

8th Grade English/Language Arts Summer Reading 2017-2018

Congratulations on your completion of seventh grade. The eighth grade English/Language Arts teachers are looking forward to meeting you in the fall and guiding you through your journey to the high school. Over the summer, you are required to read **“The Glorious Whitewasher”** by **Mark Twain**. A copy of the short story is attached and will be available as a PDF on the RMS website. For those without internet access or who cannot access the public library, a copy of the story will be available in the main office of Robertsville Middle School. In an effort to help you understand the story, we would like to provide you with a vocabulary list and a brief summary of the story. Please review all information before reading the story. If you have any questions, please email either Sandra Burnette at sgburnette@ortn.edu or Julie Kinder-McMillan at jkinder@ortn.edu.

VOCABULARY to KNOW:

1. Expeditions: a journey; exploration	12. Pomp and Circumstance: great celebration with a ceremony
2. Worldly wealth: What you own	13. Big Missouri: A great steamboat from 1811 to 1961
3. Straitened: sharply limited; poor amount of something, particularly money.	14. Contemplated: to think about seriously
4. Tranquilly: peacefully	15. Daintily: delicately
5. Hove: to move into sight toward a direction	16. Consent: to permit or allow
6. “hop-skip-and-jump”: close by; a short distance	17. Decanter: a container; bottle
7. Melodious whoop: a shout that sounds musical	18. Dilapidated: old; worn out
8. Personating: pretending to act like someone or something	19. Hollow: empty
9. Steamboat: a boat that is operated by steam	20. Obliged: obligated or required to do
10. Slackened: slow down	21. Mused: to think over in silence
11. Ponderously: of great weight; dull and labored	22. Wended: archaic (old) word for went.

SUMMARY:

“The Glorious Whitewasher” is an excerpt from Mark Twain’s novel *The Adventures of Tom Sawyer*, which was published in 1876. The story begins with the protagonist, Tom Sawyer, whitewashing (painting) a fence. Of course, Tom does not want to work on a beautiful day. As he is whitewashing the fence, he sees a friend of his coming down the road pretending to be a steamboat. When Tom’s friend makes fun of him for having to whitewash a fence, Tom makes his friend think that it is not work, but a lot of fun. Tom is so convincing about it being fun that his friend, Ben, offers him the core of his apple as payment to allow Ben to take over whitewashing the fence. It is not long after this that more boys in the neighborhood come by and offer Tom a variety of treasures to paint the fence. Tom has so many boys working on the fence that he does not have to do anything except admire all the “payments” that each boy has given him.

THEME (moral of the story) #1: One theme for the story can be described as “in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain.” In other words, in order to make someone want what you have, all you have to do is make it seem difficult for him/her to get.

THEME (moral of the story) #2: Another theme for the story can be described as “Work consists of whatever a body is **OBLIGED** to do, and that Play consists of whatever a body is not obliged to do.” In other words, work can be considered whatever one is required to do, and play is considered what you do not have to do.

Steamboat



Whitewashing a fence



ASSIGNMENT:

Throughout the story, the third-person narrator focuses on what Tom Sawyer is feeling and thinking. Consider his friend Ben. As Ben enters the story, he is having fun pretending to be a steamboat. He thinks Tom is just working, but he is soon convinced to do Tom’s work. As the day goes on, more and more boys join to whitewash the fence, and each boy gives Tom something just so he can do Tom’s work. Write a narrative from Ben’s point of view for the same story. As you write your narrative, think about the following:

1. What is Ben thinking as he approaches Tom?
2. What thoughts go through Ben’s mind when Tom makes whitewashing a fence to be a highly important job, one that can’t just be done by anyone?
3. What does Ben think about the other boys who join in to help (work)?
4. What does Ben think about the “treasures” each boy pays Tom?
5. What kind of conversations does Ben have with the other boys?
6. What might Ben think at the end of the story when he sees Tom sitting and enjoying the shade?
7. How might you end the story?

ASSIGNMENT DUE DATE AND FORMAT

- The narrative is due on the **FIRST DAY OF SCHOOL**.
- A typed narrative is preferred, but not required.
- **Typed** narratives should be double spaced and typed using 12 point font / Times New Roman.
- **Handwritten** narratives must be **NEATLY** written with a #2 pencil and skip every other line, meaning you will write a line and skip a line.
- The narrative should be **AT LEAST** 1 ½ pages long.

REQUIREMENTS:

1. Write your story in first person (I, me, we, us) from Ben's point of view.
2. Include imagery and descriptive language.
3. You must include dialogue. Follow the rules of dialogue (listed below).
4. Follow the TCAP Narrative Rubric (attached).

RULES OF DIALOGUE

RULE #1: A direct quotation begins with a capital letter.

Jimmy shouted, "see you at the game!"

"Is it true?" asked Cindy.

RULE #2: When a quotation is interrupted into two parts with words like "he asked" or "the teacher demanded," the second part begins with a lower case letter.

"What are some of the things, " Mrs. Baskin inquired, "that make school so much fun?"

"One thing I like," replied Sarah, "is recess!"

RULE #3: When writing dialogue, all punctuation marks at the end of the quotation go inside the quotation marks.

"Let's visit the museum," suggested Samantha.

Jon replied, "Didn't we go there last weekend?"

"But when we did," Beth added, "we didn't see the Ancient Egyptian exhibit."

RULE #4: Do not put a period at the end of a quotation followed by things like she said, mom asked, he explained, etc. Use commas, question marks, and exclamation marks but not periods. Periods end sentences.

"My Algebra class is driving me crazy!" Paul yelled.

"That's my favorite class," Becky replied.

RULE #5: Make a new paragraph (indent) when a different person begins to speak.

"Last night, I dreamt that I ate a giant marshmallow," Kevin Said.

"Was that anything like the dream you had about eating your way through a mountain of fruit cocktail?" asked Suzy.

"Scarier," Kevin explained. "This time I woke up and my pillow was gone."

OTHER REMINDERS:

- Always make it clear who is speaking in the dialogue.
- Try to avoid using the word "said" repeatedly.

**Twain, Mark. *The Adventures of Tom Sawyer*. New York: Modern Library, 2001. (1876)
From Chapter 2: "The Glorious Whitewasher"**

But Tom's energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of

fun of him for having to work—the very thought of it burnt him like fire. He got out his worldly wealth and examined it—bits of toys, marbles, and trash; enough to buy an exchange of WORK, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently—the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the hop-skip-and-jump—proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat. As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance—for he was personating the Big Missouri, and considered himself to be drawing nine feet of water. He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:

"Stop her, sir! Ting-a-ling-ling!" The headway ran almost out, and he drew up slowly toward the sidewalk.

"Ship up to back! Ting-a-ling-ling!" His arms straightened and stiffened down his sides.

"Set her back on the stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!" His right hand, meantime, describing stately circles—for it was representing a forty-foot wheel.

"Let her go back on the labboard! Ting-a-lingling! Chow-ch-chow-chow!" The left hand began to describe circles.

"Stop the stabboard! Ting-a-ling-ling! Stop the labboard! Come ahead on the stabboard! Stop her! Let your outside turn over slow! Ting-a-ling-ling! Chow-ow-ow! Get out that head-line! LIVELY now! Come—out with your spring-line—what're you about there! Take a turn round that stump with the bight of it! Stand by that stage, now—let her go! Done with the engines, sir! Ting-a-ling-ling! SH'T! S'H'T! SH'T!" (trying the gauge-cocks)."

Tom went on whitewashing—paid no attention to the steamboat. Ben stared a moment and then said: "Hi-YI! YOU'RE up a stump, ain't you!"

No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom's mouth watered for the apple, but he stuck to his work. Ben said:

"Hello, old chap, you got to work, hey?"

Tom wheeled suddenly and said:

"Why, it's you, Ben! I warn't noticing."

"Say—I'm going in a-swimming, I am. Don't you wish you could? But of course you'd druther WORK—wouldn't you? Course you would!"

Tom contemplated the boy a bit, and said:

“What do you call work?”

“Why, ain’t THAT work?”

Tom resumed his whitewashing, and answered carelessly:

“Well, maybe it is, and maybe it ain’t. All I know, is, it suits Tom Sawyer.”

“Oh come, now, you don’t mean to let on that you LIKE it?”

The brush continued to move.

“Like it? Well, I don’t see why I oughtn’t to like it. Does a boy get a chance to whitewash a fence every day?”

That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth—stepped back to note the effect—added a touch here and there—criticised the effect again—Ben watching every move and getting more and more interested, more and more absorbed. Presently he said:

“Say, Tom, let ME whitewash a little.”

Tom considered, was about to consent; but he altered his mind:

“No—no—I reckon it wouldn’t hardly do, Ben. You see, Aunt Polly’s awful particular about this fence—right here on the street, you know—but if it was the back fence I wouldn’t mind and SHE wouldn’t. Yes, she’s awful particular about this fence; it’s got to be done very careful; I reckon there ain’t one boy in a thousand, maybe two thousand, that can do it the way it’s got to be done.”

“No—is that so? Oh come, now—lemme just try. Only just a little—I’d let YOU, if you was me, Tom.”

“Ben, I’d like to, honest injun; but Aunt Polly—well, Jim wanted to do it, but she wouldn’t let him; Sid wanted to do it, and she wouldn’t let Sid. Now don’t you see how I’m fixed? If you was to tackle this fence and anything was to happen to it—”

“Oh, shucks, I’ll be just as careful. Now lemme try. Say—I’ll give you the core of my apple.”

“Well, here—No, Ben, now don’t. I’m afeard—”

“I’ll give you ALL of it!”

Tom gave up the brush with reluctance in his face, but alacrity in his heart. And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with—and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth. He had besides the things before mentioned, twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn’t unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar—but no dog—the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash.

He had had a nice, good, idle time all the while—plenty of company—and the fence had three coats of whitewash on it! If he hadn't run out of whitewash he would have bankrupted every boy in the village.

Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it—namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is OBLIGED to do, and that Play consists of whatever a body is not obliged to do. And this would help him to understand why constructing artificial flowers or performing on a tread-mill is work, while rolling ten-pins or climbing Mont Blanc is only amusement. There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service, that would turn it into work and then they would resign.

The boy mused awhile over the substantial change which had taken place in his worldly circumstances, and then wended toward headquarters to report.

Score	Development	Focus & Organization	Language	Conventions
4	In response to the task and the stimulus, the writing: <ul style="list-style-type: none"> effectively utilizes relevant narrative techniques such as dialogue, pacing, description, reflection in order to sufficiently develop experiences, events, and/or characters. effectively incorporates relevant, well-chosen details from the text/passage. effectively demonstrates a clear understanding of the task by using relevant, well-chosen, descriptive details in order to convey a precise picture of the experiences, events, setting, and/or characters. 	In response to the task and the stimulus, the writing: <ul style="list-style-type: none"> effectively establishes a relevant context and point of view¹ to engage and orient the reader and introduces a narrator and/or characters. utilizes effective organizational strategies to establish a sequence of events and/or experiences that clarify relationships and unfold naturally and logically. contains an effective conclusion that follows from and reflects the narrated events or experiences. 	The writing: <ul style="list-style-type: none"> illustrates consistent and sophisticated command of precise language and domain-specific vocabulary appropriate to the task. illustrates sophisticated command of syntactic variety for meaning and reader interest. utilizes sophisticated and varied transitional words and phrases. 	The writing: <ul style="list-style-type: none"> demonstrates consistent and sophisticated command of grade-level conventions of standard written English.² may contain a few minor errors that do not interfere with meaning.
3	In response to the task and the stimulus, the writing: <ul style="list-style-type: none"> adequately utilizes relevant narrative techniques such as dialogue, pacing, description, reflection in order to sufficiently develop experiences, events, and/or characters. adequately incorporates relevant, well-chosen details from the text/passage. adequately demonstrates a clear understanding of the task by using relevant, well-chosen, descriptive details in order to convey a precise picture of the experiences, events, setting, and/or characters. 	In response to the task and the stimulus, the writing: <ul style="list-style-type: none"> adequately establishes a relevant context and point of view¹ to engage and orient the reader and introduces a narrator and/or characters. utilizes adequate organizational strategies to establish a sequence of events and/or experiences that clarify relationships and unfold naturally and logically. contains an adequate conclusion that follows from and reflects the narrated events or experiences. 	The writing: <ul style="list-style-type: none"> illustrates consistent command of precise language and domain-specific vocabulary appropriate to the task. illustrates consistent command of syntactic variety for meaning and reader interest. utilizes appropriate and varied transitional words and phrases. 	The writing: <ul style="list-style-type: none"> demonstrates consistent command of grade-level conventions of standard written English.² contains some minor and/or major errors, but the errors do not significantly interfere with meaning.
2	In response to the task and the stimulus, the writing: <ul style="list-style-type: none"> utilizes some relevant narrative techniques such as dialogue, pacing, description, reflection in order to partially convey experiences, events, and/or characters. utilizes limited, if any, relevant details from the text/passage. demonstrates some understanding of the task by using some relevant or well-chosen details in order to convey a limited picture of the experiences, events, setting, and/or characters. 	In response to the task and the stimulus, the writing: <ul style="list-style-type: none"> conveys a limited, possibly confusing context and point of view¹ that may include a narrator and/or characters. contains a limited sequence of events and/or experiences that may be confusing or contain gaps that interfere with the natural flow of events and/or experiences. contains a weak conclusion that may be only loosely related to the narrated events or experiences. 	The writing: <ul style="list-style-type: none"> illustrates inconsistent command of precise language and domain-specific vocabulary. illustrates inconsistent command of syntactic variety. utilizes basic or repetitive transitional words and phrases. 	The writing: <ul style="list-style-type: none"> demonstrates inconsistent command of grade-level conventions of standard written English.² contains many errors that may significantly interfere with meaning.
1	In response to the task and the stimulus, the writing: <ul style="list-style-type: none"> contains few or no relevant narrative techniques such as dialogue, pacing, description, reflection to convey experiences, events, and/or characters. contains no or irrelevant details from the text/passage. demonstrates little to no understanding of the task by using no or irrelevant details, conveying an unclear or no picture of the experiences, events, setting, and/or characters. 	In response to the task and the stimulus, the writing: <ul style="list-style-type: none"> contains an unclear, irrelevant, or no context and point of view.¹ contains no or an ineffective sequence of events and/or experiences that may be brief, confusing, or very hard to follow. contains no or an irrelevant conclusion. 	The writing: <ul style="list-style-type: none"> illustrates little to no use of precise language and domain-specific vocabulary. illustrates little to no syntactic variety. utilizes no or few transitional words and phrases. 	The writing: <ul style="list-style-type: none"> demonstrates limited command of grade-level conventions of standard written English.² contains numerous and repeated errors that seriously impede meaning.

¹ Point of View is only required at grades 7-8.

² Conventions of standard written English include sentence structure, grammar, usage, spelling, capitalization, and punctuation.