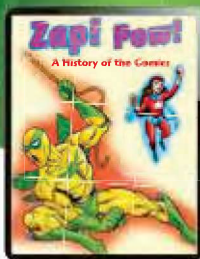
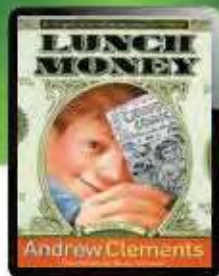


Lesson

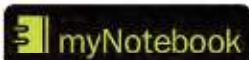
16



LANGUAGE DETECTIVE

Talk About the Writer's Words

Work with a partner. Take turns asking and answering questions about the photos. Use the blue Vocabulary words in your questions and answers.



Add new words to **myWordList**. Use them in your speaking and writing.

1

feature

Storytellers often **feature**, or focus on, tales from their own cultural tradition.



2

record

One of these tiny volumes could claim the **record** as the world's smallest book.



3

assuming

Mimes can tell stories without words, **assuming** viewers follow their motions.



4

mental

Exact words help readers create **mental** pictures of a story's characters and setting.



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

5

launch

After the **launch**, or initial printing, of his book, this author signs a copy of it at a store.



6

thumbed

At the library, this student **thumbed** through books to find a story to read later.



7

developed

An artist **developed**, or planned, this character from pencil sketch to final color drawing.



8

incredibly

Roman heroes like Hercules are often **incredibly**, or unbelievably, strong.



9

episodes

A story told in several **episodes**, or parts, is sometimes called a series.

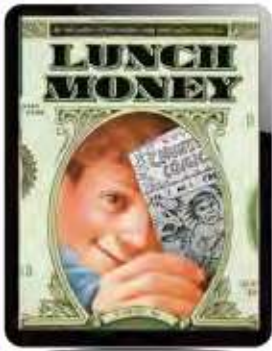


10

villains

In old movies most **villains** had evil grins, wore black clothes, and battled the heroes.

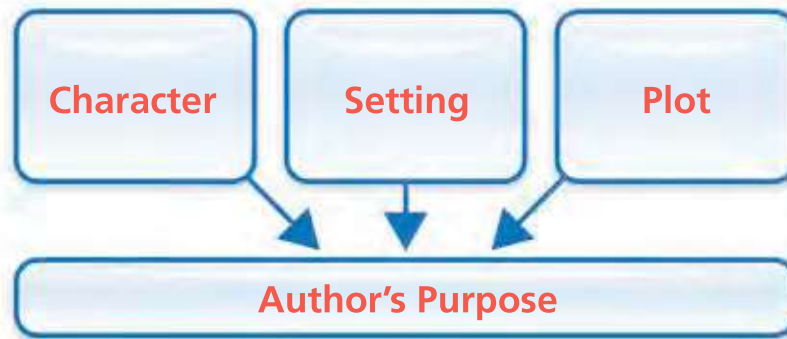




Read and Comprehend

✓ TARGET SKILL

Author's Purpose In "Lunch Money," details about the main character, the setting, and the plot help reveal the **author's purpose**, or reason, for writing. As you read, record text quotes and details in a graphic organizer like the one below. Then use text evidence in the organizer to help you infer, or figure out, the author's purpose.



✓ TARGET STRATEGY

Monitor/Clarify As you read, **monitor** your understanding of the details in the text. Monitoring what you read for text evidence will help **clarify** the author's purpose and give you a better understanding of characters and events.

PREVIEW THE TOPIC

Visual Arts

If you've ever looked at a painting or watched a movie, then you are familiar with the visual arts—art forms that can be viewed. Comic books are another kind of visual art. They tell stories through vivid drawings, crisp dialogue, and exciting action.

Comic-book characters include both heroes and villains. These characters often have extraordinary powers. In "Lunch Money," a boy named Greg has created his own series of comic books. The heroes of his books have adventures in several different settings. From the selection, you will learn how much work can go into creating just one edition of a comic book.

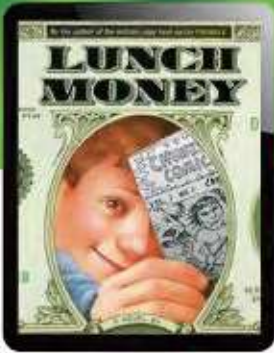


Talk About It

What do you know about the visual arts and the effect they can have on people and stories? What would you like to know? Share your ideas with your classmates. What did you learn from others?

Lesson 16

ANCHOR TEXT



✓ GENRE

Realistic fiction includes characters and events that are like people and events in real life. As you read, look for:

- ▶ a setting that is familiar to most readers
- ▶ a main character who overcomes a challenge
- ▶ characters' thoughts and actions that are believable



MEET THE AUTHOR

Andrew Clements

Andrew Clements says,
"I mostly write realistic

fiction, novels that feel a lot like real life." Like his character Greg, Clements works hard at his writing. To avoid distractions, he writes in his backyard shed with no phone, no television, and no Internet!



MEET THE ILLUSTRATOR

Adam Gustavson

Adam Gustavson wanted
to be a cowboy, but he was

allergic to horses. Then he wanted to be a crocodile farmer, but there weren't any crocodiles in New Jersey where he lived. He finally settled on art. He has illustrated several books for young people.



LUNCH MONEY

by Andrew Clements
selection illustrated by
Adam Gustavson

ESSENTIAL QUESTION

In what ways can
illustrations enhance a
reader's experience?



Standing in the cafeteria line, Greg opened his red plastic pencil case. He counted once, and then he counted again, just to be sure. Then he grinned. There were thirteen left.

Sweet! That means I sold seventeen units.

That's what Greg called the comic books he'd been selling—units. And selling seventeen units before lunch was a new sales **record**.

Greg's comic books weren't the kind for sale at stores. Regular comic books were sort of tall. Also a little floppy. Not Greg's.

Greg's comic books were about the size of a credit card, and they could stand up on one end all by themselves. They were only sixteen pages long, and he could fit about fifty of them into his pencil case. These comic books were short and sturdy. And that's why they were called Chunky Comics.

Greg loved that name. He had chosen it himself. He got to pick the name because he was the author of all the Chunky Comics stories. He had drawn all the pictures too. And he was also the designer, the printer, and the binder. Plus he was the marketing manager, the advertising director, and the entire sales force. Chunky Comics was a one-kid operation, and that one kid was Greg Kenton.

Greg snapped the pencil case shut and grabbed a tray. He took a grilled cheese sandwich, a cup of carrot sticks, and then looked over the fruit cocktail bowls until he found one with three chunks of cherry. He got a chocolate milk from the cooler, and as he walked toward his seat, Greg did some **mental** math.

Monday, the first day Chunky Comics had gone on sale, he had sold twelve units; Tuesday, fifteen units; Wednesday, eighteen units; and today, Thursday, he had already sold seventeen units—before lunch. So that was . . . sixty-two units since Monday morning, and each little book sold for \$.25. So the up-to-the-minute sales total for September 12 was . . . \$15.50.



Greg knew why sales were increasing: word of mouth. Kids had been telling other kids about his comic book. The cover illustration was powerful, the inside pictures were strong, and the story was loaded with action. The title was *Creon: Return of the Hunter*, and it was volume 1, number 1, the very first of the Chunky Comics. So that made it a collector's item.

Greg sat down at his regular lunch table, next to Ted Kendall. Ted nodded and said, "Hi," but Greg didn't hear him. Greg picked up his sandwich and took a big bite. He chewed the warm bread and the soft cheese, but he didn't taste a thing. Greg was still thinking about sales.


Fifteen fifty in three and a half days—not so hot.

Greg had set a sales goal for the first week: twenty-five dollars—which meant that he had to sell one hundred units. It looked like he was going to fall short.

ANALYZE THE TEXT

Voice Authors can use word choice and point of view to show what a character is like. Explain how the author uses these techniques to make Greg's personality and voice come through.



The idea of making and selling comic books had hit Greg like a  over the head from Superman himself. It made perfect sense. Candy and gum were against school rules, and tiny toys were boring—and also against the rules. But how could he go wrong selling little books? School was all about books and reading. True, reading a comic book wasn't exactly the same as reading a regular book, but still, there was a rack of comics right in the kids' section at the public library downtown, and some new graphic novels, too.

Comic books had been part of Greg's life forever, mostly because of his dad's collection. His dad's collection filled three shelves in the family room—and it was worth over ten thousand dollars. Once Greg had shown he knew how to take care of the comic books, he had been allowed to read and look at them all he wanted. Greg had even bought a few collectible comics of his own, mostly newer ones that weren't very expensive.





It was his love of comic books that had first gotten Greg interested in drawing. Comics had led Greg to books like *How to Draw Comic Book Villains*, *You Can Draw Superheroes*, *Make Your Own Comic-Book Art*, and *Draw the Monsters We Love to Hate*. Back in third grade Greg had used his own money to buy india ink, dip pens, brushes, and paper at the art supply store. And drawing new comic-book characters was one of his favorite things to do—when he wasn't earning money.

That whole summer before sixth grade Greg had worked toward the launch of Chunky Comics. From the start he had felt pretty sure he could come up with a story idea, and he knew he would be able to do the drawings.

But first he'd had to deal with a lot of *hows*: How does a whole comic book get put together? How big should each be? How was he going to print them? How much would it cost him to make each one? And finally, how much money should he charge for his finished comic books—*assuming* he could actually make some?

But one by one, Greg had found the answers. An encyclopedia article about printing books had helped a lot. It showed how pages of a book start as one large sheet of paper that gets folded in half several times. Each time the sheet is folded, the number of pages is doubled. So Greg took a piece of regular letter-size paper, and folded it in half three times the way it showed in the encyclopedia. That one piece of paper turned into a chunky little sixteen-page book—Chunky Comics. It was so simple.



But not really. Greg figured out that making little comic books was a ten-step process.

1. Write a story that can be told on twelve to fourteen mini-comic book pages.



2. Sketch, draw, ink, and then letter all sixteen minipages—which include the front and back covers.



3. Paste eight of the minipage drawings into their correct positions on a piece of paper to make “master copy one”—a sheet that can be copied again and again.



4. Paste up the other eight minipages to make “master copy two.”





5. Using a copier, print the images from “master copy one” onto one side of a “press sheet”—a piece of regular letter-size paper.



6. Print “master copy two” onto the flip side of the press sheet—making eight page images on the front, and eight on the back.



7. Carefully fold the press sheet with the sixteen copied minipages on it.



8. Put in two staples along the crease at the very center of the little book—between pages 8 and 9.




9. Trim the three unstapled edges—and that makes one finished mini-comic book.



10. Repeat.

And each of the ten steps had to be done perfectly, or no one would ever want to spend money on his little comics.



After all the *hows* had been settled, then came the writing. But Greg hadn't written just one story. He had **developed** a master publishing plan. Volume 1 was going to be about Creon, an **incredibly** intelligent Stone Age hero who helped his tribe deal with ancient dangers, like prehistoric beasts and Cro-Magnon marauders. Greg figured there could be seven or eight issues about Creon.

Chunky Comics volume 2 would **feature** the future, where a superhero named Eeon tried to protect a small colony of humans living in a world of melting ice caps and mutant life-forms that were part human, part toxic sludge, and part recycled trucks and airplanes. Again, there would be seven or eight issues featuring Eeon.

ANALYZE THE TEXT

Visual Elements What do you notice about this story's illustrations? What do they help you understand about the story and the main character?





Then Chunky Comics volume 3 would feature Leon, a fairly normal modern-age technodude who suddenly finds himself energized when his digital atomic watch overheats and burns its circuits into the nerves on his wrist. Leon learns that the watch can be set for the future or the past. The six or seven time-travel adventures of volume 3 would follow Leon to the past, where he would team up with Creon, and then to the future, where he would offer his services to the amazing Eeon. And eventually, all three characters would have some final **episodes** together: Creon, Leon, and Eeon—past, present, and future.

Once the master plan was set, writing the first Creon story, *Return of the Hunter*, had been pretty easy for Greg. But the drawing was more difficult than he'd thought it would be. It had taken a long time to get each small page looking just the way he wanted. It wasn't like doodling or sketching. These pictures had to be good—good enough to sell.





When both covers and the fourteen inside pages had been drawn and inked and pasted in place to make the two master copies, Greg tackled his first printing.

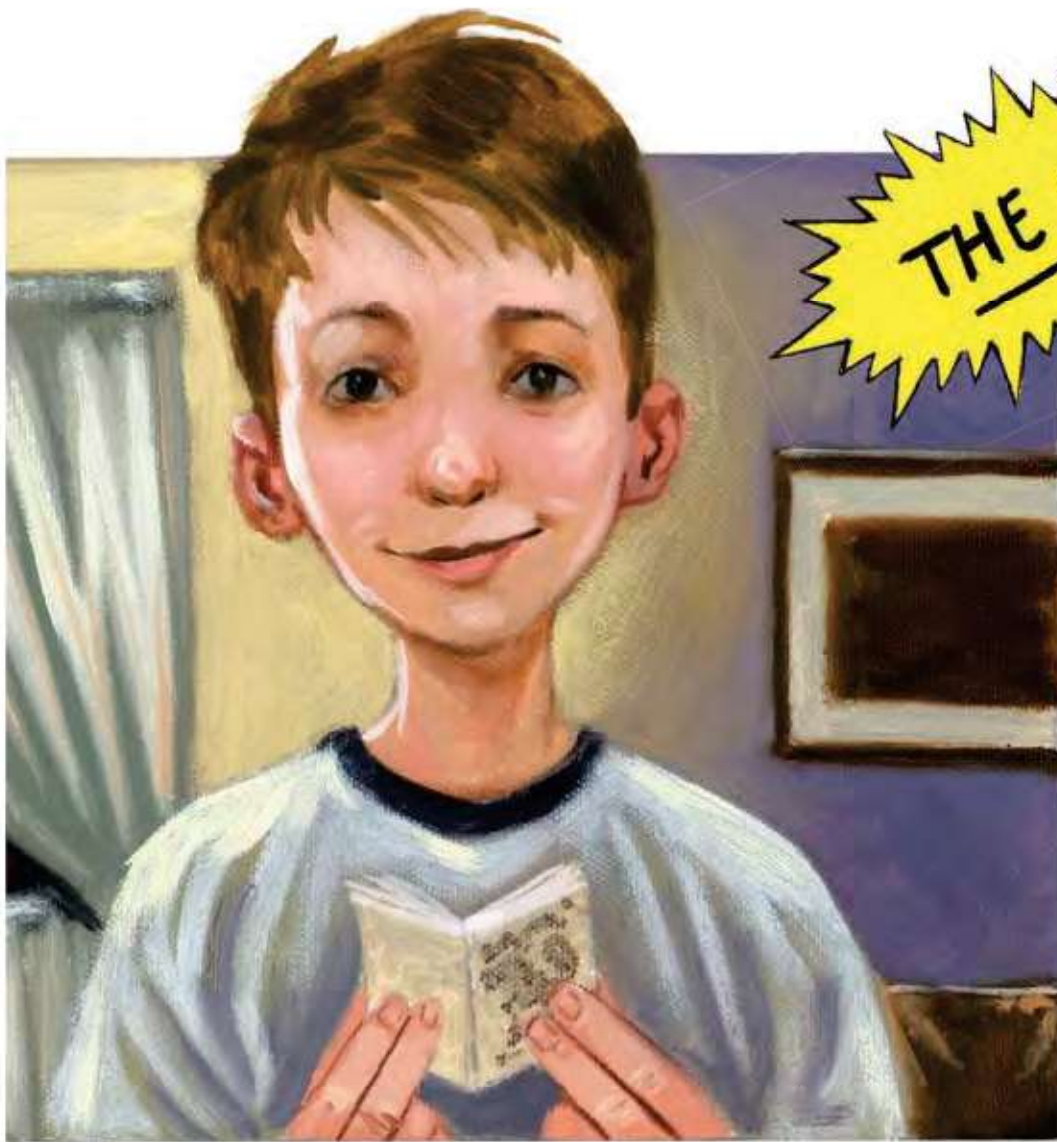
The copier he used was his dad's, and it was actually part of the printer that was hooked up to the computer in the family room. It was an ink-jet printer, plus a scanner, plus a copier—one of those “all-in-one” machines. It made copies in either black and white or color.

Greg had stuffed about forty ruined sheets of paper into the recycling bin before he had figured out how to get all sixteen page images copied correctly onto the front and back of one sheet of paper.

But finally, he had folded his first perfectly printed sheet, stapled it twice, and trimmed the top, front, and bottom edges. And then, one hot night in the middle of July, Greg stood there in his family room and **thumbed** through the very first volume of Chunky Comics. It had been a proud moment.

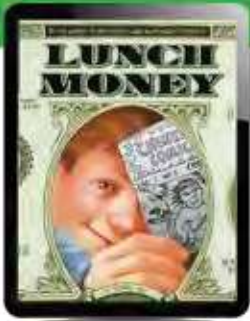
ANALYZE THE TEXT

Author's Purpose Why do you think the author uses such detail to explain how the comic books are made? What do these details reveal about the main character?



THE END.





Dig Deeper

Use Clues to Analyze the Text

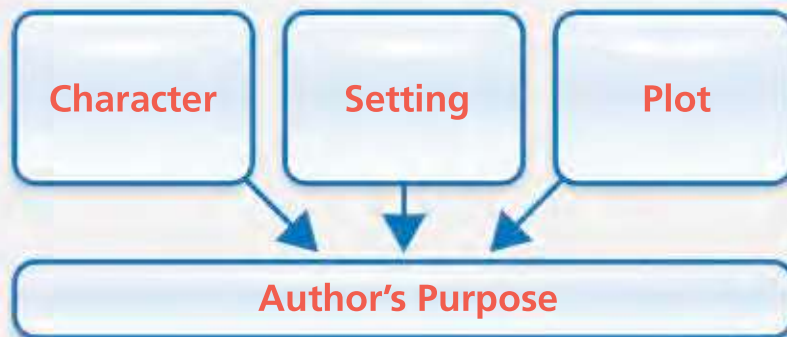
Use these pages to learn about Author's Purpose, Voice, and Visual Elements. Then read "Lunch Money" again to apply what you learned.

Author's Purpose

Authors of fiction have different purposes, or reasons, for writing. They may want to share a theme, create realistic characters and plots, or simply entertain their readers. To achieve their purpose, they develop the appropriate characters, events, settings, and other elements in their writing. By looking closely at the details in a work of fiction, you can understand the **author's purpose**.

To determine the author's purpose in "Lunch Money," examine the author's description of the main character, the setting, and the plot events. What overall impression do these elements create? What is revealed through the details and story elements about the author's reason for writing the story?

A graphic organizer like the one below can help you use details and elements in the story to determine the author's purpose.



Voice

Although Greg does not tell the story “Lunch Money,” the narrator reveals Greg’s thoughts and feelings as if Greg himself is sharing them. To create a **voice** that is realistic, the author chooses the main character’s words carefully. Greg uses informal language such as “come up with” and “deal,” as well as short sentences. This realistic way of speaking brings out Greg’s personality and makes his character convincing.



Visual Elements

Authors of realistic fiction may use **visual elements**, such as graphic art and illustrations. These elements can help readers “see” what is happening more clearly. They also set the tone or feeling of the story. Look back at pages 488–491. These pages include detailed drawings of the steps involved in putting together comic books, as well as illustrations of Greg’s comic characters.



Your Turn

RETURN TO THE ESSENTIAL QUESTION

Turn and Talk

Review the selection to prepare to discuss this question: *In what ways can illustrations enhance a reader's experience?* As you discuss, refer to specific text evidence to support your ideas and to elaborate on the comments of others.



Classroom Conversation

Continue your discussion of "Lunch Money" by explaining your answers to these questions:

- 1 How would reading the story be different if there were no illustrations?
- 2 How would you describe Greg's character based on his actions in the story?
- 3 Would you like to read Greg's comic books? Why or why not?

TALK ABOUT THEME

Discuss the Story The theme of a story is the message or lesson about life that the author wants readers to know. Theme is conveyed through the characters' actions, feelings, and thoughts. With a partner, identify the theme of "Lunch Money." Use text evidence to discuss how Greg's responses to challenges convey the theme.



Performance Task

WRITE ABOUT READING



Response In “Lunch Money,” Greg publishes and sells his own comic books. Do you think that his comic-book series will be a success? Think about Greg’s qualities, the planning he does, and the way he approaches his sales. Then write a paragraph explaining how well you think he will do. Use text evidence, such as quotations and details, to support your view.

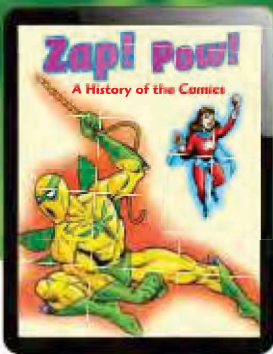


Writing Tip

Use transitions to relate your ideas to each other. Words and phrases such as *because*, *specifically*, and *as a result* can help show how your reasons support your opinions.

Lesson 16

INFORMATIONAL TEXT



✓ GENRE

Informational text gives facts and examples about a topic.

✓ TEXT FOCUS

A **timeline** marks the sequence of important events in a period of history or other span of time. It shows how events in history are related.

Zap! Pow!

A History of the Comics

by Linda Cave

Do you read the funnies in the paper? They have been popular for more than one hundred years. They tell stories with words and pictures, and new episodes appear each day. Assuming you read comics, you know they can be funny. Sometimes they feature adventures or political issues. Some comics are in books, too.



Development of Comics

1896:

1900

1897: Speech balloons;
story panels

1907: Daily comics

1924:

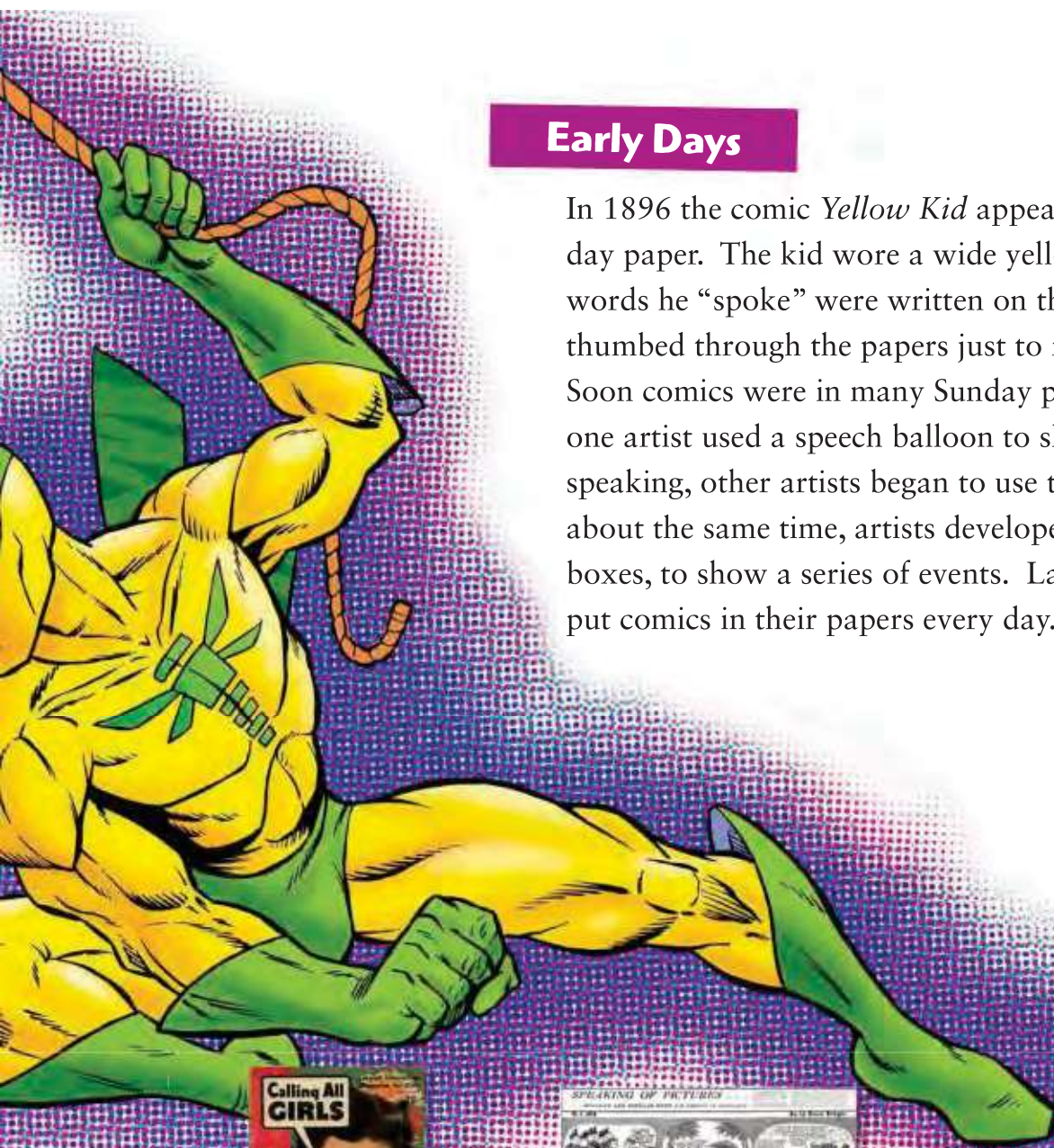
1920

1933: First comic books



Early Days

In 1896 the comic *Yellow Kid* appeared in a Sunday paper. The kid wore a wide yellow suit. The words he “spoke” were written on the suit. People thumbed through the papers just to read the comic. Soon comics were in many Sunday papers. When one artist used a speech balloon to show a character speaking, other artists began to use the balloons. At about the same time, artists developed panels, or boxes, to show a series of events. Later, publishers put comics in their papers every day.



1941:
first comic for girls



1939-1945: Comic books
popular with WWII soldiers

book collecting

1940

1938: First Superman



1950s: First comics
for grownups

1960

1954: Standards for comic books
set by Comics Code Authority

1980

Present: Motion pictures
based on comic books

Comic Strips to Comic Books

In the early 1930s, someone collected newspaper comics into books to give away to people who bought certain products. These were the first comic books. Writers and artists saw that people wanted the books and would buy them. Soon original stories began to appear in comic book form.

The Golden Age of Comic Books

Many historians say the golden age of comic books began with the launch of Superman in 1938. He was the first character to have super powers. His comic books were incredibly popular. They set a new sales record, with over one million copies sold per issue. Noticing the new superhero's popularity, other comic book artists created Batman, The Flash, the Green Lantern, Captain America, and Wonder Woman. They all fought villains. Some used amazing tools or had super physical and mental powers.

The Comics Code and After

Some adults worried that comic books were bad for children. A comics code was established in 1954 to make sure comics were safe for kids to read. For many, this marked the end of a golden age. Today comic books are still popular, with new superheroes and villains appearing each year. Classic superheroes like Superman and Batman find new audiences through new comic book adventures and in movies. Using words and artwork together to tell a story is still a winning combination.

