

ANALYZE & APPLY

from
PAX

Novel by **Sara Pennypacker**



**ESSENTIAL
QUESTION:**

What can you learn by seeing the world through an animal's eyes?





QUICK START

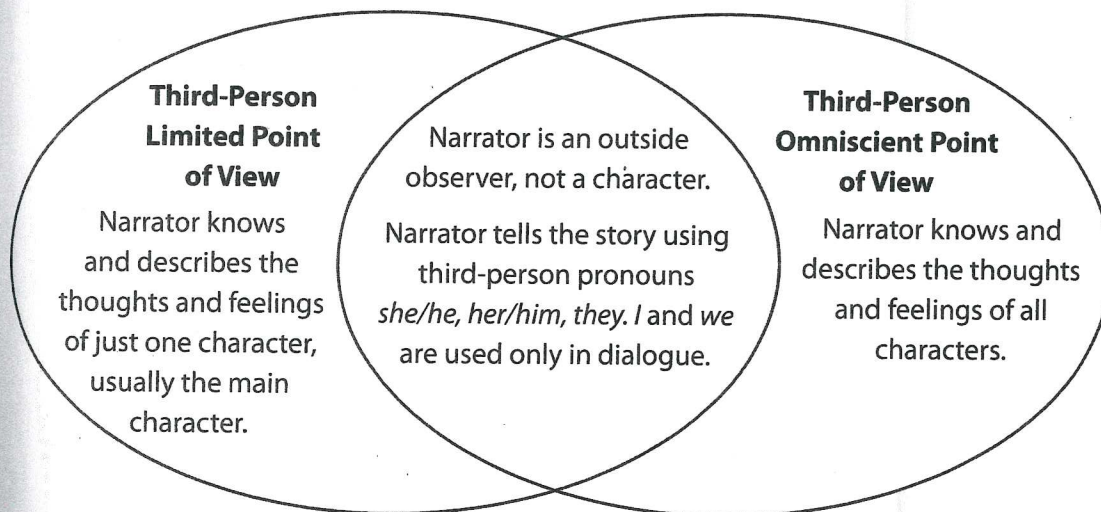
People can develop strong bonds with cats, dogs, and other pets. What bonds can we form with animals that are usually found in the wild? Discuss the topic with classmates.

ANALYZE POINT OF VIEW

Point of view is the vantage point, or perspective, from which a story is told. The author's choice of **narrator**—the voice that tells the story—depends on whose perspective the author wants to show. In a work told from the **first-person point of view**, the narrator is a character in the story. In a work told from the **third-person point of view**, the narrator is not a character in the story. Third-person narrators may be **omniscient**, knowing everything, or **limited**, knowing only certain aspects of the story. Use the diagram below as you read to help you determine which third-person point of view is used in *Pax*.

GENRE ELEMENTS: NOVEL

- includes the basic elements of fiction—plot, characters, conflict, setting, and theme
- is longer than a short story or novella and is often organized into chapters
- provides authors with the length to develop plot and characters (who may or may not be human) more thoroughly



ANALYZE VOICE

Authors use key details and specific language to develop the **voice**—the unique personality or sensibility—of a character or a narrator.

- Voice helps readers “hear” a character’s personality.
- Voice can reflect an attitude or way of seeing the world and can help set the **mood**—the feeling or atmosphere—of the work.
- Voice is developed through an author’s choice of words and phrases, and may be revealed in thoughts, descriptions, and dialogue.

As you read, note specific details that help create the voice of the excerpt’s main character.



GET READY

CRITICAL VOCABULARY

sensitive

anxiety

injury

displeasure

To see how many Critical Vocabulary words you already know, use them to complete the sentences below.

1. It takes a while for an _____ to heal.
2. _____ can cause a person to feel nervous about the future.
3. A cat has _____ whiskers that help it feel vibrations.
4. It may _____ your teacher if you forget to do your homework.

LANGUAGE CONVENTIONS

Complex Sentences Writers use different sentence structures to connect ideas. A **complex sentence** includes one independent clause and one or more subordinate clauses. An **independent clause** has both a subject and verb and can stand alone as a complete sentence. A **subordinate clause**—also called a dependent clause—has a subject and verb but cannot stand alone as a sentence. Subordinate clauses start with such words as *when, until, who, where, because, and so that*.

When I get a good night's sleep, I wake up feeling refreshed.

In the above complex sentence, *When I get a good night's sleep* is a subordinate clause. It cannot stand alone. *I wake up feeling refreshed* is an independent clause, or a complete sentence that can stand alone. Note the author's use of complex sentences as you read *Pax*.

ANNOTATION MODEL

As you read, notice and note signposts, including **Again and Again**, **Memory Moments**, and **Contrasts and Contradictions**. The following example shows how one reader responded to the opening of *Pax*.

NOTICE & NOTE



1 The fox felt the car slow before the boy did, as he felt everything first. Through the pads of his paws, along his spine, in the sensitive whiskers at his wrists. By the vibrations, he learned also that the road had grown coarser. He stretched up from his boy's lap and sniffed at threads of scent leaking in through the window, which told him they were now traveling into woodlands.

I see lots of description of what the fox senses here.

The narrator repeatedly describes what the fox senses through touch and smell.



BACKGROUND

Sara Pennypacker (b. 1951) recalls feeling very shy as a child. She spent her time making art and reading and writing stories—activities she still enjoys as an adult. She is the author of many books, including the *Clementine* series and *Summer of the Gypsy Moths*. Honors for her books include a Golden Kite Award and a Christopher's Medal.



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SETTING A PURPOSE

As you read, pay attention to the ways in which the fox and the boy experience the world. Notice how the author uses sensory details to tell the story.

1 **T**he fox felt the car slow before the boy did, as he felt everything first. Through the pads of his paws, along his spine, in the **sensitive** whiskers at his wrists. By the vibrations, he learned also that the road had grown coarser. He stretched up from his boy's lap and sniffed at threads of scent leaking in through the window, which told him they were now traveling into woodlands. The sharp odors of pine—wood, bark, cones, and needles—slivered through the air like blades, but beneath that, the fox recognized softer clover and wild garlic and ferns, and also a hundred things he had never encountered before but that smelled green and urgent.

2 The boy sensed something now, too. He pulled his pet back to him and gripped his baseball glove more tightly.

Notice & Note

Use the side margins to notice and note signposts in the text.

sensitive

(sĕn'sĭ-tĭv) *adj.* Something *sensitive* is able to perceive small differences or changes in the environment.

ANALYZE POINT OF VIEW

Annotate: Mark the pronouns that the narrator uses in paragraphs 1 and 2.

Interpret: In addition to telling you about thoughts and feelings, what do these pronouns tell you about the point of view used here?



NOTICE & NOTE

anxiety

(äng-zī 'ī-tē) *n.* Anxiety is a feeling of uneasiness, fear, or worry.

CONTRASTS AND CONTRADICTIONS

Notice & Note: What unexpected thing does the fox notice about the boy in paragraph 5? Mark what the fox notices.

Analyze: How does this event affect the fox?

injury

(in 'jə-rē) *n.* An injury is damage or harm done to a person or a thing.

AGAIN AND AGAIN

Notice & Note: Which of the five senses is repeatedly mentioned in paragraph 7? Mark the sensory details.

Infer: What do these references tell you about what is important to the fox and what is important to the boy?

3 The boy's **anxiety** surprised the fox. The few times they had traveled in the car before, the boy had been calm or even excited. The fox nudged his muzzle into the glove's webbing, although he hated the leather smell. His boy always laughed when he did this. He would close the glove around his pet's head, play-wrestling, and in this way the fox would distract him.

4 But today the boy lifted his pet and buried his face in the fox's white ruff, pressing hard.

5 It was then that the fox realized his boy was crying. He twisted around to study his face to be sure. Yes, crying—although without a sound, something the fox had never known him to do. The boy hadn't shed tears for a very long time, but the fox remembered: always before he had cried out, as if to demand that attention be paid to the curious occurrence of salty water streaming from his eyes.

6 The fox licked at the tears and then grew more confused. There was no scent of blood. He squirmed out of the boy's arms to inspect his human more carefully, alarmed that he could have failed to notice an **injury**, although his sense of smell was never wrong. No, no blood; not even the under-skin pooling of a bruise or the marrow leak of a cracked bone,¹ which had happened once.

7 The car pulled to the right, and the suitcase beside them shifted. By its scent, the fox knew it held the boy's clothing and the things from his room he handled most often: the photo he kept on top of his bureau and the items he hid in the bottom drawer. He pawed at a corner, hoping to pry the suitcase open enough for the boy's weak nose to smell these favored things and be comforted. But just then the car slowed again, this time to a rumbling crawl. The boy slumped forward, his head in his hands.

8 The fox's heartbeat climbed and the brushy hairs of his tail lifted. The charred² metal scent of the father's new clothing was burning his throat. He leaped to the window and scratched at it. Sometimes at home his boy would raise a similar glass wall if he did this. He always felt better when the glass wall was lifted.

9 Instead, the boy pulled him down onto his lap again and spoke to his father in a begging tone. The fox had learned the meaning of many human words, and he heard him use one

¹ **marrow leak of a cracked bone:** *marrow* is the thick, dark substance at the core of a bone, which is exposed when a bone is broken or cracked open.

² **charred** (chård): burned or scorched.



of them now: “NO.” Often the “no” word was linked to one of the two names he knew: his own and his boy’s. He listened carefully, but today it was just the “NO,” pleaded to the father over and over.

10 The car juddered³ to a full stop and tilted off to the right, a cloud of dust rising beyond the window. The father reached over the seat again, and after saying something to his son in a soft voice that didn’t match his hard lie-scent,⁴ he grasped the fox by the scruff of the neck.

11 His boy did not resist, so the fox did not resist. He hung limp and vulnerable⁵ in the man’s grasp, although he was now frightened enough to nip. He would not **displease** his humans today. The father opened the car door and strode over gravel and patchy weeds to the edge of a wood. The boy got out and followed.

12 The father set the fox down, and the fox bounded out of his reach. He locked his gaze on his two humans, surprised to notice that they were nearly the same height now. The boy had grown very tall recently.

13 The father pointed to the woods. The boy looked at his father for a long moment, his eyes streaming again. And then he dried his face with the neck of his T-shirt and nodded. He reached into his jeans pocket and withdrew an old plastic soldier, the fox’s favorite toy.

14 The fox came to alert, ready for the familiar game. His boy would throw the toy, and he would track it down—a feat the boy always seemed to find remarkable. He would retrieve the toy and wait with it in his mouth until the boy found him and took it back to toss again.

15 And sure enough, the boy held the toy soldier aloft and then hurled it into the woods. The fox’s relief—they were only here to play the game!—made him careless. He streaked toward the woods without looking back at his humans. If he had, he would have seen the boy wrench away from his father and cross his arms over his face, and he would have returned. Whatever his boy needed—protection, distraction, affection—he would have offered.

16 Instead, he set off after the toy. Finding it was slightly more difficult than usual, as there were so many other, fresher odors

ANALYZE POINT OF VIEW

Annotate: Mark the narrator’s description of the father’s words and actions in paragraph 10.

Evaluate: What effect on the reader does the third-person limited point of view have here?

displease

(dĭs-plēz’) *v.* To *displease* someone is to cause annoyance or irritation.

ANALYZE VOICE

Annotate: Mark the words in paragraph 15 that help show the fox’s personality and attitude toward the boy.

Analyze: How do the author’s word choices contribute to mood and voice?

³ **juddered** (jŭd’ərd): to shake or vibrate rapidly.

⁴ **lie-scent:** the smell that the fox detects of the father’s insincerity.

⁵ **vulnerable** (vŭl’nər-ə-bəl): open to harm.



NOTICE & NOTE

ANALYZE VOICE

Annotate: Mark the words and details that help establish mood and voice in paragraph 17.

Compare: How have voice and mood changed since paragraph 15?

in the woods. But only slightly—after all, the scent of his boy was also on the toy. That scent he could find anywhere.

- 17 The toy soldier lay facedown at the burlled root of a butternut tree, as if he had pitched himself there in despair. His rifle, its butt pressed tirelessly against his face, was buried to the hilt in leaf litter. The fox nudged the toy free, took it between his teeth, and rose on his haunches⁶ to allow his boy to find him.



- 18 In the still woods, the only movements were bars of sunlight glinting like green glass through the leafy canopy. He stretched higher. There was no sign of his boy. A prickle of worry shivered up the fox's spine. He dropped the toy and barked. There was no response. He barked again, and again was answered by only silence. If this was a new game, he did not like it.

- 19 He picked up the toy soldier and began to retrace his trail. As he loped out of the woods, a jay streaked in above him, shrieking. The fox froze, torn.

- 20 His boy was waiting to play the game. But birds! Hours upon hours he had watched birds from his pen, quivering at the sight of them slicing the sky as recklessly as the lightning he often saw on summer evenings. The freedom of their flights always mesmerized⁷ him.

MEMORY MOMENT

Notice & Note: What does the fox recall in paragraph 20? Mark this memory.

Compare: How does this memory differ from other moments the fox has recalled? What does this memory reveal about the fox?

⁶ **haunches** (hôn'chēz): the lower body and legs of an animal.

⁷ **mesmerized** (mēz'mə-rīzd): held fixed in attention as though hypnotized.



ANALYZE THE TEXT

Support your responses with evidence from the text.  NOTEBOOK

1. **Evaluate** Review paragraph 1. What details does the author use to describe key ideas about the fox?
2. **Cite Evidence** Cite evidence from the text that indicates the narrator's point of view. What is the specific purpose or benefit of using this point of view in *Pax*?
3. **Summarize** Review paragraphs 7–9. What is the mood of this passage? Explain how the author's use of language contributes to the mood.
4. **Interpret** Review paragraph 18, especially the last sentence of the paragraph. How does point of view contribute to the character's voice?
5. **Notice & Note** Review paragraph 3. What do the fox's memories suggest about the relationship between the boy and the fox?

RESEARCH

What kinds of bonds do people have with their pets? Research at least two true stories that illustrate the special bond between humans and pets. If you'd like, you may include one story of your own pet or of the pets of people you know. Record what you learn in the chart.

RESEARCH TIP

Consider searching for magazines or websites for children. Popular general-interest magazines, especially those for children, often include stories about pets and animals.

PERSON AND PET	DETAILS ABOUT THEIR BOND

Connect In paragraph 16, the fox is certain he can fetch a toy that holds the boy's scent because "that scent he could find anywhere." With your classmates, discuss how an animal's sense of smell is important in the stories you have researched.





CREATE AND PRESENT

Write a Story Write a fictional narrative from the point of view of an animal or an object.

- Think about what and how your character sees, hears, touches, smells, and tastes.
- Incorporate the elements of fiction: setting, character, plot, conflict, and theme.
- Include complex sentences, checking to make sure that you've used them correctly. If the subject of a sentence is singular, make sure that the verb is singular; if the subject is plural, make sure that the verb is plural.

Create a Multimodal Presentation Present your narrative, using both text and visual features.

- Keep the point of view you used in your narrative.
- Use images or video to help show your character's perspective.
- When you share your presentation with the class, communicate your ideas effectively by maintaining eye contact and speaking at an appropriate rate and volume.



Go to the **Writing Studio** for more on writing a story, or narrative.



Go to the **Speaking and Listening Studio** for help with making presentations.

RESPOND TO THE ESSENTIAL QUESTION



What can you learn by seeing the world through an animal's eyes?

Gather Information Review your annotations and notes on *Pax*. Then, add relevant details to your Response Log. As you decide which information to include, think about:

- how animals sense their surroundings
- how animals and people communicate
- what animals can teach humans

At the end of the unit, use your notes to write an argument.

UNIT 2 RESPONSE LOG	
<p>Essential Question: What can you learn by seeing the world through an animal's eyes?</p>	
From <i>Pax</i>	
Zoo	
From Additional Sources That Widen Your World of Wildlife Species	
Animal Wisdom	
The Last Wolf	
Wild Animals Atech Pax	
Let People Own Exotic Animals	

ACADEMIC VOCABULARY

As you write and discuss what you learned from the selection, be sure to use the Academic Vocabulary words. Check off each of the words that you use.

- benefit
- distinct
- environment
- illustrate
- respond



RESPOND

WORD BANK

sensitive
anxiety
injury
displease

CRITICAL VOCABULARY

Practice and Apply Use your understanding of the vocabulary words to answer each question.

1. Does someone experiencing **anxiety** feel happy or upset? Why?

2. Which is more likely to **displease** someone, a gift or an insult? Why?

3. If you had an **injury** would you need a doctor or a teacher? Why?

4. Can a **sensitive** scientific instrument detect small changes? Why?

VOCABULARY STRATEGY: Greek and Latin Roots

A **root** is a word part that contains the core meaning of a word, so knowing its meaning can help you understand a word. Roots are often combined with word parts such as prefixes or suffixes to form words. Many English words contain roots and other word parts from older languages, including Greek and Latin. For example, the word *injury* contains the Latin root *jur* plus the prefix *in-*. The root *jur* or *jus* or *jud* means "justice" or "law," and the prefix *in-* means "not," so you can guess that *injury* sometimes means "unlawful physical or emotional harm."

Practice and Apply Find the word that contains the Latin root *jur* or *jus* or *jud* in each sentence. Use context clues and the root's meaning to write a definition of the word. Then use a dictionary to check your definition.

1. A judge was appointed to oversee the trial.

2. A jury of twelve people was chosen to decide guilt or innocence.

3. She had to justify to her mother that she needed a cell phone.



Go to the **Vocabulary Studio** for more on Greek and Latin roots.



LANGUAGE CONVENTIONS:

Complex Sentences

Writers use **complex sentences** to connect related ideas and to make their writing flow more smoothly. Complex sentences can make your writing more expressive, as well as more formal.

As you practice writing complex sentences, make sure that you follow the rules of good grammar. Here are some mistakes to look out for.

- Comma splices (independent clauses joined by a comma alone)

Incorrect: The fox felt the car slow before the boy did, he felt everything first.

Correct: The fox felt the car slow before the boy did, as he felt everything first.

- Run-on sentences (two or more sentences written as though they were one)

Incorrect: The fox licked at the tears and then grew more confused there was no scent of blood.

Correct: The fox licked at the tears and then grew more confused. There was no scent of blood.

- Sentence fragments (a group of words that is only part of a sentence)

Incorrect: The boy slumped forward. His head in his hands.

Correct: The boy slumped forward, his head in his hands.

Practice and Apply Work independently to create your own complex sentences written from the point of view of the fox. Imagine what the fox experienced after the car drove away, and then describe it in your sentences. Share your sentences with a classmate, checking for use of complex sentences and correct grammar.



Go to the **Grammar Studio** for more on complex sentences.