



Mini Lesson Booklet

The Scorpio Races by Maggie Stiefvater



LESSON 1: WRITING A WORTHY HOOK Mini Lesson (W.3.a)

Mini Lesson for The Scorpio Races by Maggie Stiefvater (After chapter 1)

Warm Up:

In the first line of any novel, the writer is reaching out to us, the readers. What is the writer's goal in writing that first line?

Application:

Maggie Stiefvater begins The Scorpio Races like this, "It is the first day of November and so, today, someone will die."

1. Do you think this is a strong "hook"? Why or why not?
2. What is Stiefvater's tone in this first sentence?
3. What mood does it create in you as the reader?

Now read the first sentence on p. 7, where we first meet Puck.

1. Do you think this is a strong hook for introducing the character of Puck? Why or why not?
2. What is the tone in this sentence?
3. What mood is the author setting for her readers here?
4. Now that we have read well into the novel, looking back, do you see the characters, Sean and Puck, represented in the first sentence of the Prologue (narrated by Sean) and Chapter 1 (narrated by Puck)? How so?

Extension:

Write a hook of your own. As you do, experiment with **tone** (*your feeling as writer, about what you're writing about*), **mood** (*the feeling you want your readers to experience*), and **point of view** (*who's narrating the story*). Above all, **be interesting!**

NOTE: If you need more inspiration use other novels as resources. Check out how authors of other novels "hook" their readers. Remember a hook may be one sentence, a few sentences, or even a paragraph in length.

LESSON 2: What's in a name? Mini Lesson

The Scorpio Races by Maggie Stiefvater (After chapter 4)

Standard L.8.4

Warm Up:

List your favorite villains from books, movies, video games and television. Do you notice any patterns? Do you see any method behind the naming of the "bad guys" in narratives?

How about the "good guys"?

Application:

1. Read the article below.
2. Answer the questions that follow.

Why "Maleficent" is a Magnificent Villain Name

June 3, 2014

By Ben Zimmer

Published in Visual Thesaurus

In reimagining the 1959 film *Sleeping Beauty*, Disney had a great tool in their arsenal: the classic villain name "Maleficent," now elevated to title character. And while Angelina Jolie's portrayal in the reboot calls into question just how villainous she *really* is, there is no question that the creators of the original film chose wisely when naming this "mistress of all evil."

Before Disney got hold of the word, "maleficent" was a highfalutin adjective meaning "causing harm," the opposite of "beneficent." Even if you were not quite sure what it meant, you would know from the "mal-" prefix that it was up to no good, in the same wicked family as "malignant," "malevolent," and "malicious." "Maleficent" resonates with all of those **"mal-" words**, but it also echoes "magnificent," befitting a grand character who is not to be trifled with. And it also sounds like a plausible woman's name, not too far off from "Millicent."

If you think about the memorable names of villains in movies, you'll notice many plays of association like this, drawing on words from the shady corners of the lexicon. As a linguist, I'm always impressed by how writers devise truly evocative evil names by building on connotations with pre-existing words.

In the pantheon of Disney villains, the closest point of comparison to Maleficent is Cruella de Vil from *101 Dalmatians*. Dodie Smith, author of the 1956 novel on which the film was based, came up with the name by **transforming "cruel devil"** into something appropriately feminine and aristocratic-sounding.

Sometimes the **connotations** are in your face: When Oliver Stone presented us with Gordon Gekko in *Wall Street*, audiences knew from the get-go that this was one slimy, reptilian character. (Coming full circle, herpetologists have named an Indonesian gecko in his honor: [Cyrtodactylus gordongekkoi](#).) Animalistic overtones can be more subtle, though, as in Anton Chigurh from *No Country for Old Men*, whose last name is pronounced "shi-GUR" but brings to mind the pestilent "chigger."

"Darth Vader" also works subtly, **the first name evoking "dark" and "death," and the second name suggesting "invader."** George Lucas would later claim that the origin was simple: "'Darth' is a variation of the word dark. And 'Vader' is a variation of 'father.' So it's basically 'Dark Father.'" But *Star Wars* fans see that as a clever bit of "retroactive continuity," since the name evidently came before Lucas had worked out the "Luke, I am your father" storyline.

A single **homonym or near-homonym** may be enough to trigger a foreboding feeling, as in the wretched Nurse Ratched from *One Flew Over the Cuckoo's Nest*, or Hannibal from *The Silence of the Lambs*, whose name is just a consonant away from "cannibal."

Other times the **associations** are buried more deeply in the names. Bram Stoker adapted "Dracula" from an epithet for the Romanian prince Vlad II, known as "Vlad Dracul" or "Vlad the Dragon," and his son, the bloody Vlad the Impaler. Those same draconian roots can be heard in such names as Ivan Drago of *Rocky IV* and Draco Malfoy of the Harry Potter series.

The main *Harry Potter* villain, of course, has a name so potent that wizards called him He Who Must Not Be Named: Lord Voldemort. In the books and movies, the name seems to be an accidental creation: as a teenager, Tom Marvolo Riddle rearranges the letters of his name to form "I am Lord Voldemort." But the resulting epithet is anything but arbitrary: J.K. Rowling, a former French teacher, surely knew that "vol de mort" roughly translates from French as "flight of death." In fact, Rowling intended "Voldemort" to be pronounced with a silent "t" as if it were French, but the moviemakers changed it — all the better to hear the **"mort" element (from Latin "mors")**, which we associate with such deathly words as "mortality," "mortuary," and "rigor mortis."

J.R.R. Tolkien, for his part, took the task of naming characters in the Middle-earth saga more seriously, and his **wordplay** was the kind only a scholar of ancient languages could appreciate. He explained that the name of "Smaug," the evil dragon in *The Hobbit*, was nothing more than "a low philological jest," formed from the past tense of an old Germanic verb meaning "creep" or "crawl." Those arcane roots are lost on modern movie-going audiences, who might hear in the name something pernicious that Tolkien never dreamed of: "smog"!

While Tolkien enjoyed plumbing the depths of old Germanic tongues, modern movie villains are often given German-sounding names simply because they fit cultural stereotypes: think of Hans Gruber from *Die Hard*, or Dr. Szell from *Marathon Man*. More impressive to me is when the name itself, regardless of stereotypical baggage, can do the work of making audiences uneasy. And that is why a name like "Maleficent" works so well for a magnificent malefactor.

Your learning task: Apply what you have just learned from the article about creating an especially delicious name for a literary villain to the villains in *The Scorpio Races* and to your own flash fiction.

- 1) So, like the names of the villains referred to in this article, do you see any intention in the names Maggie Stiefvater has given her villains? In other words, is it an accident that Sean's archenemy is named Mutt Malvern? **Explain.**

- 2) If authors use these techniques to create villains (antagonists), might they use these techniques to create heroes (protagonists) as well? For instance, if you Google the name "**Puck**" you discover that **Puck** is a character from a Shakespeare play who is actually based on a character from English mythology. According to mythology, **Puck** is a clever, mischievous elf, sprite or jester that personifies playful wisdom. Likewise, the name "**Kendrick**" is a surname which may originate from the Welsh word "Cynwrig" meaning "greatest champion" or the Anglo-Saxon word Cyneric meaning "family ruler".

Do you think the names of our protagonists in *The Scorpio Races* are well chosen? **Explain.**

Other names to consider from The Scorpio Races...

- Corr: A personal Irish name from **corr** 'spear', 'pointed object'
- Dove: As a symbol, doves represent peace, tranquility, and femininity
- Mutt: A mongrel or mixed breed dog; associated with being less desirable
- Gorry: Perhaps a play on the word "gory" which means bloodshed and violence

Extension:

Now, use your imagination to create the perfect name for an **antagonist** and a **protagonist** you might use in your own writing.

Lesson 3: Creating Suspense Mini Lesson (W.8.3.b)

Mini Lesson for The Scorpio Races by Maggie Stiefvater (After chapter 8)

SUSPENSE is defined as the excitement or unease a reader or viewer feels as they wait for a resolution to a conflict or problem, or even the end of a story

SUSPENSE is created when an author sets up a question or several questions that the audience hopes will be answered, but then delays that answer while at the same time keeping the audience's interest in the story and guessing at the outcome.

Warm Up:

1. **Discuss:** What novels or stories do you feel are particularly successful at creating suspense?
2. **Discuss:** Can you identify why you found any of these texts so thrilling to read?

Application:

3. Watch the following TED TALK:
<https://ed.ted.com/lessons/how-to-make-your-writing-suspenseful-victoria-smith#watch>
4. Read below the passage from The Scorpio Races.
5. Copy and paste in the table that follows your reading passage, any parts of the text that demonstrate author Maggie Stiefvater's use of the techniques for creating suspense introduced in the TED-Ed video. Note: Some boxes may be left blank.

Now, Let's check out how Maggie Stiefvater creates suspense in Chapter 8 (pp. 53 - 54) when Puck goes down to the beach to see about buying a *capall uisce*.

I just have time to see him roll his eyes when everything becomes a blur of motion. There is a surge of black and white, and a shove pushes me from the boulder. My breath gaps out in two massive puffs as my back slams the ground. Part of my face goes warm and wet. As the mare rears above me, I realize that there is something screaming at the same time I realize that the wetness on my face is blood, coming from above, not from me. Draining from the thing in the piebald mare's jaws.

I roll out of the way of the hooves, scrubbing sand from my eyes, trying to straighten. Trying to get my breath back. Trying to see. The mare crouches, shaking her dark quarry. She's ripping it, holding part down with a hoof. The sand pools blood.

I scream Finn's name.

Now the mare tosses part of her victim at me, ears flattened back. I half gasp, half sob, jumping back from the bloody joint. There's something stringy coming out of it, like jellyfish tentacles. I want to just kneel down and stop thinking.

The piece in front of me is covered with short, dark hair, matted with sand and blood. It's a ruin, almost unrecognizable. I am in danger of throwing up.

It's the dog.

People are shouting, “Sean Kendrick!” but I’m shouting, “Finn!” and there he is. He is a copy of the weird carvings on the church doorway in Skarmouth, little old men with big round eyeballs.

He says, “I thought --”

I know, because it’s what I was thinking, too.

“Please don’t ride her,” Finn says, fervent. I can’t quite remember the last time he’d asked me something and sounded like he really meant it. “Don’t ride one of them.”

“I’m not,” I say. “I’m riding Dove.”

Tips and Techniques	Explanation	Examples From Our Mentor Text
<p style="text-align: center;">1</p> <p>Consider perspective carefully; limited or broad?</p>	<p>Use a narrow perspective (1st person)</p> <ul style="list-style-type: none"> • Readers experience events along with the protagonist • Neither the reader nor the character(s) know what will happen next <p>Use a broad or lofty perspective (3rd person)</p> <ul style="list-style-type: none"> • Readers see the viewpoints of both the protagonist and antagonist. • Readers get to see the problem before the protagonist. • Writer puts emotional weight on the reader; the readers’ tension will build knowing that the protagonist is about to meet with trouble 	
<p style="text-align: center;">2</p> <p>Choose the right setting and imagery.</p>	<ul style="list-style-type: none"> • Put the protagonist up against the clock (i.e. time limit) • Create settings that challenge and obstruct the protagonist • Create imagery that is haunting, creepy, or troubling 	

<p style="text-align: center;">3</p> <p>Play with form and style.</p>	<p>You may know WHAT you want to say, but you may not know HOW you want to say it</p> <p>Form Ideas:</p> <ul style="list-style-type: none"> • Diary • Letters • Multiple narratives <p>Style Ideas:</p> <ul style="list-style-type: none"> • Sentence structure • Choice of narrator 	
<p style="text-align: center;">4</p> <p>Use <i>dramatic irony</i>.</p>	<p>Reveal to the audience key parts of the secret or mystery affecting the protagonist before the protagonist knows.</p>	
<p style="text-align: center;">5</p> <p>Use cliffhangers.</p>	<p>Don't overuse this technique, but ending a chapter of a book in such a way that you leave your reader with an urgent need to know more creates tension and suspense.</p>	

Extension:

Use the tips from the TED-Ed video to transform one of the following humdrum passages into an exciting, thrilling, and suspenseful literary moment. Rewrite your new and improved passage below the original. You may need to add your own original details to the story as well.

Humdrum 1: A man is being chased by a zombie. He has two choices. He can jump from a tall bridge he is on into the river below or he can stand and fight. The zombie is too fast to outrun.

Humdrum 2: A woman hears a strange cry coming from her basement. It sounds like a baby is crying, but she has no baby. She also home alone. The woman decides to investigate. She opens the door to the basement and begins to step down.

Humdrum 3: A woman sees from a second story window of her home a child floating on a log during a flood caused by a hurricane. The woman's dog begins to bark at the child. The child, who wasn't moving before, stirs. The woman knows she has to act fast or the child may slip from the log into the water.

Lesson 4: Analogies Mini Lesson (Chapter 13)

The Scorpio Races by Maggie Stiefvater

(RL.8.4)

Warm Up:

An analogy is a comparison between two things, typically for the purpose of explanation or clarification

- A. Complete these simple, *literal* word analogies as a warm up.
- i. Shivering is to winter as _____ is to summer.
 - ii. Whale is to ocean as elephant is to _____.
 - iii. Mug is to coffee as backpack is to _____.
- B. How did you know what word to use to complete the analogy?

Application:

Analyze the following text selections. Use a highlighter to identify the *figurative* analogy the author uses in each. Then explain the meaning of the analogy.

Example:

From p. 88 where Holly has just returned Corr's reigns to Sean after barely keeping Corr under control

Corr drops to the ground.

Holly lifts his eyebrows. He hands me the lunge line and wipes his palms on his slacks. "First time behind the wheel. At least I didn't wrap her around a tree."

He's not at all fazed.

"Welcome to Thisby," I say.

Response: *In this analogy Holly is comparing the first time he holds Corr's lunge line to the first time he drove (first time "behind the wheel"). Because he is not attacked by Corr he considers his first encounter a success in the same way a new driver takes the car out without getting in an accident (wrapping the car "around a tree").*

Now it's your turn!

Passage 1:

From p. 95 Elizabeth is scolding Dory Maud about spending money on catalogs for the shop

“I hope you enjoy the taste of poverty in your bowl,” Elizabeth is saying. “The price of that advert was dear enough, but have you thought of what it will cost to ship those catalogs out to mainland wives?”

Response: In this analogy the author is comparing...

Passage 2:

From p. 100 when riders are training for the Scorpio races on the beach

Somewhere close by, a man is moaning; he’s been trampled or thrown or bitten. He sounds resentful or surprised. Did no one tell him that pain lives in this sand, dug in and watered with our blood?

Response: In this analogy the author is comparing...

Passage 3:

From p. 101 where Sean is observing Puck and Dove on the beach

The piebald mare paws at the sand; I see her digging out of the corner of my eye and hear her grinding her teeth. That bridle’s her curse; this island her prison.

Response: In this analogy the author is comparing...

Passage 4:

From p. 102 when Sean prepares to save Puck and Dove from a *capall uisce* attack

And that was what the capall uisce, a fearful dull Pegasus with disintegrating wings of sea foam, wanted.

Response: In this analogy the author is comparing...

Lesson 5: Figuring Out Figurative Language Mini Lesson (RL.8.4)

The Scorpio Races by Maggie Stiefvater

(After Chapter 15)

Warm Up:

Review the following figurative language terms.

Term	Definition	Examples
Simile	A comparison which uses the word “like” or “as”	1. <i>He is as brave as a lion, fighting for the safety of his family.</i> 2. <i>Her heart is like gold, pure and true to the core.</i>
Metaphor	A comparison which does not use the words “like” or “as”	1. <i>He is a brave lion, fighting for the safety of his family.</i> 2. <i>Her heart is gold, pure and true to the core.</i>
Hyperbole	An exaggeration	1. <i>I have told you a million times to clean your room.</i> 2. <i>That car is faster than the speed of light.</i>
Personification	Giving human characteristics to a non-human object	1. <i>The stars danced playfully in the moonlit sky.</i> 2. <i>The waffle jumped up out of the toaster, eager to be eaten by my impatient stomach.</i>
Idiom	An expression or common saying that isn’t meant to be taken literally	<i>Those new shoes cost me an arm and a leg.</i>

Application:

Directions: Read each text selection from the novel The Scorpio Races. Record the type of figurative language the author is using in each. In the boxes that follow each example, explain your reasoning. It is possible that more than one form of figurative language is being used.

1. **This time of year, I live and breathe the beach.** (Sean, Prologue, p. 1)

Which type of figurative language is being used?

How do you know?

2. It looks like everything around Finn has crawled out of the mouth of the kitchen sink drain. (Puck, Ch. 5, p. 38)

Which type of figurative language is being used?

How do you know?

3. Peg looks at me and I can tell she's trying to read between the lines.
(Puck, Ch. 12, p. 81)

Which type of figurative language is being used?

How do you know?

4. Finally, she says, "I don't think you know what you're getting into. It's a war down there."

Which type of figurative language is being used?

How do you know?

5. He looks very serious, his neck skinny and turtle-like poking out of the oversized sweater. (Puck, Ch. 5, pp. 37-38)

Which type of figurative language is being used?

How do you know?

6. **My vision explodes into one thousand colors, not one of them the sky.**
(Sean, Ch. 15, p. 103)

Which type of figurative language is being used?

How do you know?

7. **Her strides eat the sand, and we pass by the cove that marks the end of the good surface in only seconds. The rush of speed bursts through me, like bubbles popping on the surface of the water.** (Sean, Ch. 6, p. 40)

Which type of figurative language is being used?

How do you know?

8. **“She’s fast as the devil,” the gnome says, but the doctor’s already retreating and his back doesn’t listen.**

Which type of figurative language is being used?

How do you know?

Extension for Writer’s Workshop

Think of a place, moment, object, sensation or person. Describe your chosen subject using at least three examples of figurative language. Do not use any particular form of figurative language more than once. In other words, don’t use three similes or two metaphors and one example of hyperbole, and so on.

Lesson 6: Personification Mini Lesson (RL.8.4)

The Scorpio Races by Maggie Stiefvater

(After Chapter 11)

Warm Up

What is personification?

Why do authors use personification?

Application

Read the following passages from The Scorpio Races. **Highlight** examples of personification in both passages. Choose one passage and explain the effect the author is trying to achieve in using personification as she does.

Passage 1: Chapter 10, p. 59

“And that’s what Skarmouth has done, after dark: It’s turned into an entirely different Skarmouth from the one I’ve known my whole life, and I don’t feel like letting it kiss me on the mouth anytime soon. Night has painted the entire town dark blue. All of the buildings press against each other and, clinging to the rocks, peer down into the endless black quay beneath them. Street lights make brilliant halos; paper lights crawl along wires tied to telephone poles.”

Your Analysis: What effect is author Maggie Stiefvater trying to achieve in her use of personification in this passage? For example, is she trying to create a certain mood? If so, what is it? Is she trying to make an impression on her readers? What impression does she want us to have of Skarmouth?

Passage 2: Chapter 11, p. 74

“It’s an old animal, this stable, the oldest on the island.

Everywhere in it are clues to the stable’s previous life. The stalls are so large that in all but three, Malvern has put up dividers so that he can accommodate more of the sport horses that sells on the mainland. The door frames are iron, the door handles will turn only clockwise, and there is something written in red runes above on of the thresholds. The floor of the *teind* stall, the stall closest to the cliffs, is stained with blood, the walls arced with a spattered spray like sea foam. Malvern has repaired it many times, but when the morning light comes in strong, the stains are still visible. One of them is the print of a human hand, fingers splayed near the door handle.

It was not always stylish sport horses that were housed in this barn.

I finish with the stalls and the feed room and every other chore that I can think of performing, and then I shut down the lights so it's just me in the dark, ancient stomach of the stables.”

Your Analysis: What effect is author Maggie Stiefvater trying to achieve in her use of personification in this passage? For example, is she trying to create a certain **mood**? If so, what is it? Is she trying to make an **impression** on her readers? What impression does she want us to have of this particular stable?

Extension

Think of place (i.e. your home, an airport, or an amusement park) or space within a place (your bedroom, grandmother's kitchen, or a dark basement) or perhaps an object (a hairdryer, lawnmower, or television)

Is there anything about this place, space, or object that seems alive to you? Practice personification as you write about a place, space or object with which you are familiar. Use **at least two examples** of personification in your writing.

If you cannot think of anything on your own, consider personifying one of the following objects.

- Abandoned house
- Sports car
- Chainsaw
- Rollercoaster

Use the following link to access a list of vivid verbs that might assist you in your writing.

<http://tinyurl.com/ydb857md>

**Lesson 7: USING PRECISE WORDS, DESCRIPTIVE DETAILS, & SENSORY LANGUAGE TO SET TONE
& CREATE MOOD Mini Lesson (W.8.3.d)**
The Scorpio Races by Maggie Stiefvater

******Warm Up**

Terms to Know	Definition	Example
Precise Words	A word that is exact; a word that is not vague in any way; a word best suited to the writer's purpose	I hear Dove <u>whickering</u> where the pasture meets the yard. (p. 24)
Descriptive Details	Words, phrases, and clauses that creates an impression in the reader's mind; "paint" a clear mental picture for the reader	Even under the brightest sun, the frigid autumn sea is all the colors of the night: dark blue, black, and brown. I watch the ever changing patterns in the sand as it's pummeled by the countless hooves. (p. 1)
Sensory Language	Words that evoke a sensory experience, connecting to one or more of the five senses (sight, taste, touch, smell, sound)	I am not swimming through water. I am swimming through blood. It billows around me in great underwater thunderheads as one of my hands finds Fundamental's spine. (p. 114)

Application

Highlight examples of precise words, descriptive details, and sensory language on the following pages. Label each in the margins. If you find an example of sensory details, identify the senses the author is appealing to.

CHAPTER TWENTY-ONE

PUCK

Based upon my experience on the beach the day before, I form a new plan. Brave high tide, with its possibility of water horses swimming up from the ocean, instead of riding later, at low tide, with its certainty of water horses menacing me on the beach. So I set my alarm clock for five o'clock and saddle Dove before she's properly awake.

Gabe is already gone. I'm not even sure if he came home. I'm a little glad for the treacherous dark slope, because it doesn't let my thoughts linger on what his absence means for us.

Once we've gotten to the base of the cliffs, I have to move slowly, trying not to lead Dove into any of the boulders that scatter above the high waterline. What little light there is reflects off Dove's breath, turning it white and solid. It's so dark that I can hear the sea better than I can see it. *Shhhhh, shhhhh*, it says, like I'm a fretful child and it's my mother, though if the sea were my mother, I'd rather have been an orphan.

Dove is alert, her eyes pricked to the tide, which is still a bit too high for proper training. When dawn finally arrives good and proper, the sea will grudgingly give up several dozen yards of packed sand for the riders to train on, giving them more

room to get away
and close, cramp

I don't feel
High tide,
ocean near This

that Dove and I
be a water horse

My heart's
the sea, but I do

take her ears fr
for any sounds

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utes Dove

room to get away from the ocean. But now, the surf is still wild and close, cramping me to the cliff walls.

I don't feel brave.

High tide, full dark, under a nearly November sky — the ocean near Thisby holds so many *capaill uisce* right now. I know that Dove and I are vulnerable on this dark beach. There could be a water horse in the surf right now.

My heart's a low throb in my ears. *Shhhhhh, shhhhhh*, says the sea, but I don't believe her. I adjust my stirrups. Dove doesn't take her ears from the surf. I don't mount up. I strain my ears for any sounds of life. There's just the ocean. The sea glints suddenly, like a crafty smile. That could be a reflection off a *capaill uisce*'s sinuous spine.

Dove would know. I have to trust her. Her ears are still pricked. She's watchful but not wary. I kiss her dusty shoulder for luck and mount up. I steer her as far away from the tide as I can. Too far up and the sand gives way to pebbles and rocks, impossible to ride on. Too far down and *shhhhhhhhh, shhhhhhh*.

I warm Dove up in easy, trotted circles. I keep waiting for my body to relax, to forget where I am, but I can't. Every reflection on the water makes me jerk. My body is screaming at me about the threat of that black ocean. I remember the story we're all told as soon as we become teens, of the two teen lovers who met illicitly on the beach, only to be dragged into the waves by a waiting water horse. It was considered a good cautionary tale to all the youth of Skarmouth: That would teach us to kiss.

But that story never seemed real, told in a classroom or related over a counter. Here on the beach, it feels like a promise. But it's no use to think about that. I need to use my time wisely. I try to pretend I'm up in the muddy pasture. For endless minutes Dove and I exercise like this, trotting one way and then the

other, then cantering one way, and then the other. I stop between them to listen. To scan the darkness for anything more dark. Dove is calming down, but I can't stop shivering. Both because it's cold and because I'm still wound so tight.

There's just barely a bit of dawn, far away on the horizon. The others will be here soon.

I stop Dove and listen. Nothing but *shhhhhh, shhhhhh*.

I wait for a long, long moment. Only the ocean.

And then I push her into a gallop.

Joyfully she springs forward, tail snapping in her thrill. The waves become one long dark blur beside us and the cliffs transform into a wall of formless gray. Now I can't hear the ocean's shushing, only the pounding of Dove's hooves and the huffing of her breath.

My hair escapes from its ponytail and beats my face, tiny lashes from tiny whips. Dove bucks once, twice, from the sheer excitement of running, and I laugh at her. We pull up short and race back the way we came.

I think I see someone standing up at the top of the cliffs, watching us, but when I look again, there's no one.

I consider the morning's work. Dove is out of breath, and I'm out of breath, and the sea is retreating. The other riders have yet to come down to the beach, and we're already done for the day.

This might work.

I don't know how fast we were, but right now it doesn't matter. One victory at a time.

Extension

Use a combination of precise words, descriptive details, and sensory language to create imagery for the following prompt: **Describe a capaill uisce to someone who has never heard the term.**

Consider including the following information: the way they sound, the way they smell, the way they look, the way they move, what they are capable of doing, what they eat, how they behave, how they interact with other horses, and so on.

Alternatively, select a different animal, say your dog or cat, for this task.

Lesson 8: How Dialogue Propels Action, Reveals Character and Provokes Decisions Mini Lesson (RL.8.3)

The Scorpio Races by Maggie Stiefvater (from Ch. 32, pgs 193-199)

Warm Up

Terms to Know (by function)	Definition
To propel action	This means to make the story progress forward in order to get the reader to the next set of actions; think about how one domino when pushed knocks the next domino over and so on (Domino Effect)
To reveal aspects of a character	This gives us a more rounded understanding of who the character is, including the ABCs we have been using to study character
To provoke decisions	This happens when the words of a character affect their actions or the actions of those with whom they interact

Application

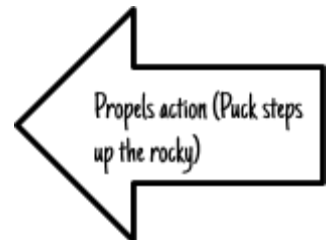
Highlight examples of dialogue that propels actions, reveals character, and provokes decisions. Label each in the margins. It is possible that lines of dialogue may represent more than one function.

Note: The section of text below is the only section typed. The remainder of the selection is photocopied from the novel on the pages that follow

From the bottom of p. 193 --

“This is you,” Elizabeth says. “Up with you. Don’t forget your name.”

As cold as I was a moment before, I am now blazing hot. I...



(Chapter continues on the next page)

I can't really believe that it's over.

"I'll speak for her."

Every face turns to where Sean Kendrick stands a little apart from the crowd, his arms crossed.

"This island runs on courage, not blood," he says. His face is turned toward me, but his eyes are on Eaton and his group. In the hush after he speaks, I can hear my heart thudding in my ears.

I can see they're considering his words. Their faces are clear: They want to be able to ignore him, but they're trying to decide how much weight you give the words of someone who has cheated death in the races so many times.

As before, in Thomas Gratton's truck, Sean Kendrick says nothing more. Instead, his silence draws them out, forces them to meet him.

"And you say to let her ride," Eaton says finally. "Despite everything."

"There's no everything," Sean replies. "Let the sea decide what's right and what's wrong."

There is an agonizingly long pause.

"Then she rides," Eaton says. Around him, there's headshaking, but no one speaks out. Sean's word holds. "Give your blood, girl."

Peg Gratton doesn't wait for me to stretch my hand out any farther. She snakes forward and slices my finger, and instead of pain, there's a searing heat that runs all the way up to my shoulder. The blood wells and drips freely onto the rock.

I have that feeling again like I did before, when Sean Kendrick was up here; my feet are rooted to the rock, part of the island, and I'm grown up out of it. The wind rips at my hair, pulling it out of my hair band and whipping the strands across

my face. The air smells like the ocean breaking up across the shore.

I lift my chin again and say, "Kate Connolly. Dove. By my blood."

I find Sean Kendrick in the crowd again. He's turned as if he's going, but he looks over his shoulder at me. I hold his gaze. I feel like everyone in the crowd is watching this moment, like to hold Sean Kendrick's eye is to promise something or to get into something I'm unsure of, but I don't look away.

"By their blood, let the races begin," Peg Gratton says to the night and to the crowd, but they aren't watching her. "We have our riders, let the races begin."

Sean Kendrick holds my gaze a second longer, and then he strides away from the crowd.

Two weeks until the races. Everything starts tonight. I can feel it in my heart.

There is a third man at the base of the rock where I just climbed up, and he holds his hand up in my direction, as if I am going to just take it and go back down.

I don't move. "It's not obvious to me."

Eaton frowns for half a moment, and then he explains, slowly putting the words together as the explanation comes to him, "The women are the island, and the island keeps us. That's important. But the men are what drive the island into the seabed and keep it from floating out to sea. You can't have a woman on the beach. It reverses the natural order."

"So you want to disqualify me because of superstition," I say. "You think ships will run aground because I ride in the races?"

"Ah, that's putting too fine a point on it."

"So it's just me. You think it's wrong to have me in the races."

Eaton's face reminds me of Gabe's, down at the pub, as he looks to the crowd with an incredulous expression, certain they, too, see how difficult I'm being. The longer I look at him, the more I find to dislike. Does his wife not find his larger lower lip horrifying? Can he not part his hair so it doesn't reveal such a lot of scalp? Does he have to work his chin like that between words? He tells me, "Don't take it personally, now. It's not like that."

"It's personal to me."

Now they're annoyed. They thought I would just come down at the first whisper of the word *no*, and now that I haven't, I'm less of a story for later and more of a fight for now. Eaton says, "There are other things you could do in the month of October that will please more people than just you, Kate Connolly. You don't have to ride in the races."

I think about Benjamin Malvern sitting at our kitchen table, asking what we're willing to do to save the house. I think about how if I step off this rock right now, Gabe will have no reason to stay, at all, and no matter how angry I am with him, I can't have that conversation be our last. I think about how it felt to race Sean Kendrick on his unpredictable *capall uisce*.

"I have my own reasons for riding," I snap. "Just like every man who climbed onto this rock. Just because I'm a girl doesn't make those reasons any less."

Ian Privett, from a few steps away, says, "Kate Connolly, who do you see standing beside you? A woman takes our blood. A woman grants our wishes. But the blood on that rock is men's blood, blood of generations. It's not a question of if you want to be up there or not. You don't belong up there. Now stop this. Come down and stop being a child."

Who is Ian Privett to tell me anything? This, too, reminds me of Gabe, telling me to stop being hysterical when I didn't think I was being hysterical at all. I think of Mum on the back of a horse, teaching me to ride, so much a part of the horse herself. They can't tell me I don't belong up here. They might force me off no matter what I say, but they can't tell me I don't belong.

"I'll follow the rules I was given," I say. "I'm not following something unwritten."

"Kate Connolly," says the man in the vest. "There has never been a woman on that beach and you're wanting us to make this the first year for it? Who are you to ask for that?"

By some unspoken signal, the man who'd held out his hand for me to come down starts up the stairs; they will take me down if I won't come.

It's over.

Extension

With a partner, create a series of exchanges between two characters (fictional or real). This exchange between characters must include at least 10 lines of dialogue and must propel the action forward, reveal some aspect of at least one of the characters, and provoke a decision.

Quick Review of Dialogue Writing:

- Indent every time a character speaks.
- Place quotation marks around the actual words the characters say.
- Tag the dialogue like this: *she says, he cried, they exclaimed*, and so on.
- Punctuation goes inside the quotation marks. The same punctuation applies for exclamations and questions, but for statements, use a comma instead of a period before tagging the dialogue. If the tag comes first, use a period at the end of the quotation.
 - **Example 1:** “Don’t walk away from me,” Mutt snarls. (p. 68)
 - **Example 2:** “You can’t go,” I say. “You can’t go so soon.” (p. 25)
 - **Example 3:** “Will you now?” Sean says softly. (p. 69)
- Capitalize the first word inside the quotation the same way you would any other sentence.

Lesson 9: Creating a Paradox Using an Oxymoron
The Scorpio Races by Maggie Stiefvater (RL.8.1)

- An **oxymoron** is a combination of two words that contradict each other. It's a dramatic figure of speech.
 - Examples: Jumbo shrimp, deafening silence, virtual reality, open secret, bittersweet, freezer burn

- A **paradox** is a statement or group of sentences that seems to contradict the truth but is an implied truth. They describe an action or situation that seems absurd but yet can be true.
 - Examples:
 - Nobody goes to that restaurant; it's too crowded.
 - Don't go near the water 'til you have learned how to swim.
 - The man who wrote such a stupid sentence can not write at all.

Directions: Highlight the oxymorons in the passages below and explain how each oxymoron creates a paradox.

Text Selections & Pages from <u>The Scorpio Races</u> <ul style="list-style-type: none"> ● Highlight the oxymorons 	<ul style="list-style-type: none"> ● Explain the Paradox
"I'd never realized how changeless this changeable island was until it turned into something different than I'd ever known." (214)	
"They were swift and deadly, savage and beautiful." (299)	
"Out here, the scream sounds like its all around us. It vibrates in every raindrop, throbs in the clouds overhead. It's a howl like venom, a paralyzing promise." (248)	
"His lips are pulled back in a ghastly grin; it's not a Corral I like seeing." (248)	
"Perhaps because I've only just discovered the formidable beauty of the Malvern stables, I'm incredulous. (293)	
"The way he says it, I feel certain he misremembered intentionally..." (293)	

