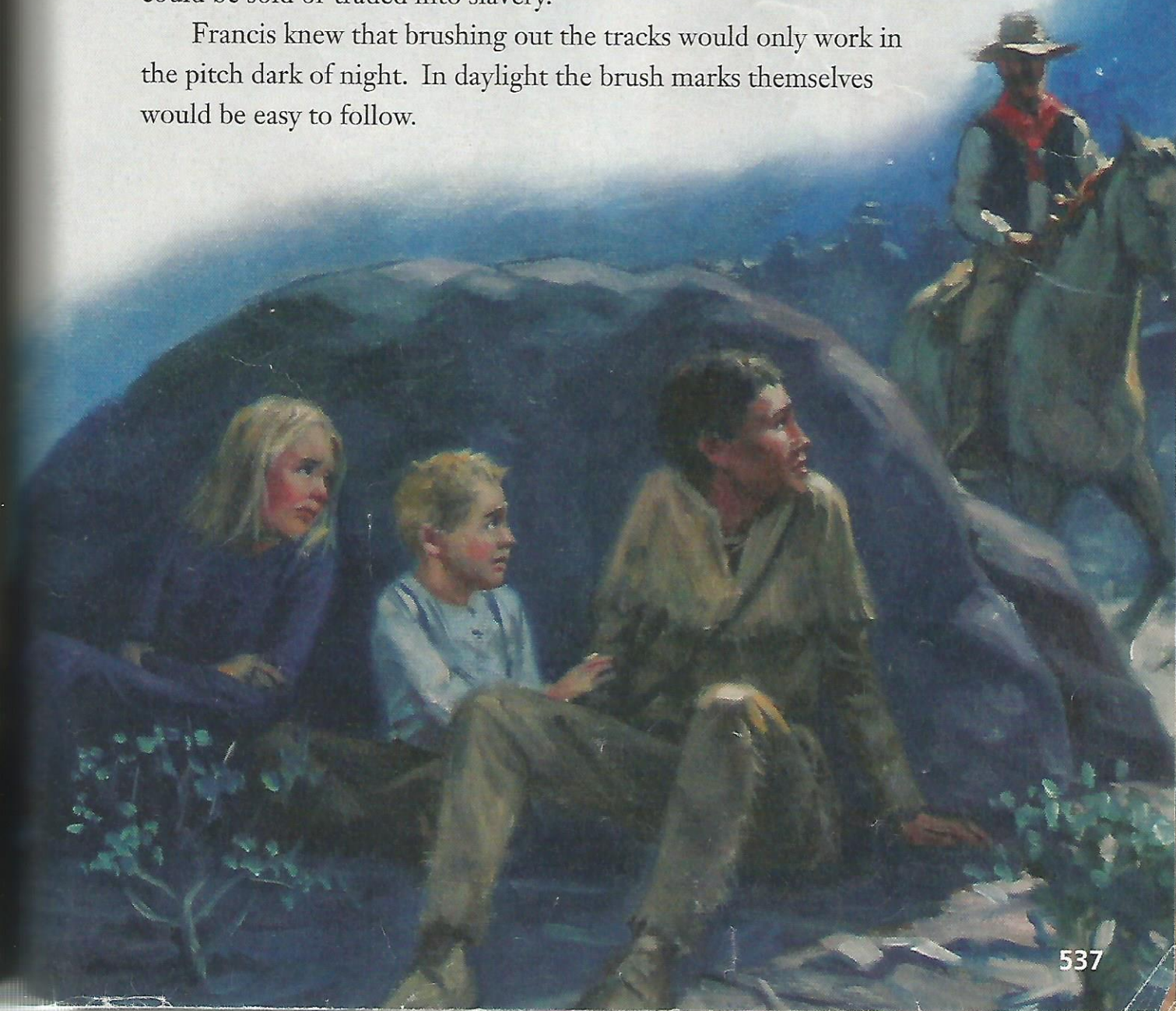
Jason Grimes had reſcued Francis from the Pawnees and taught him how to ſurvive in the Weſt on his own. Then they'd parted ways.

Until laſt night. Laſt night when Grimes had helped them to eſcape from the Comancheros (koh mahn CHEH rohs). The Comancheros were an outlaw band, ruthleſs, terrifyiſg, inhumanly tough. To eſcape, Grimes had had to take the packhorses Francis and Lottie and Billy had been riding and lead them off empty, hoping the Comancheros would follow his tracks weſtward while the three children headed north on foot in the dark of night.

It was a decent plan—it was their *only* plan—and it seemed to be working. As Francis and the two children had moved north in the dark, they had seen the Comancheros ride past them after Mr. Grimes, tracking the horses. The Comancheros had missed the footprints of the children, partly because it was hard to see them and partly because Francis made Lottie and Billy walk in each other's footprints. He came last, brushing out the trail with a piece of mesquite behind him.

But luck was the major **factor** in the plan. If the Comancheros caught Grimes or even got within sight of him they'd know that Francis and the children weren't with him. They'd turn and come back for the children. Children meant real money because they could be sold or traded into slavery.

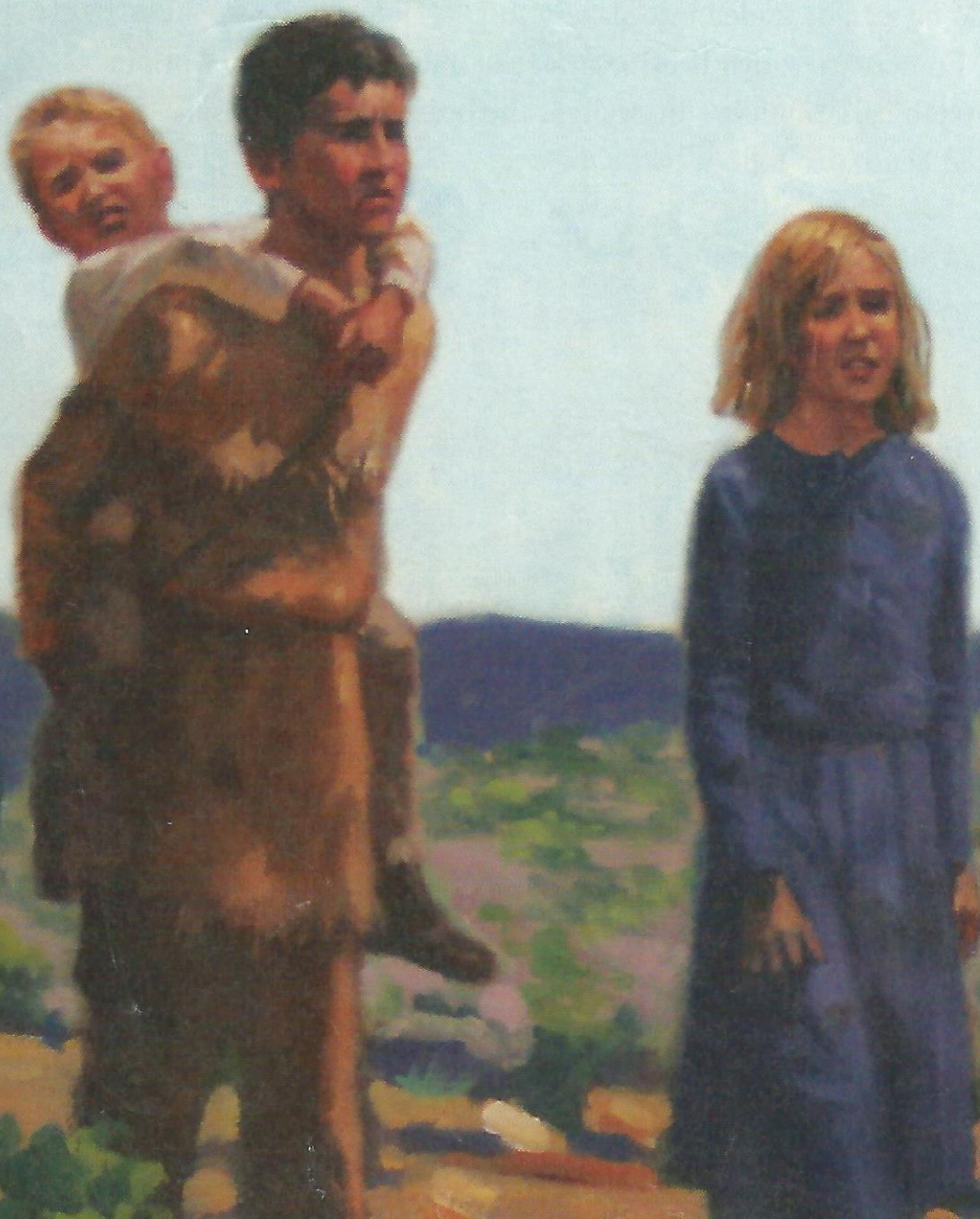
Francis knew that brushing out the tracks would only work in the pitch dark of night. In daylight the brush marks themselves would be easy to follow.



"I'm tired." Billy stopped suddenly. "I think we've gone far enough."

Francis frowned. When Francis had first met Billy, the boy wouldn't say a word. And now he'd gone from never talking at all to complaining.

"If they catch us they'll skin you," warned Lottie. "Now keep walking. If we don't keep moving they'll be on us like dogs, won't they, Francis? On us just like dogs . . ."



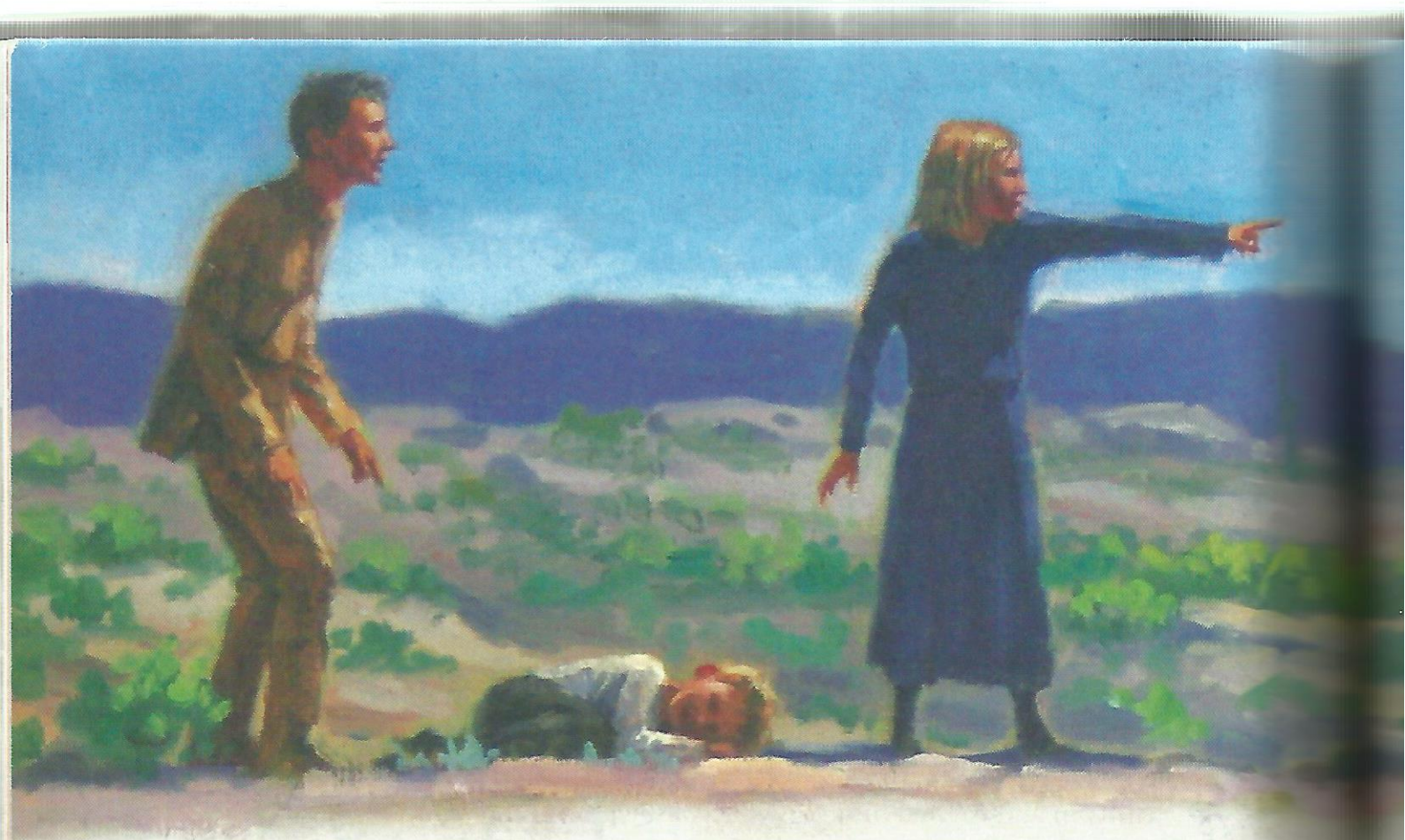
Lottie loved to talk, would talk all the time if she had the chance, seemed to have been talking since Francis had found her in that wagon. Lottie would explain every little detail of every little part of every little thing she was talking about so that not a single aspect of it was missed, and she sometimes drove Francis over the edge. Now, as Billy started moving again, Francis picked up the **pace**, pushed them as hard as they could stand it and then harder, and Lottie didn't have breath left to speak.

Dawn brought the sun and the sun brought heat. Francis and the children were bareheaded and the sun quickly went to work on them. Billy wanted to complain, especially as the morning progressed and there was no water and the sun rose higher and became hotter, but Francis drove them until Billy began to weave. Then Francis picked Billy up and carried him piggyback, mile after mile, then yard after yard, and finally, step after step.



STOP AND THINK

Sequence of Events What steps do Tucket and the children take to escape the Comancheros during the night? What is happening now that it is day?



Lottie saw it first.

“There,” she said. “See the spot?”

Francis was near dead with exhaustion. He had hardly slept at all for the two nights before and had been used roughly by the Comancheros in the bargain. He was close to the breaking point as he said, “What spot?”

“There. No, more to the right. On the horizon. It’s trees. I’m sure of it. A stand of trees.”

They had seen many **mirages**—images of trees and water that were not there. But Francis looked where she was pointing and saw it instantly. He stopped and set Billy down. The boy was asleep, and he collapsed in a heap, still sleeping. “You’re right! Trees. And trees mean water.”

He turned and studied the horizon. He hadn’t been able to look up when carrying Billy and he was shocked now to see a plume of dust off to the west and south. It was at least fifteen miles away, against some hills in the distance. It was so far away that it seemed tiny, but Francis knew it was probably caused by riders, many riders.



Lottie saw him staring.

“Could it be buffalo?” She watched the dust. “A small herd?”

Not here, Francis thought. Not here in this dust and heat with no grass and no water. Buffalo wouldn’t be that stupid. “Sure. It’s buffalo.”

“You’re lying.” She sighed. “I can tell when you’re lying to me, Francis Tucket. It’s them, isn’t it?”

Francis said nothing but his mind was racing. So the riders were heading back eastward. But why would they be coming back so soon? Had they caught Grimes already? If so they’d be looking for the children. Or had they given up the chase or just seen Grimes and found that he was alone and turned back, still looking for the children? They might miss the tracks . . .

He knew this was a **vain** hope. There hadn’t been a breath of wind to blow the dust over the brush marks he’d left, and **undoubtedly** they had men who were good trackers, men who were alive because they could track mice over rocks. So the Comancheros would find them and then . . . and then . . .

He looked to the trees, which were about two miles away. He could carry Billy there. They could get to the trees in time. Then what? The riders would keep coming back until they came to the place where Francis and the children had turned off, about nine miles back. They would see the marks and turn and start north. Nine miles. The horses would be tired but they would make ten miles an hour. They had to ride maybe twenty miles back to the turn and then nine or ten miles north after the children. He let the figures work through his tired brain. Maybe four hours but more likely three. The riders would be on them in three hours.

Francis and Billy and Lottie would need an hour to make the trees and then . . . and then nothing.

It would all just happen later. They'd get him and take the children and nothing would have changed except that a few horses would be very tired and he, Francis, would be dead.

And as for what would happen to Lottie and Billy—his heart grew cold. But there was something else back there, more than just the plume of dust. There was a cloud. At first it was low on the horizon and showed only as a gray line, so low that Francis almost didn't see it. But it was growing rapidly, the wind bringing it from the west, and as it grew and rose he could see that it was the top edge of a thunderhead.

It didn't *look* like **salvation**, not at first. He had seen plenty of prairie thunderheads but as he watched it he realized two things.

One, it was growing rapidly, roaring along on the high winds, coming toward them at a much faster rate than the horses of the Comancheros. Two, it would bring rain.

Rain that would ease their thirst and cool their burning bodies and, far more important, rain that might wipe out their tracks, erase everything they had left behind them.

Still, it was a race, and nothing was sure. The clouds had to keep coming to beat the horsemen to where the children's tracks turned north. And it had to rain.

If the clouds turned off or didn't beat the Comancheros or didn't leave rain, then distance was all the children had. They needed to get to the trees and build some kind of defense.

Francis picked up Billy, who was still sound asleep and seemed to weigh a ton. He set off at a shambling walk, abandoning the tedious brushing in their race to get to the trees. Lottie shuffled ahead, carrying Francis's bag. She was wearing a ragged shift so dirty it seemed to be made of earth. Her yellow hair was full of dust. Francis wore buckskins, but the children only had what was left of their original clothing and what they'd managed to pick up along the way.

We're a sight, Francis thought. A ragtag mob of a sight.

He looked at the trees and they didn't seem any closer.

He looked at the cloud and it was still building, though it seemed to be heading off slightly to the south.

He looked at the dust plume and it was still moving on the same line eastward, getting ready to cross their trail.

He looked back to the trees and thought, I would absolutely kill for that old mule we had. But the mule had been taken by the Comancheros.

STOP AND THINK

Visualize Which words on these two pages help you visualize the children, the coming storm, and the approaching Comancheros?

They reached the trees just as the edge of the clouds caught up with them.

“Ten more feet and I would have died,” Lottie whispered, and sank to the ground.

Francis dropped Billy like a stone—the boy fell without awakening—and studied their location. It was a meandering dry streambed with a row of **stunted** but leafy cottonwoods on each side. There were also stands of salt cedar, thick and green, and while no water was **evident** the streambed seemed moist. Francis knew there was water beneath the surface or the trees would have been dead.

“Lottie, scoop a hole there, at the base of that rock.”

“You want to start digging, why don’t you just go ahead? I have more important things to do than scrape at the old ground.”

“Water.” Francis was so dry he croaked. “Dig down and let it **seep** in.”

“Oh. Well, why didn’t you say so?” Lottie knelt by the rock and started digging in the loose sand with her hands. When she was down two feet, she yelped.

“Here it is! Just like you said, coming in from the sides. Oh, Francis, it’s so clear, come see.” She scooped some up and drank it. “Sweet as sugar. Come, try it.”

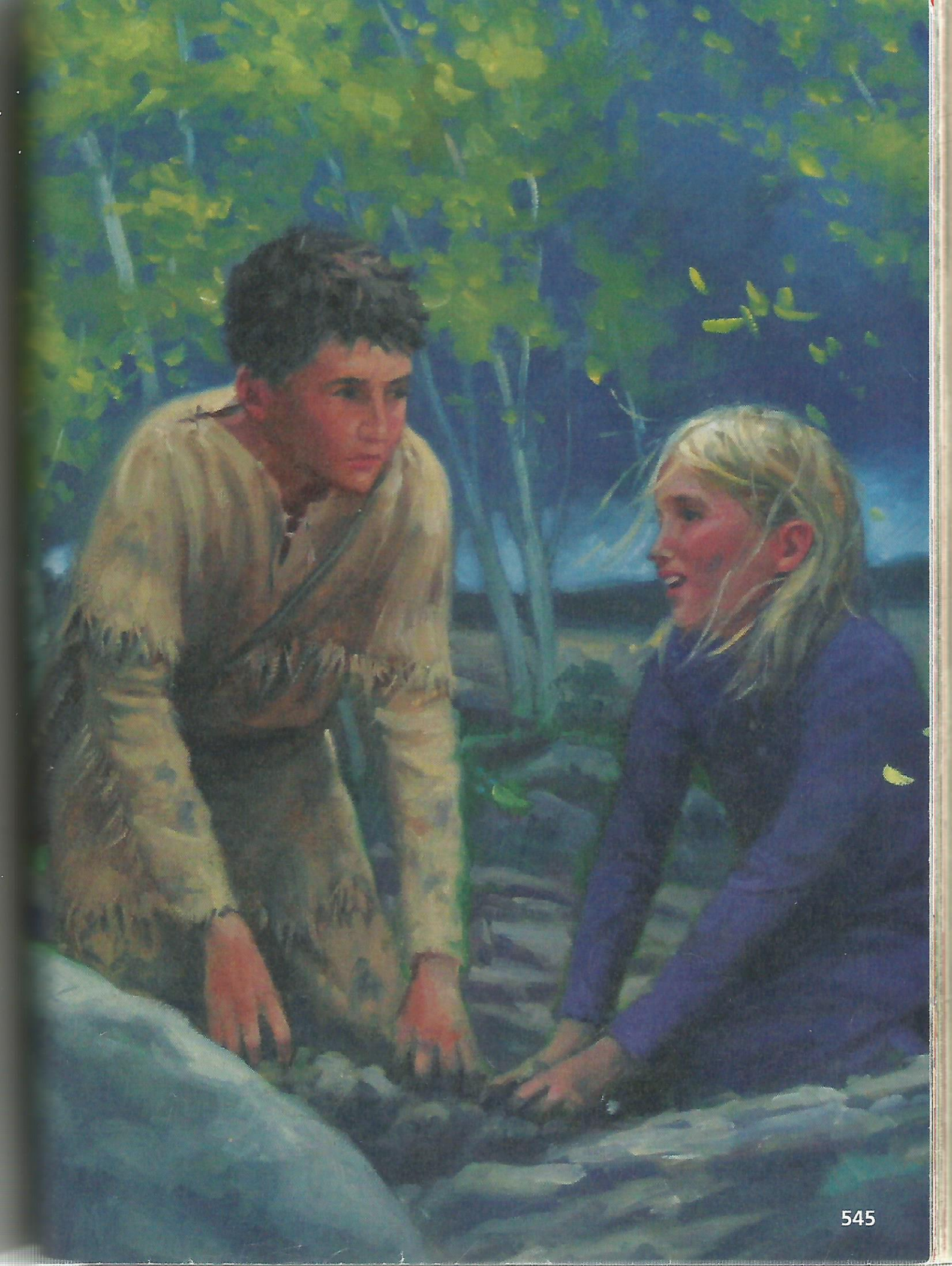
Francis knelt and cupped his hand and drank and thought he had never tasted anything so good. But he stopped before he was full.

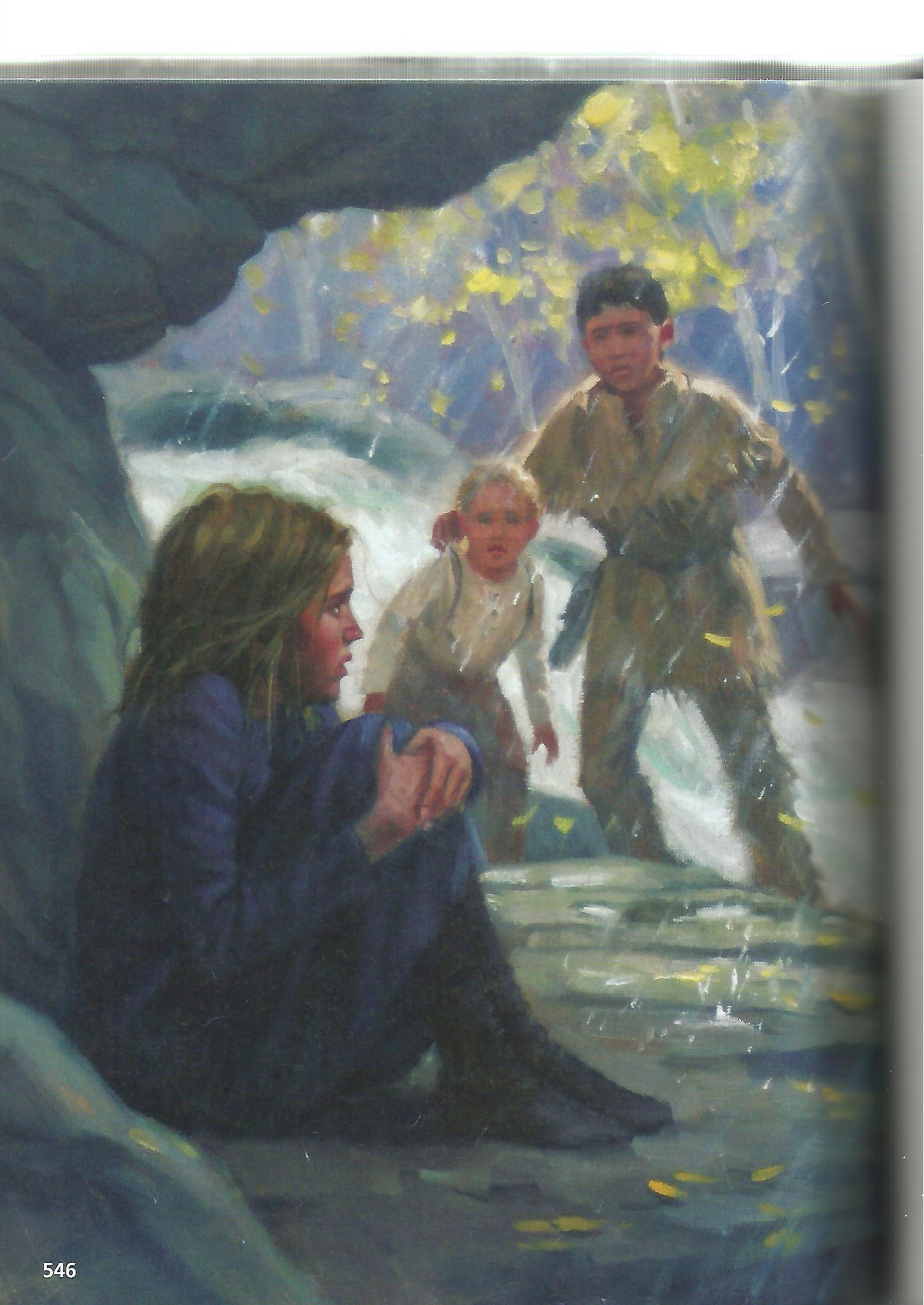
The wind was picking up now, blowing hard enough to lift dust and even sand, and he could no longer see the dust from the riders. The wind was blowing at the coming thunderheads and he smiled because even if it didn’t rain there was a good chance the wind would fill in and destroy their tracks.

By now the thunderhead was over them, dark, so huge it covered the whole sky, and the wind had increased to a scream.

STOP AND THINK

Author’s Craft A **metaphor** is a description that compares one thing to another thing without using *like* or *as*. Metaphors make descriptions more vivid. What metaphor does the author use on this page to describe the sound of the wind?





“Over here!” Francis yelled to Lottie. “Beneath this ledge.” Incredibly, Billy was still asleep. Francis grabbed the boy and shook him until his eyes opened. “Get over by that rock ledge. Everything is going to break loose—”

A bolt of lightning hit so close Francis felt it ripple his hair, so close the thunder seemed to happen in the same split instant, and with it the sky opened and water fell on them so hard it almost drove Francis to his knees. He had never seen such rain. There seemed to be no space between the drops; it roared down, poured down in sheets, in buckets. Francis couldn’t yell, couldn’t think, couldn’t breathe. He held Billy by the shirt and dragged him in beneath the ledge that formed the edge of the streambed, away from the trees and out of the wind.

Lottie was there already and they huddled under the overhang just as the clouds cracked again and hail the size of Francis’s fist pounded down. One hailstone glanced off the side of his head and nearly knocked him out.

“Move in more,” he yelled over the roar of the storm. “Farther back—*move!*”

He pushed against Billy, who slammed into Lottie. They were already up against the clay bank beneath the ledge and could not go farther in. Francis’s legs and rear were still out in the hail and took a fearful beating. He doubled his legs up but even so the pain was excruciating and though the large hailstones quickly gave way to smaller ones, his legs were immediately stiff and sore.

The streambed filled in the heavy downpour. Luckily they were near the upstream portion of the storm and so avoided the possibility of a flash flood—which would have gouged them out of the overhang and taken them downstream to drown. As it was, the water came into the pocket beneath them and turned the dirt to mud and soon they were sitting in a waist-deep hole of thick mud and water. And just as soon, in minutes, the rain had stopped, the clouds had scudded away and the sun was out, cooking the mud dry.

Aching, Francis pulled himself into the sun. The children crawled after. Water still ran in the stream but was receding quickly. The hot sun felt good, and Francis wanted to take his buckskin shirt off to hang. But he knew that if he didn't keep wearing it the shirt would dry as stiff as a board.

He straightened slowly, working the pain out of his legs. He looked to the west and smiled.

There would be no tracks after *that*.



Grammar

Correct Uses of the Verbs *be* and *have* The verbs *be* and *have* can be used as **main verbs** or **helping verbs**. As you have learned, a verb and its subject must agree in number. *Be* and *have* are **irregular verbs**. You must change the forms of the verbs *be* and *have* in special ways to achieve **subject-verb agreement**.



Academic Language

main verbs
 helping verbs
 irregular verbs
 subject-verb agreement

Subject	Form of <i>be</i>		Form of <i>have</i>	
	Present	Past	Present	Past
Singular Subjects:				
I	am	was	have	had
You	are	were	have	had
He, She, It (or singular noun)	is	was	has	had
Plural Subjects:				
We	are	were	have	had
You	are	were	have	had
They (or plural noun)	are	were	have	had

Try This!

Rewrite each sentence below on another sheet of paper. Use the correct form of *be* or *have* shown in parentheses.

- 1 Francis (is, are) a skilled tracker.
- 2 He (has, have) survived battles and blizzards.
- 3 (Are, Is) you familiar with his story?
- 4 Lottie and Billy (is, are) the children in his care.
- 5 They (has, have) no one else to look out for them.

Conventions Remember to use the correct forms of *be* and *have*. When you write, make sure you keep the verb tenses consistent so your paragraphs make sense.



Shifting Tenses

The thunderstorm has frightened the children, and they **took** shelter.

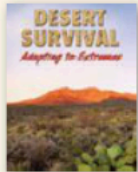
Consistent Tenses

The thunderstorm has frightened the children, and they **have taken** shelter.

Connect Grammar to Writing

As you edit your procedural paragraph, pay special attention to the verbs in your sentences. Make sure the verb tenses are consistent.

Connect to
Science



TARGET VOCABULARY

pace	vain
undoubtedly	mirages
seep	shuffled
evident	salvation
factor	stunted

GENRE

Informational text, such as this science text, gives facts and examples about a topic.

TEXT FOCUS

Graphic Sources

Informational text may include charts or tables, which organize related information about a topic.

DESERT SURVIVAL

Adapting to Extremes

Summer temperatures in the Mojave, Sonoran, and Chihuahuan deserts can soar as high as 120°F. **Undoubtedly**, any plant or animal must be specially suited to survive such extremes. Temperature extremes are only one challenge. Another **factor** that makes desert survival difficult is lack of water. Some deserts receive less than ten inches of rain a year. Others get more rain, but the moisture evaporates more quickly than it falls. Despite these harsh conditions, the desert is home to a variety of plant and animal life.

Desert Plant Adaptations

Desert plants have developed many ways to collect and store water. Water is often deep in the ground, and it will rarely seep to the surface. Mesquite tree roots can reach water eighty feet underground. The barrel cactus holds so much water that desert wanderers have found salvation from thirst by chewing the moist pulp from its woody stem.

Plants in arid regions are also good at conserving water. Their leaves are small and thick-skinned to hold in moisture. Many grow close to the ground in the shade of stunted trees.

Some plants are adapted to the desert's short rainy season. The desert lily becomes inactive during the dry season but blooms when it rains. The seeds of some plants do not germinate until it rains. The plants then grow and flower at a rapid pace. They create new seeds that will lie dormant until the next rain.


Average Annual Rainfall in Desert and Temperate Locations, in inches, 2001–2006

City	2001	2002	2003	2004	2005	2006
Las Vegas, NV	3.94	1.44	6.86	7.76	7.37	1.70
El Paso, TX	4.29	6.89	4.21	12.09	12.87	17.51
Albuquerque, NM	6.50	6.39	6.35	11.80	11.42	13.06
Phoenix, AZ	6.72	2.82	6.82	7.98	7.04	5.45
Atlanta, GA	38.39	47.82	52.91	53.60	56.43	48.46
New York City, NY	35.65	45.20	58.42	51.93	55.97	59.89
Seattle, WA	37.56	31.36	41.78	31.10	35.44	48.42

Analyze the information listed above. The first four cities are all located in desert areas. Compare the average yearly rainfall in these locations to the average rainfall in cities in other areas. Which city had the most rainfall in 2003? Which had the least rainfall in 2003?

Source: NOAA

Desert Wildlife Adaptations


 In a desert, **mirages** give the appearance of water, but your search for drinking water would be a **vain** one. To survive in this harsh climate, desert animals have adapted to the dry climate. For example, desert toads get all their moisture from food. Others, such as the Gila (HEE lah) monster, store water in their bodies.

To avoid the heat, many desert animals are inactive during the day. Some are inactive longer. After it has **shuffled** to a safe location, the desert tortoise sleeps through the heat of summer. Another desert dweller, the sidewinder snake, moves sideways so that only two small parts of its body touch the hot sand at the same time.

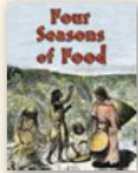
Desert animals often use more than one survival strategy. Kangaroo rats, for example, stay in sealed burrows during the day. They get moisture from their recycled breath and the dry seeds they eat.

A desert environment may be extreme, but it is **evident** that plants and animals can adapt to its challenges.



 Gila monsters are poisonous lizards well adapted to living in the desert.

Connect to
**Social
Studies**



TARGET VOCABULARY

astonished	envy
nerve	spared
bared	margins
banish	deserted
reasoned	upright

GENRE

Informational text, such as this photo essay, gives facts and examples about a topic.

TEXT FOCUS

Procedural information A text may include procedural information such as a recipe, a set of directions for preparing something to eat or drink.

Four Seasons of Food

by Joyce Mallery

Think about what your life would be like if you had to grow and find everything that you ate. That is exactly what the Ojibwe people did for centuries.

Between 1817 and 1854, most Ojibwe moved to, or were forced to move to, reservations. Before that, they lived in an area extending from the shores of the Great Lakes to the plains of North Dakota. The Ojibwe who lived along the **margins** of the Great Lakes gathered wild rice, made maple syrup, and hunted game to eat. However, the seasons of the year dictated what they hunted and gathered.

Spring The Ojibwe gathered roots and ate plants such as leeks and fiddleheads. By late spring, they began tapping maple trees. The sap was boiled to make sugar, syrup, and candy.

Summer The Ojibwe gathered berries and grew vegetables such as squash and beans. The women and girls began storing food for the winter. They **reasoned** that they would need extra food in the cold months ahead.

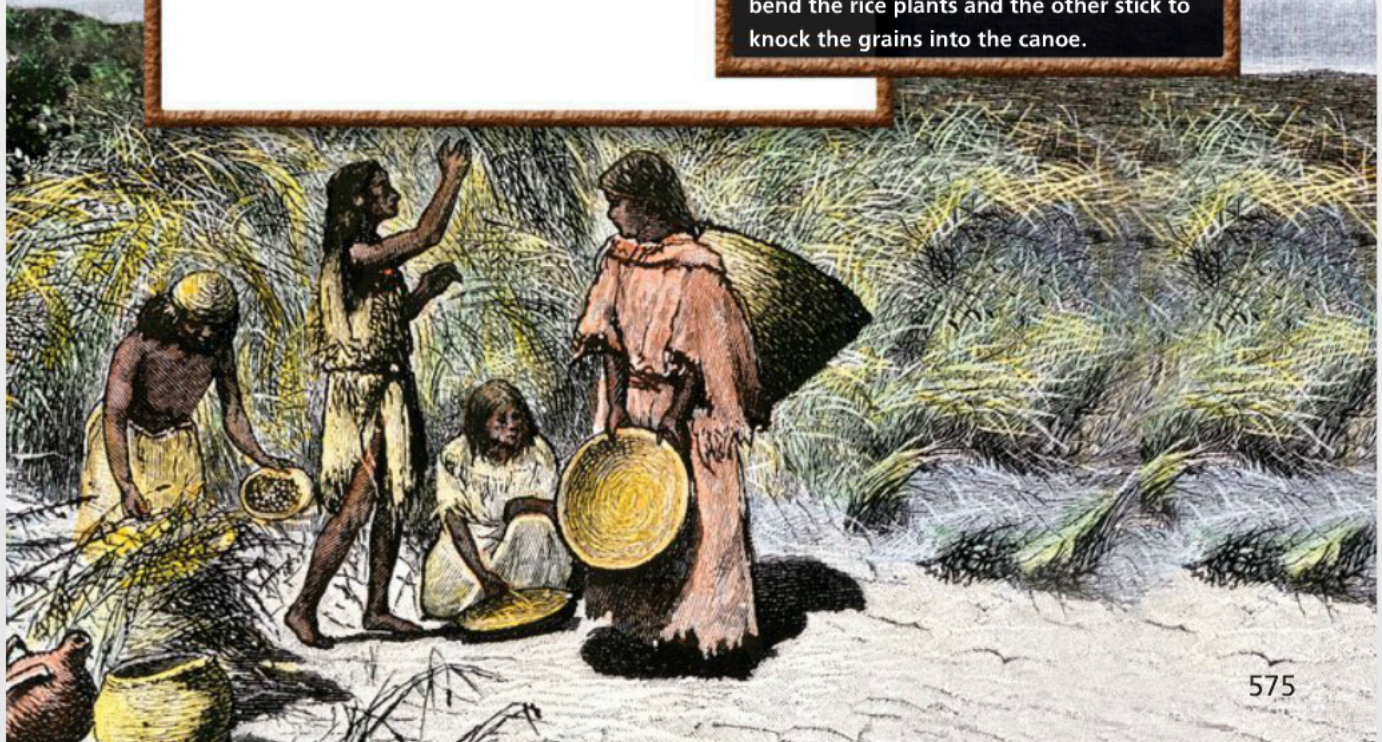
Fall The Ojibwe harvested wild rice from nearby lakes. Typically, the men steered a canoe through the **upright** reeds. Then the women knocked the grains of rice from the plants into the canoe.



An Ojibwe woman collects maple sap from a tapped tree.



An Ojibwe woman uses one long stick to bend the rice plants and the other stick to knock the grains into the canoe.



🔊 Making Ojibwe Wild Rice Breakfast

🔊 This recipe combines several traditional Ojibwe ingredients. You will be **astonished** by how good this sweet and nutty breakfast dish tastes.

Ingredients:

Wild rice
Raisins, blueberries, or raspberries
Maple syrup
Milk (optional)

Directions:

Ask an adult to cook the rice.
Add the fruit and maple syrup to the rice.
Add milk if you want.
NOTE: If you want to eat the dish cold, cook the rice the night before.

Make enough for everyone. Anyone left out will surely feel **envy** when they see you eating this delicious treat.

- Reread the recipe for Ojibwe Wild Rice Breakfast. Do you think you must include milk? Why or why not?

🔊 **Winter** Summer camps were **deserted** in winter. New hunting spots were sought. Imagine the **nerve** that men needed to hunt deer and moose with just a bow and arrows. A hunter had to **banish** fear if a wolf **bared** its teeth and attacked. His life depended on it.

Almost no part of an animal was **spared**. The women dried the meat, made clothes from hides, and made tools from bones.

🔊 All parts of an animal hunted for food were used. Here, an Ojibwe woman scrapes a hide, preparing it to be made into clothing.

Lesson 22



TARGET VOCABULARY

astonished

nerve

bared

banish

reasoned

envy

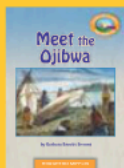
spared

margins

deserted

upright

Vocabulary
Reader



Context
Cards



Vocabulary in Context

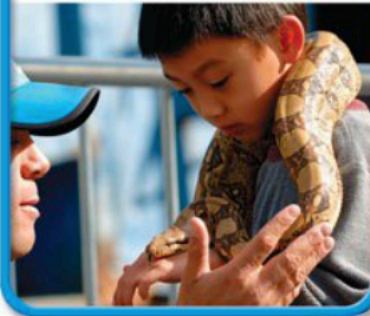
1 **astonished**

People may be **astonished** at seeing wild animals. The sight can be amazing.



2 **nerve**

He was scared, but this boy worked up the **nerve**, or courage, to handle the snake.



3 **bared**

This lion opened its mouth and **bared** its teeth. Everyone could see its fangs.



4 **banish**

The leader of a wolf pack will **banish** a defeated challenger. The loser must leave.



- 🔊 Study each **Context Card**.
- 🔊 Use a thesaurus to determine a synonym for each Vocabulary word.

5 🔊 **reasoned**

Scientists **reasoned**, or logically figured out, how to assemble these fossil bones.

6 🔊 **envy**

People may watch seals with **envy**. They are jealous of the seals' swimming ability.

7 🔊 **spared**

This cat played with the mouse but **spared** its life and did not harm it.

8 🔊 **margins**

You can sometimes see deer standing in fields at the **margins**, or edges, of the woods.

9 🔊 **deserted**

A baby bird that is all alone may seem **deserted**, but its mother may be nearby.

10 🔊 **upright**

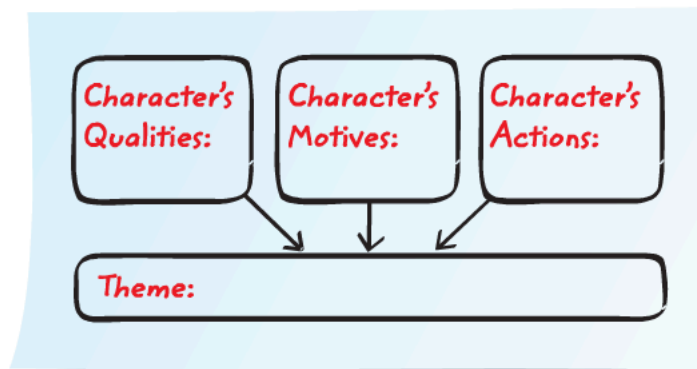
Meerkats stand **upright**, or straight up, to keep a lookout for nearby predators.



Comprehension

✓ TARGET SKILL **Theme**

All stories have a theme, or message, that runs through them. You can determine a story's theme by looking at a main character's qualities, motives, and actions. How the character responds to conflict can also provide clues to the theme. As you read, use a graphic organizer to record details about the main character to help you determine the theme.

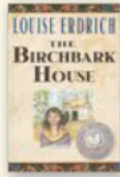


✓ TARGET STRATEGY **Infer/Predict**

To determine the theme of a text, sometimes you must infer a character's qualities and motives because they are not directly stated. Inferring can help you better understand a story's characters, predict what they might do, and determine how those actions affect the theme of the story.



Main Selection

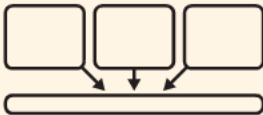


TARGET VOCABULARY

astonished	envy
nerve	spared
bared	margins
banish	deserted
reasoned	upright

TARGET SKILL

Theme Examine the main character's qualities, motives, and actions to recognize the theme of the story.



TARGET STRATEGY

Infer/Predict Use text clues to figure out what the author means or what might happen in the future.

GENRE

Historical fiction is a story whose characters and events are set in a real period of history.

MEET THE AUTHOR

Louise Erdrich

Louise Erdrich is a member of the Turtle Mountain Band of Ojibwe. While she was growing up in North Dakota, her father often recited memorized poetry to her and her six siblings. She was inspired to write *The Birchbark House* while she and her mother were researching their own family history.



MEET THE ILLUSTRATOR

S.D. Nelson

When he was young, S. D. Nelson's Lakota/Sioux mother told him traditional Coyote stories. Now he is a storyteller. He is the author-illustrator of many books for young readers, including *Coyote Christmas*, *Gift Horse*, *Quiet Hero*, and *The Star People*, winner of the Western Writers of America Spur Award.



The background of the page is a vibrant, textured illustration of a young Native American woman with dark hair in a braid, wearing a brown fringed garment with red floral embroidery. She is kneeling in a lush green field, carefully picking small red berries. The overall style is painterly and colorful.


THE BIRCHBARK HOUSE


by Louise Erdrich

selection illustrated by S.D. Nelson

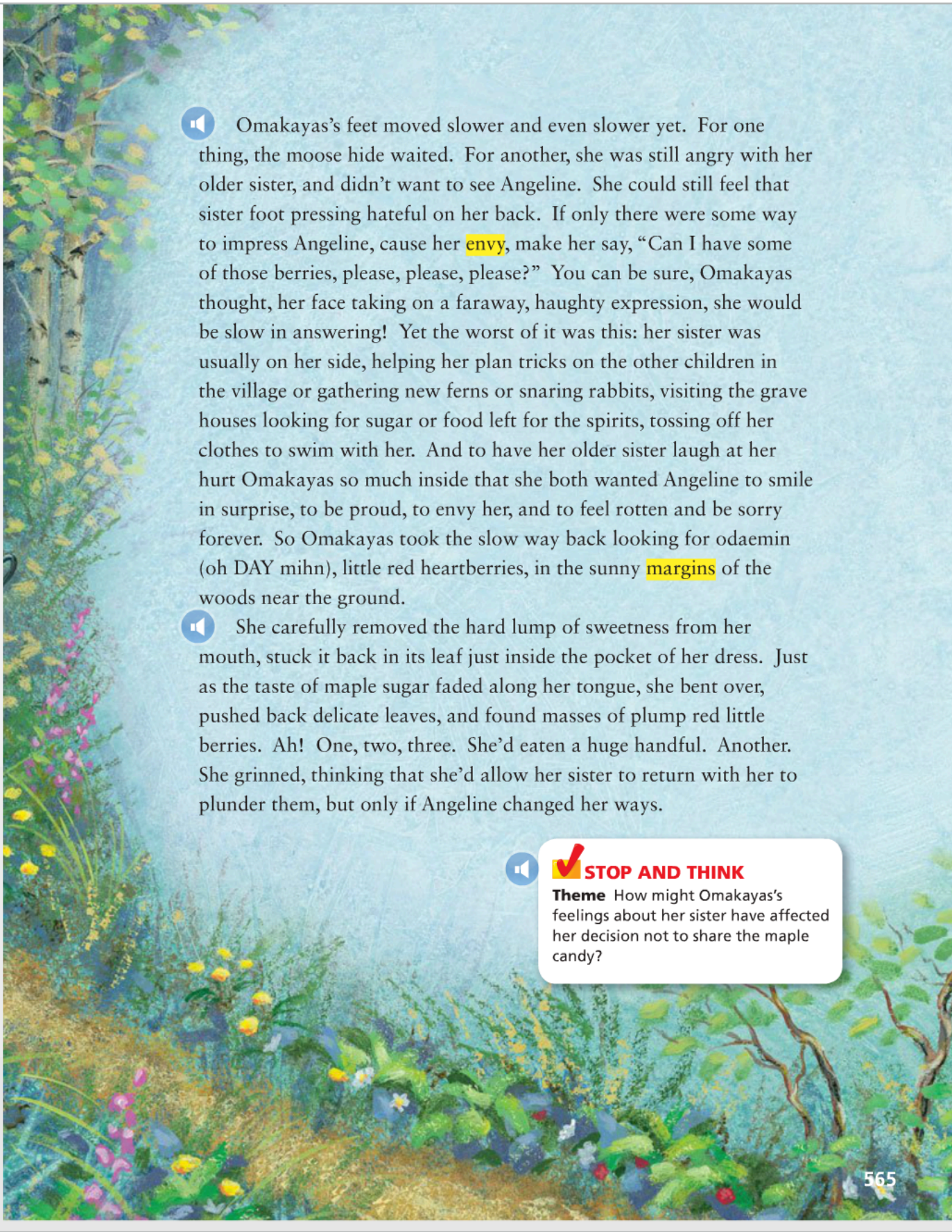
Essential Question

How does knowing
the right actions
change events?

 *Omakayas (oh MAHK ay ahs) is returning home from an errand. She carries scissors for her mother and a lump of sweet maple candy for herself. Both the scissors and the candy are rare and valued items in her Ojibwe village in 1847. She is not eager to return home to the chore of tanning a moose hide and to her older sister, Angeline, who made fun of her earlier in the day. Her feelings are hurt, and she wants nothing but to be respected by Angeline.*

 **B**efore she went back on the trail, Omakayas rinsed off the old candy lump in the lake. It came out beautifully, creamy-golden, translucent and grainy-dark. And sweet. She started walking, her treasure now wrapped in a leaf. As she walked, Omakayas thought. There was no way to share such a tough nut of sweetness. How would she divide it? Omakayas decided she did not want to cause trouble at home. Furthermore, it suddenly made sense to her that at least one person in the family should get the full effect of the maple sugar. She would pop the whole thing into her mouth. All at once! This would save problems. Aaaaah. The lump was delicious, tasting of spring sweetness and the inside of trees. Besides, Omakayas **reasoned**, as she walked contentedly along, the taste of the sugar would save her from eating every one of the berries she was sure she would find on the path.



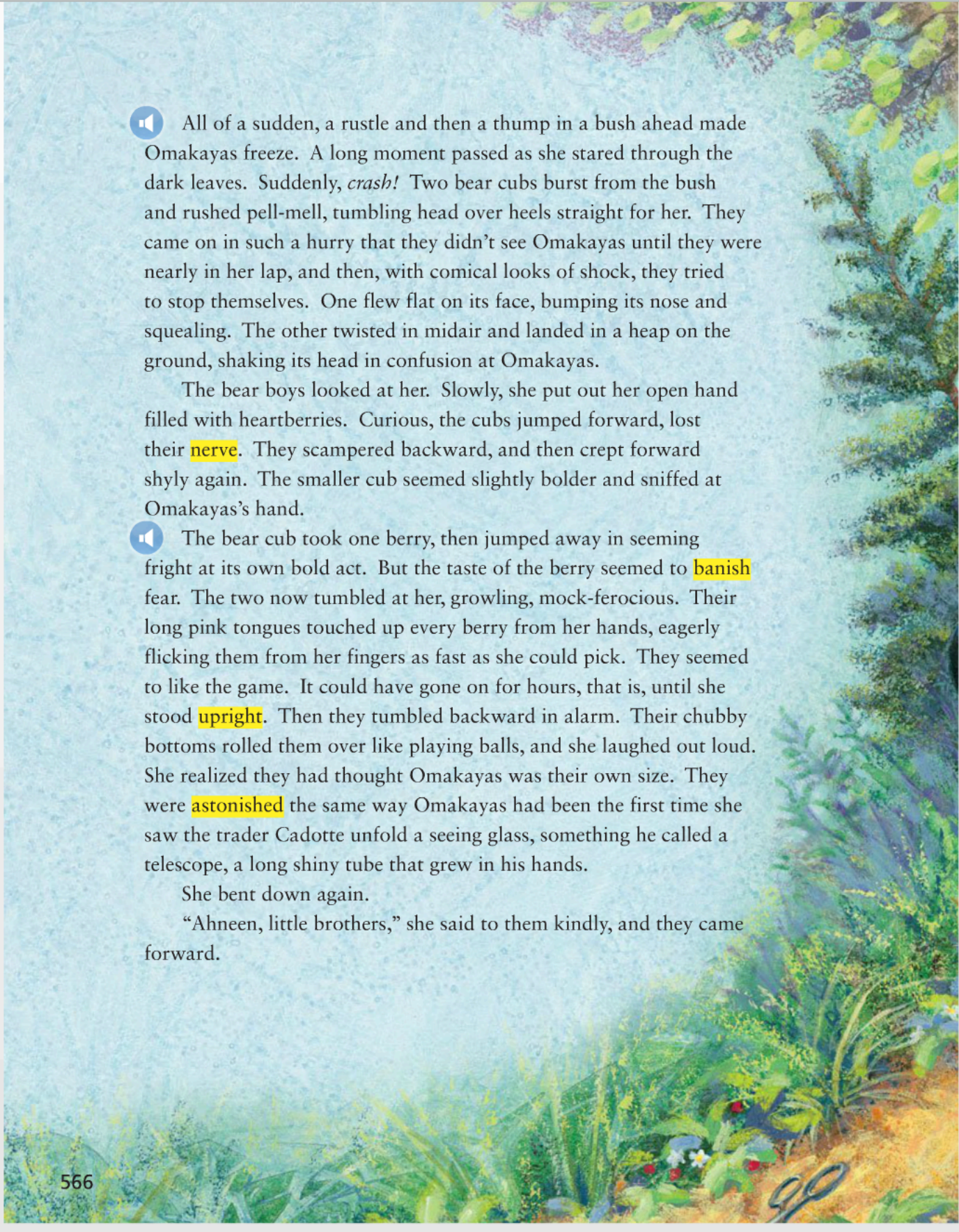


🔊 Omakayas's feet moved slower and even slower yet. For one thing, the moose hide waited. For another, she was still angry with her older sister, and didn't want to see Angeline. She could still feel that sister foot pressing hateful on her back. If only there were some way to impress Angeline, cause her **envy**, make her say, "Can I have some of those berries, please, please, please?" You can be sure, Omakayas thought, her face taking on a faraway, haughty expression, she would be slow in answering! Yet the worst of it was this: her sister was usually on her side, helping her plan tricks on the other children in the village or gathering new ferns or snaring rabbits, visiting the grave houses looking for sugar or food left for the spirits, tossing off her clothes to swim with her. And to have her older sister laugh at her hurt Omakayas so much inside that she both wanted Angeline to smile in surprise, to be proud, to envy her, and to feel rotten and be sorry forever. So Omakayas took the slow way back looking for odaemin (oh DAY mihn), little red heartberries, in the sunny **margins** of the woods near the ground.

🔊 She carefully removed the hard lump of sweetness from her mouth, stuck it back in its leaf just inside the pocket of her dress. Just as the taste of maple sugar faded along her tongue, she bent over, pushed back delicate leaves, and found masses of plump red little berries. Ah! One, two, three. She'd eaten a huge handful. Another. She grinned, thinking that she'd allow her sister to return with her to plunder them, but only if Angeline changed her ways.

🔊 **✓ STOP AND THINK**

Theme How might Omakayas's feelings about her sister have affected her decision not to share the maple candy?



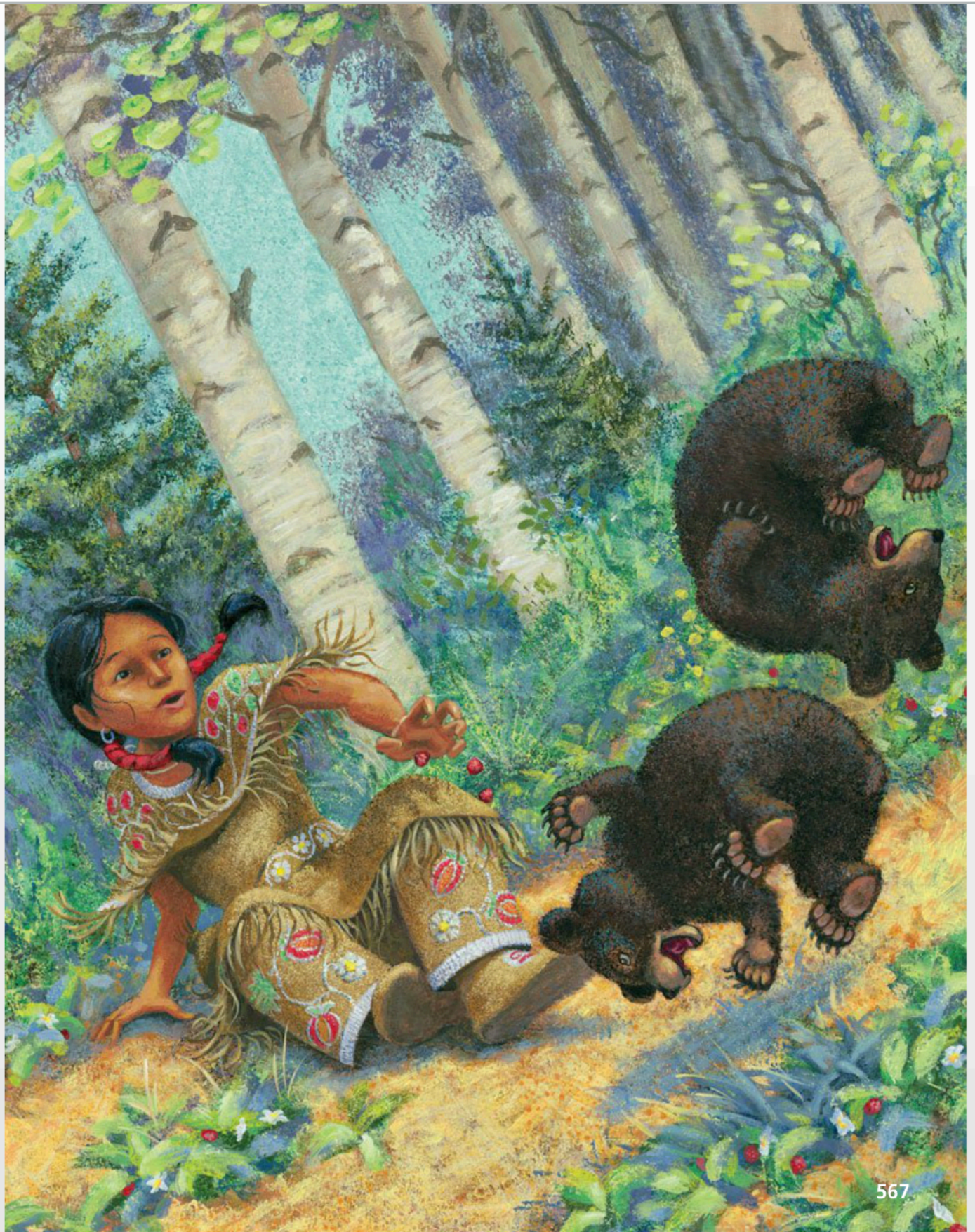
🔊 All of a sudden, a rustle and then a thump in a bush ahead made Omakayas freeze. A long moment passed as she stared through the dark leaves. Suddenly, *crash!* Two bear cubs burst from the bush and rushed pell-mell, tumbling head over heels straight for her. They came on in such a hurry that they didn't see Omakayas until they were nearly in her lap, and then, with comical looks of shock, they tried to stop themselves. One flew flat on its face, bumping its nose and squealing. The other twisted in midair and landed in a heap on the ground, shaking its head in confusion at Omakayas.

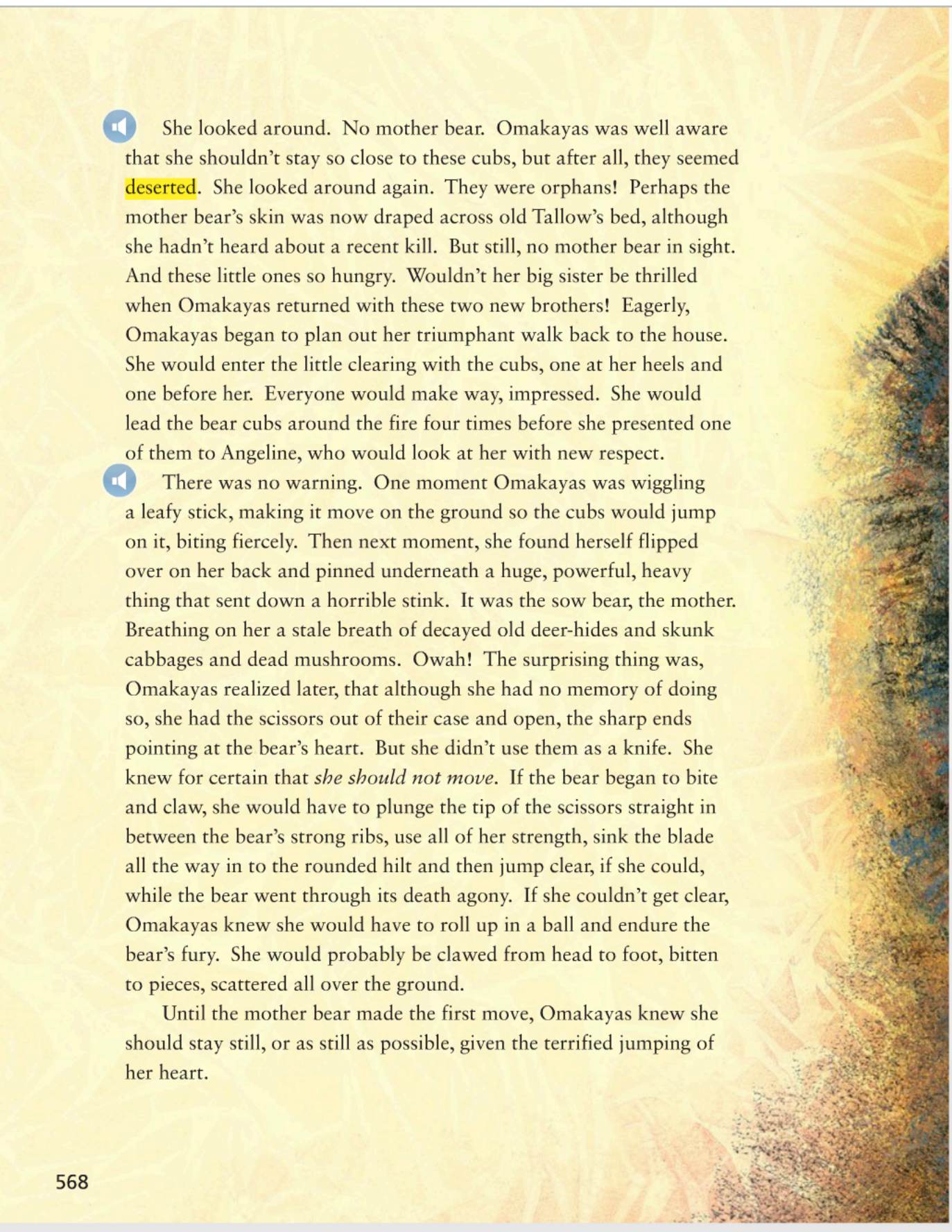
The bear boys looked at her. Slowly, she put out her open hand filled with heartberries. Curious, the cubs jumped forward, lost their **nerve**. They scampered backward, and then crept forward shyly again. The smaller cub seemed slightly bolder and sniffed at Omakayas's hand.

🔊 The bear cub took one berry, then jumped away in seeming fright at its own bold act. But the taste of the berry seemed to **banish** fear. The two now tumbled at her, growling, mock-ferocious. Their long pink tongues touched up every berry from her hands, eagerly flicking them from her fingers as fast as she could pick. They seemed to like the game. It could have gone on for hours, that is, until she stood **upright**. Then they tumbled backward in alarm. Their chubby bottoms rolled them over like playing balls, and she laughed out loud. She realized they had thought Omakayas was their own size. They were **astonished** the same way Omakayas had been the first time she saw the trader Cadotte unfold a seeing glass, something he called a telescope, a long shiny tube that grew in his hands.

She bent down again.

"Ahneen, little brothers," she said to them kindly, and they came forward.





She looked around. No mother bear. Omakayas was well aware that she shouldn't stay so close to these cubs, but after all, they seemed **deserted**. She looked around again. They were orphans! Perhaps the mother bear's skin was now draped across old Tallow's bed, although she hadn't heard about a recent kill. But still, no mother bear in sight. And these little ones so hungry. Wouldn't her big sister be thrilled when Omakayas returned with these two new brothers! Eagerly, Omakayas began to plan out her triumphant walk back to the house. She would enter the little clearing with the cubs, one at her heels and one before her. Everyone would make way, impressed. She would lead the bear cubs around the fire four times before she presented one of them to Angeline, who would look at her with new respect.

There was no warning. One moment Omakayas was wiggling a leafy stick, making it move on the ground so the cubs would jump on it, biting fiercely. Then next moment, she found herself flipped over on her back and pinned underneath a huge, powerful, heavy thing that sent down a horrible stink. It was the sow bear, the mother. Breathing on her a stale breath of decayed old deer-hides and skunk cabbages and dead mushrooms. Owah! The surprising thing was, Omakayas realized later, that although she had no memory of doing so, she had the scissors out of their case and open, the sharp ends pointing at the bear's heart. But she didn't use them as a knife. She knew for certain that *she should not move*. If the bear began to bite and claw, she would have to plunge the tip of the scissors straight in between the bear's strong ribs, use all of her strength, sink the blade all the way in to the rounded hilt and then jump clear, if she could, while the bear went through its death agony. If she couldn't get clear, Omakayas knew she would have to roll up in a ball and endure the bear's fury. She would probably be clawed from head to foot, bitten to pieces, scattered all over the ground.

Until the mother bear made the first move, Omakayas knew she should stay still, or as still as possible, given the terrified jumping of her heart.



STOP AND THINK

Infer/Predict Why do you think the bear attacks Omakayas? Use what you know about bears from your own knowledge and from the selection to understand the bear's behavior.



For long moments, the bear tested her with every sense, staring down with her weak eyes, listening, and most of all smelling her. The bear smelled the morning's moose meat stew Omakayas had eaten, the wild onion seasoning and the dusty bit of maple sugar from old Tallow stuck to the inside of her pocket. How she hoped the bear did not smell the bear-killing dogs or the bear claw that swung on a silver hoop from Old Tallow's earlobe. Perhaps the bear smelled the kind touch of Grandma and Mama's bone-and-sprucewood comb, her baby brother's cuddling body, the skins and mats she had slept in, and Little Pinch, who had whined and sobbed the night before. The bear smelled on Omakayas's skin the smell of its own cousin's bear grease used to ward off mosquitoes. Fish from the night before last night. The berries she was eating. The bear smelled all.

Omakayas couldn't help but smell her back. Bears eat anything and this one had just eaten something ancient and foul. Hiyn! (HY n) Omakayas took shallow breaths. Perhaps it was to take her mind off the scent of dead things on the bear's breath that she accidentally closed the scissors, shearing off a tiny clip of bear fur, and then to cover her horror at this mistake, started to talk.



STOP AND THINK

Author's Craft Authors use **sensory details** that make readers feel what is happening in a story. Which details of the bear encounter make you feel Omakayas's fear?



🔊 “Nokomis,” she said to the bear, calling her grandmother. “I didn’t mean any harm. I was only playing with your children. Gaween onjidah (gah WEEN ohn jee dah). Please forgive me.”

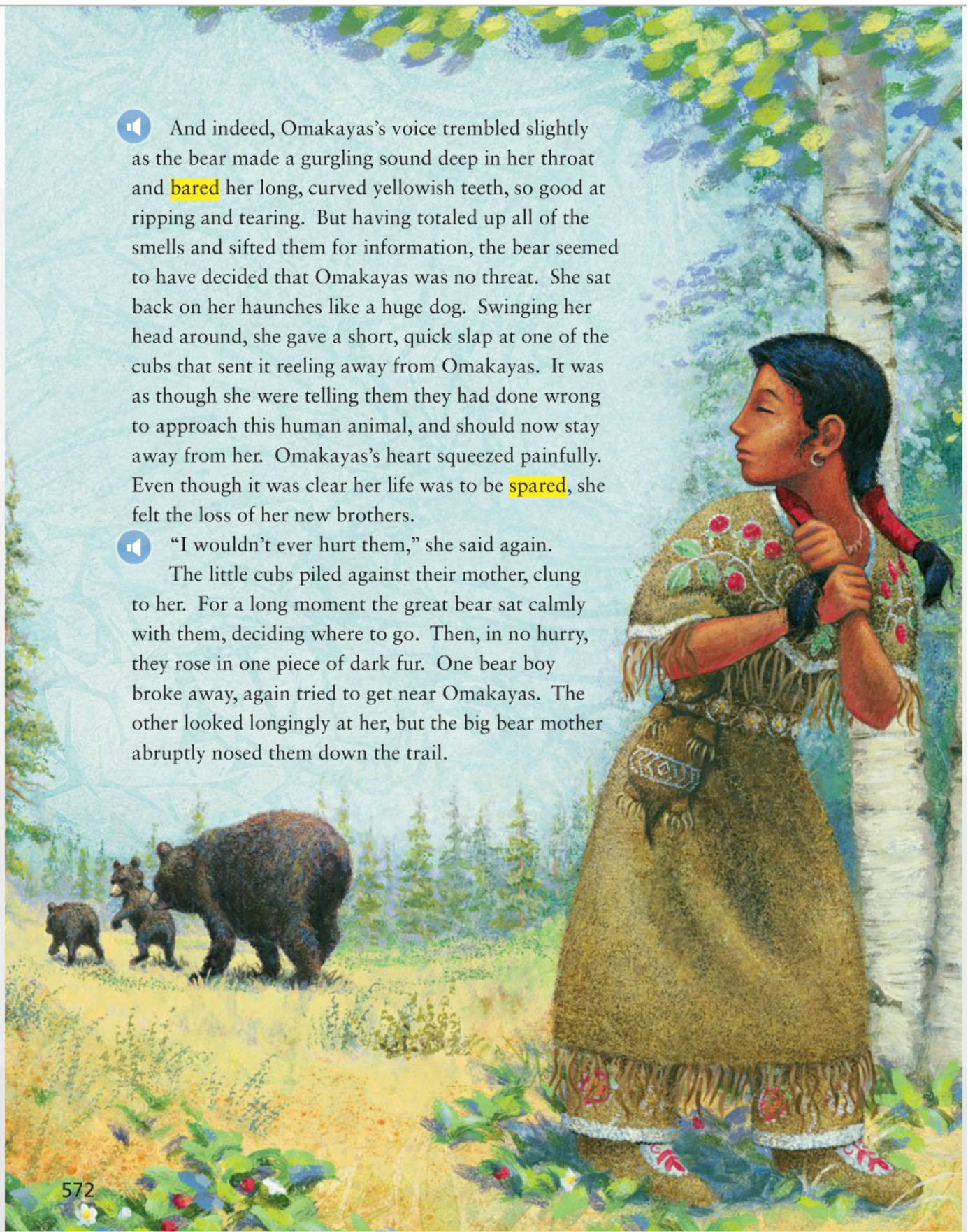
The bear cuffed at Omakayas, but in a warning manner, not savagely, to hurt. Then the bear leaned back, nose working, as though she could scent the meaning of the human words. Encouraged, Omakayas continued.

“I fed them some berries. I wanted to bring them home, to adopt them, have them live with me at my house as my little brothers. But now that you’re here, Grandmother, I will leave quietly. These scissors in my hands are not for killing, just for sewing. They are nothing compared to your teeth and claws.”

And indeed, Omakayas's voice trembled slightly as the bear made a gurgling sound deep in her throat and **bared** her long, curved yellowish teeth, so good at ripping and tearing. But having totaled up all of the smells and sifted them for information, the bear seemed to have decided that Omakayas was no threat. She sat back on her haunches like a huge dog. Swinging her head around, she gave a short, quick slap at one of the cubs that sent it reeling away from Omakayas. It was as though she were telling them they had done wrong to approach this human animal, and should now stay away from her. Omakayas's heart squeezed painfully. Even though it was clear her life was to be **spared**, she felt the loss of her new brothers.

"I wouldn't ever hurt them," she said again.

The little cubs piled against their mother, clung to her. For a long moment the great bear sat calmly with them, deciding where to go. Then, in no hurry, they rose in one piece of dark fur. One bear boy broke away, again tried to get near Omakayas. The other looked longingly at her, but the big bear mother abruptly nosed them down the trail.



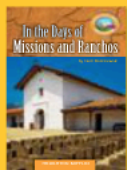
Lesson 23



TARGET VOCABULARY

dominated
extending
sprawling
hostile
acknowledged
flourished
residents
prospered
acquainted
decline

Vocabulary Reader



Context Cards



Vocabulary in Context

1 **dominated**
Herds of cattle once **dominated** the plains. They were often the biggest thing in sight.



2 **extending**
This cowgirl wears chaps **extending**, or reaching, from the hips to the ankles.



3 **sprawling**
This cowboy rides his horse over the vast and **sprawling** range.




4 **hostile**
A farmer who is **hostile**, or unfriendly, to cattle ranchers can use fences to stop cattle drives.



- 🔊 Study each **Context Card**.
- 🔊 Use a dictionary or a glossary to verify the meaning of each **Vocabulary word**.


5 🔊 **acknowledged**

This rodeo cowboy **acknowledged**, or recognized, his fans with a smile.




6 🔊 **flourished**

Cattle were driven to towns near rail lines. These towns **flourished** and grew rich.




7 🔊 **residents**

When cowboys were not living on the trail, they were **residents** in the ranch bunkhouse.




8 🔊 **prospered**

A cowboy who has **prospered**, or succeeded, may buy fancy boots and a hat.




9 🔊 **acquainted**

Cowboys get to know one another on cattle drives. They become well **acquainted**.



10 🔊 **decline**

Because there has been a **decline** in cattle drives, there are fewer cowboys today.



Background

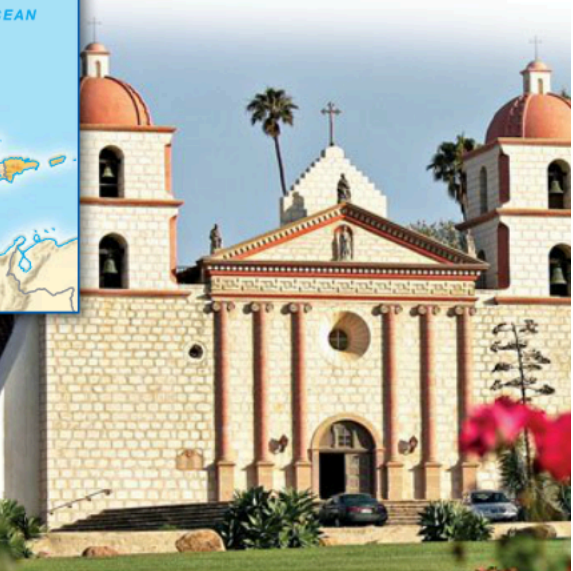
TARGET VOCABULARY **The Spanish West** For centuries Spain **dominated** many parts of the West. California, Texas, and other regions were part of Spanish territory **extending** south through Mexico. Spanish explorers were **acquainted** with the California coast as early as 1542. Starting in 1769, Spanish priests built missions on **sprawling** tracts of this land. Fearing that the region's native **residents** were **hostile**, the Spanish enslaved them. When the missionaries left in the early 1800s, missions **prospered** as private cattle ranches.

Then Spanish power began a **decline**. In 1821, Mexico became independent from Spain. In 1836, Texas, a part of Mexico at the time, declared its independence. Texas, which was then **acknowledged** as a republic, joined the U.S. in 1845. In 1848, after the Mexican-American War, Mexico gave up territory that became California, Arizona, and other states. The Spanish influence has **flourished** in these areas up to the present.

- Examine the map below. Use the scale to determine the distance between the northernmost point of New Spain and the southernmost point.



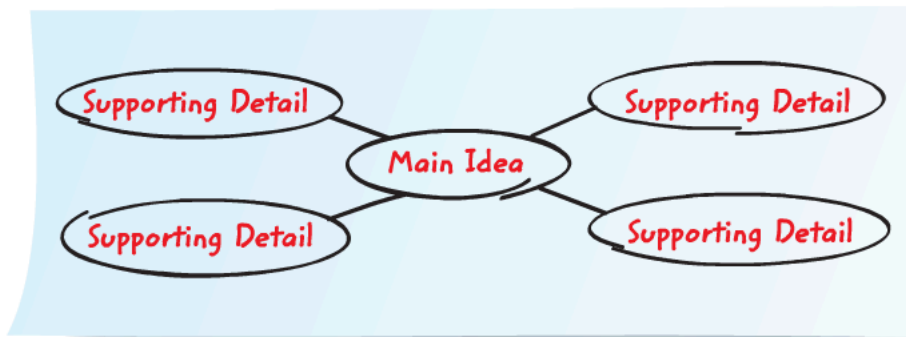
Spain held vast territory in the New World before 1821 (see map above). Mission Santa Barbara (right), founded in 1786, is one of 21 missions established between 1769 and 1823.



Comprehension

✓ TARGET SKILL Main Ideas and Details

As you read "Vaqueros: America's First Cowboys," look for the author's main ideas about the vaqueros and their way of life. Find details that support each main idea. Remember that a text can have more than one main idea. Use a graphic organizer like the one below to keep track of each main idea and its supporting details in the selection.



✓ TARGET STRATEGY Summarize

Use your graphic organizer to help you summarize and paraphrase "Vaqueros: America's First Cowboys." Summarizing is briefly restating the main ideas. Paraphrasing is retelling an author's ideas in your own words. Summarizing and paraphrasing will help you better understand and remember what you read.



Main Selection



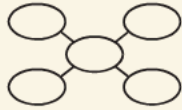
TARGET VOCABULARY

dominated	flourished
extending	residents
sprawling	prospered
hostile	acquainted
acknowledged	decline

TARGET SKILL

Main Ideas and Details

Identify the topic's important ideas and supporting details.



TARGET STRATEGY

Summarize Briefly tell the important parts of the text in your own words.

GENRE

Informational Text gives facts and examples about a topic.

Set a Purpose Set a purpose for reading based on genre and your background knowledge.

MEET THE AUTHOR AND PHOTOGRAPHER

George Ancona



George Ancona grew up in Coney Island, New York, where his father practiced photography as a hobby. Ancona says that "as a photographer, I can participate in other people's lives...producing something that can be shared and has a life of its own." He has created books about horses and helicopters, cowboys and carnivals, migrant workers and murals. Ancona's book *Charro* tells about the fascinating culture of Mexican horsemen and their rodeo-like *charrería*.

VAQUEROS


America's First Cowboys



by George Ancona

Essential Question

Which ideas about vaqueros show how America changed?

 *Imagine: five hundred years ago there were no cows or horses in North and South America. Thousands of years earlier there had been horses, but they disappeared. Since there were no cows, there were no cowboys. Of course, today there are cowboys. It is all because of Christopher Columbus.*


The Journeys

After his voyage to the Americas in 1492, Christopher Columbus returned to Spain. He told the Spanish king and queen of the riches to be found in the paradise he discovered. He described the native people who lived there. The royal couple agreed to more voyages. They needed gold to help pay for their expanding empire.


The following year, Columbus returned to the West Indies. He brought seventeen ships loaded with over a thousand settlers, horses and cattle. The ships dropped anchor at an island they named Hispaniola (ees pah NYOH lah). Today the island is shared by Haiti and the Dominican Republic.

For the next twenty-five years Spanish ships sailed in and out of Hispaniola. The Spaniards explored and conquered the nearby islands. The native islanders were enslaved. Thousands died of smallpox, a terrible disease for which they had no resistance. As the islanders disappeared, they were replaced by the settlers and their animals.



 Christopher Columbus landing on the island of Hispaniola, 1493


The Expanding Colony

 The Spanish king rewarded Cortés and his soldiers with gifts of land. Throughout New Spain they built ranches called *haciendas* (ah SYEHN dahs) and prospered.

Accompanying the soldiers and settlers were Catholic missionaries. They had come to convert the native people. They moved north, building missions and churches along the California coast, extending the lands of New Spain.

In 1540, Francisco Vázquez de Coronado (VAHS kehs day koh roh NAH doh) organized an expedition into the northern territories. Coronado was searching for the legendary Golden Cities of Cíbola (SEE boh lah). Along with the men and supplies he brought five hundred longhorn cattle to supply meat and hides.



 Review the map. What water sources run through the area known as New Spain?



An early vaquero lassoes a steer.



The expedition never found the city of gold. However, it did introduce the first longhorns to what is now the American Southwest. From those first five hundred longhorns, ten million had spread across the Texas plains by the 1800s.

The soldiers and priests of New Spain were already **acquainted** with raising cattle in Spain. Many were skilled horsemen. Even so, they needed help in rounding up the livestock on their **sprawling** lands.

At that time it was against the law for any native person to ride a horse. But the ranchers and priests needed help. They taught the native converts to ride and use the *lazo* (LAH soh), or lasso, a looped rope. These men who worked with horses and cattle were called *vaqueros* (vah KAY rohs). In Spanish, the word means “cow-men.” With the vaqueros, a new culture took root in the west. It lives on today.



Coronado introduced the longhorn.



A herd of mustangs



A Way of Life

The vaquero's job was to keep tabs on cattle in the wild and round them up. It took many vaqueros to surround a herd so that it could be moved to the hacienda. These roundups are called *rodeos* (roh DEH ohs) in Spanish. Rodeo comes from a verb that means "to go around."

The vaqueros were also needed to capture the wild horses that **flourished** on the prairies and valleys of the large haciendas. The vaqueros called the horses *mesteños* (mehs TAY nyohs), a word that would become "mustangs."




Vaqueros spent most of their lives in the saddle, riding hard, in all kinds of weather. At night they sat around the fire where they cooked their meals. They told stories and sang songs about their lives. Then they rolled up into their ponchos to sleep. From California to Texas, native vaqueros were **acknowledged** to be the best horsemen in the world.



An early vaquero with his lariat




Doing the Job

 A vaquero had to cope with a rough landscape and harsh weather. He needed the right tools to do his job.

Vaqueros wore wide-brimmed hats called *sombreros* (sohm BRAY rohs). *Sombra* (SOHM brah) means “shade” in Spanish. The sombrero protected vaqueros from the burning sun.


A vaquero also wore *chaparreras* (chah pah REH rahs) or chaps. These were leather leggings, worn over trousers. They protected the vaquero from cactus, thickets of wild brush, and rope burns.

 The horses belonged to the owner of the hacienda. The vaquero, however, owned the saddle that he put on the horse. The saddle had to be comfortable for both horse and rider. The vaquero’s feet slid into two wooden stirrups that hung from the saddle.

A vaquero’s most trusted tool was his lasso, also known as the lariat. Often a vaquero would have to gallop after a runaway steer. He would toss the loop of the lariat around the steer’s horns, neck, or foot. Then he would wrap the rope around his saddle horn and rein in his horse. This would hold the steer or bring it to the ground.

Once the herds were together they calmed down and began to graze. Mounted vaqueros would separate the calves from their mothers to brand them with the hacienda’s mark.



 A modern saddle



Hernán Cortés brought horses back to the mainland of North America.

In 1503, Hernán Cortés (ayr NAHN kor TEHS), a Spanish adventurer, arrived in the West Indies. He spent several years helping to conquer Cuba. Then in 1518, Cortés set out with a fleet of six ships to explore the nearby coast to the west. On board were five hundred men and sixteen horses strong enough to carry a man in full armor.


The ships dropped anchor near where the port of Veracruz, Mexico, is today. The Totonac people who lived there welcomed Cortés. They offered to help him conquer the **hostile** Aztec empire that had long **dominated** them. Cortés did so in two years. He claimed all the lands in the name of the Spanish king. He called the land New Spain.

It wasn't long before the Spanish conquerors brought more livestock to the colonies. The animals were allowed to graze on the open grasslands. Many took off into the wilderness, forming large herds of wild horses and cattle.

STOP AND THINK
Main Ideas and Details Summarize this section of the text. What is the main idea? How do the details the author includes about Columbus and Cortés support the main idea?




The Vaquero Legend


 In 1821 Mexico won its war of independence from Spain. All of New Spain became the independent nation of Mexico. The northern lands of Mexico, however, were difficult to govern. Many American immigrants crossed into the territory that would one day become Texas. Soon there was a large population of Americans in Texas. In fact, they outnumbered the Mexican **residents** who lived there for generations.

With the Americans came changes in the culture of the vaquero. Even the word changed. When the Americans tried to say *vaqueros* it came out “bukera.” Later the word became *buckaroo*. It was only after 1860 that men who worked with cattle were called cowboys.




 Cowboys continued the culture of the vaquero.



 In 1836 Texas declared itself independent from Mexico. Nine years later it joined the United States. Then, in 1847, Mexico lost a war with the U.S. As a result, it lost its northern lands. They would become the states of California, Nevada, Utah and parts of Arizona, New Mexico, Colorado and Wyoming.


After the end of the Civil War, the vaqueros were joined by freed slaves and young men from the east. These newcomers wanted a new life in the wide-open spaces. They had to learn what the vaqueros had been doing for centuries.


 The large ranches needed many men to manage the huge herds of cattle on the vast prairies. Cattle drives would take weeks to travel from ranches to railroads. From there, the cattle traveled to the markets in eastern and western cities.

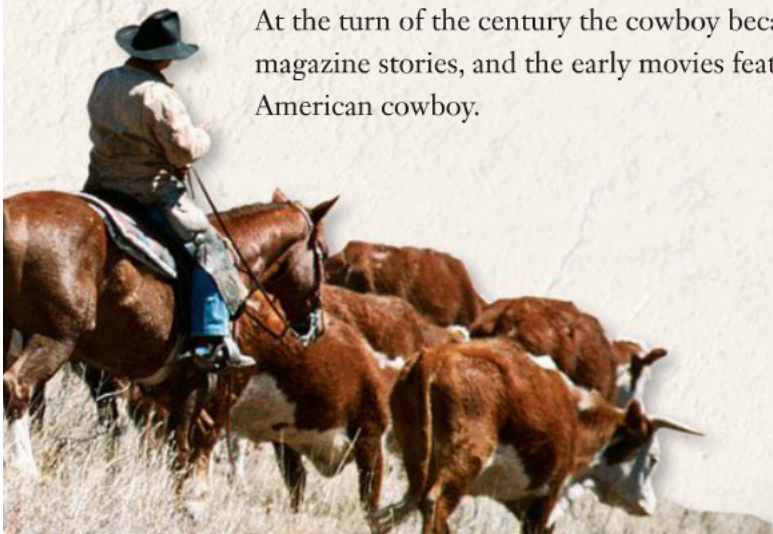
The invention of barbed wire made it possible to build fences to keep cattle in pastures. The vaquero was not needed to ride the wide-open spaces. Long cattle drives became unnecessary. The **decline** of the vaquero began.

Yet the vaquero's traditions did not fade from the American imagination. At the turn of the century the cowboy became the hero of the west. Books, magazine stories, and the early movies featured the brave exploits of the American cowboy.



 Cowboy movies were among the first movies made.

 **STOP AND THINK**
Summarize Summarize the information on these two pages. Then paraphrase what caused the culture of the vaquero to change.



🔊 Celebrating Traditions

🔊 Today the arts and skills of the vaquero can be seen in two countries. They appear in the *charrerías* (chah ray REE ahs) of Mexico and the rodeos of the United States. Both vaqueros and cowboys pride themselves in their skills. They keep alive the traditions and cultures of their past.

On September 14th, Mexicans celebrate *El día del charro*. It is a holiday of parades, church services, music and *charrerías*. The *charrería* is a rodeo where vaqueros can exhibit their skills. They perform with *charros* (CHAH rohs) and *charras* (CHAH rahs), gentlemen and women riders. The men dress in their elegant silver-buttoned outfits and large sombreros. The women wear the traditional dress of the *China Poblana* (CHEE nah poh BLAH nah).

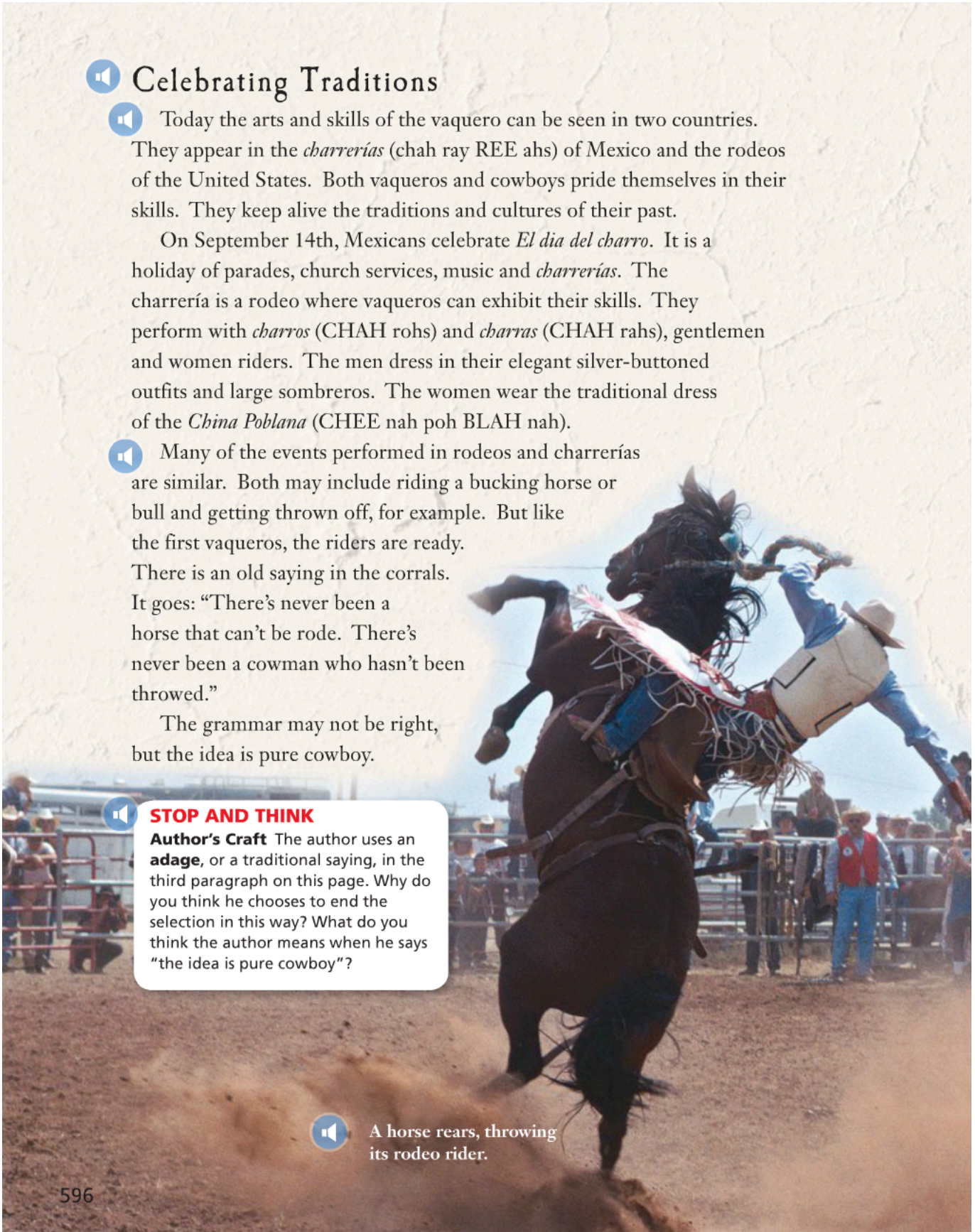
🔊 Many of the events performed in rodeos and *charrerías* are similar. Both may include riding a bucking horse or bull and getting thrown off, for example. But like the first vaqueros, the riders are ready. There is an old saying in the corrals. It goes: “There’s never been a horse that can’t be rode. There’s never been a cowman who hasn’t been thrown.”

The grammar may not be right, but the idea is pure cowboy.

🔊 STOP AND THINK

Author’s Craft The author uses an **adage**, or a traditional saying, in the third paragraph on this page. Why do you think he chooses to end the selection in this way? What do you think the author means when he says “the idea is pure cowboy”?

🔊 A horse rears, throwing its rodeo rider.



Connect to
Poetry



TARGET VOCABULARY

dominated	flourished
extending	residents
sprawling	prospered
hostile	acquainted
acknowledged	decline

GENRE

Poetry uses the sound and rhythm of words in a variety of forms to suggest images and express feelings.

TEXT FOCUS

Imagery Poets create vivid descriptions in their poems by using words and phrases that appeal to the senses.

- In "The Cowboy's Life" on page 598, how does the poet's use of vivid sound words help you better relate to the life of a cowboy?

RHYME ON THE RANGE

Cowboy poetry **flourished** in the 1800s when ranches and farms **dominated** the American West. These poems, which were sometimes sung, cover subjects like the **sprawling** landscape, **hostile** weather, and the loneliness of cowboy life.

The Cowboy's Life

Poet unknown, from *Songs of the Cowboys*

*The bawl of a steer
To a cowboy's ear
Is music of sweetest strain;
And the yelping notes
Of the gray coyotes
To him are a glad refrain.*

*For a kingly crown
In the noisy town
His saddle he wouldn't change;
No life so free
As the life we see
Way out on the Yaso range.*

*The winds may blow
And the thunder growl
Or the breeze may safely moan;
A cowboy's life
Is a royal life,
His saddle his kingly throne.*



The Cowboy's Meditation

Poet unknown, from *Songs of the Cowboys*



*At midnight, when the cattle are
sleeping,
On my saddle I pillow my head,
And up at the heavens lie peeping
From out of my cold grassy bed;—
Often and often I wondered,
At night when lying alone,
If every bright star up yonder
Is a big peopled world like our own.*



Cowboy poet N. Howard Thorp, better known as “Jack Thorp,” lived from 1867 to 1940. He was well **acquainted** with the cowboys and other **residents** of the land **extending** throughout the Southwest. For over twenty years he collected their poems and songs. In 1908 he published them in a book called *Songs of the Cowboys*. Whenever possible, he **acknowledged** the poet or composer, but they were often unknown.



Home on the Range

by Brewster Higley

*Oh, give me a home where the Buffalo roam
Where the Deer and the Antelope play;
Where never is heard a discouraging word,
And the sky is not clouded all day.*

*Home, home on the Range
Where the Deer and the Antelope play,
Where never is heard a discouraging word,
And the sky is not clouded all day.*

*I love the wild flowers in this bright land of ours,
I love the wild curlew's shrill scream;
The bluffs and white rocks, and antelope flocks
That graze on the mountains so green.*

Write a Cowboy Poem

The cowboy lifestyle eventually went into a **decline**, but cowboy poetry has still **prospered**. Today, Cowboy Poetry Week is celebrated every April during National Poetry Month.

Write your own cowboy poem or song. Review the poets' uses of imagery. As you write, try to use imagery in similar ways.