

Jeremiah's Song

Short Story by Walter Dean Myers

VIDEO TRAILER



KEYWORD: HML6-220

When is a story a TREASURE?

COMMON CORE

RL 1 Cite textual evidence to support analysis of what the text says explicitly. **RL 6** Explain how an author develops the point of view of the narrator in a text.

Some stories are forgotten as soon as the words leave the storyteller's lips. Other stories are passed from one generation to the next. Think about what makes a story a treasure—something worth remembering and sharing with others. Does it matter if the story is funny, sad, or scary? Does the story have to teach you something? In "Jeremiah's Song," the young characters consider the value of an older man's stories.

QUICKWRITE In a journal entry, briefly describe a story that is meaningful to you. The story can be one you have heard, read, or seen. Explain why this story is important to you.



● TEXT ANALYSIS: DIALECT AND CONVERSATIONAL VOICE

Writers often use dialect to bring their characters to life. In fact, you can learn a lot about a character simply by paying attention to the way he or she speaks. In “Jeremiah’s Song,” you experience the story through a young first-person narrator who is characterized by his use of informal speech and grammar. The narrator uses a **conversational voice** that makes it seem as though he is speaking directly to you. You can guess a little bit about the narrator’s character because he speaks in a **dialect**, a way of speaking that is common in the particular region and community in which he lives.

As you read the story, think about how the narrator’s voice and way of speaking helps you understand his character.

● READING STRATEGY: MONITOR

To avoid becoming confused as you read, it is good to occasionally **monitor**, or check, your understanding. One way to monitor is to **clarify** what you’ve read. This means you stop and make sure that you can clearly explain what has happened in the story. If not, reread and look for clues in the selection to help you restate the information in your own words.

As you read, pause to clarify meaning. It may help to use a chart like the one shown below.

<i>This Confuses Me</i>	<i>My Own Words</i>

▲ VOCABULARY IN CONTEXT

Myers uses the boldfaced words to help tell the story of an older man. To see how many you know, restate each sentence using a different word or phrase in place of the boldfaced word.

1. Grandpa has a serious **condition**, but it can be treated.
2. The doctor made a **diagnosis** about what was wrong.
3. He couldn’t move his arm after he had a **stroke**.
4. Getting a cold was only a small **setback** in his recovery.

Walter Dean Myers

born 1937

Role Models

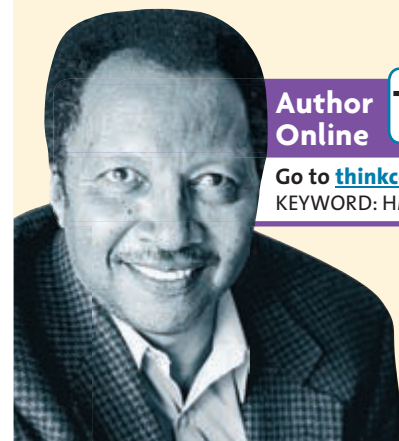
Walter Dean Myers once said that people should have role models with whom they can identify. Myers’s foster father and grandfather were his role models. Both were gifted storytellers, and Myers has followed in their footsteps. Throughout his writing career, Myers has introduced his readers to fictional and real African-American role models.

Getting to Know His Characters

Pictures are important to Myers’s writing experience. When working on a story, he cuts out pictures of people who look the way he imagines his characters should look. His wife creates a collage of the pictures, and he hangs it over his computer. When Myers sits down to write, he feels as if he is getting to know his characters better all the time.

BACKGROUND TO THE STORY

Storytelling has a long history in the African-American community. Stories of family ties, folklore, and struggles for civil rights create strong bonds from one generation to the next. In “Jeremiah’s Song,” Grandpa Jeremiah shares the stories of his ancestors with the young people in his life.



Author
Online



Go to thinkcentral.com.
KEYWORD: HML6-221



Complete the activities in your **Reader/Writer Notebook**.

Jeremiah's SONG

Walter Dean Myers

Analyze Visuals ▶

What kind of music do you think this person is playing? Explain your answer.

I knowed my cousin Ellie was gonna be mad when Macon Smith come around to the house. She didn't have no use for Macon even when things was going right, and when Grandpa Jeremiah was fixing to die I just knowed she wasn't gonna be liking him hanging around. Grandpa Jeremiah raised Ellie after her folks died and they used to be real close. Then she got to go on to college and when she come back the first year she was different. She didn't want to hear all them stories he used to tell her anymore. Ellie said the stories wasn't true, and that's why she didn't want to hear them.

10 I didn't know if they was true or not. Tell the truth I didn't think much on it either way, but I liked to hear them stories. Grandpa Jeremiah said they wasn't stories anyway, they was songs.

"They the songs of my people," he used to say.

I didn't see how they was songs, not regular songs anyway. Every little thing we did down in Curry seemed to matter to Ellie that first summer she come home from college. You couldn't do nothin' that was gonna please her. She didn't even come to church much. 'Course she come on Sunday or everybody would have had a regular fit, but she didn't come on Thursday nights and she didn't come on Saturday even though she used

20 to sing in the gospel choir. **A**

"I guess they teachin' her somethin' worthwhile up there at Greensboro," Grandpa Jeremiah said to Sister Todd. "I sure don't see what it is, though."

A MONITOR

Reread lines 1–20.

Clarify the relationship between Grandpa Jeremiah and Ellie.

When and how did it change? Record your answer in your chart.

Howling Duet (Musical Interlude) (1998), Benny Andrews.
Oil and collage on paper, 29⁹/₁₆" × 22¹/₂". Courtesy of ACA Galleries,
New York. © Estate of Benny Andrews/Licensed by VAGA, New York.



“You ain’t never had no book learning, Jeremiah,” Sister Todd shot back. She wiped at where a trickle of sweat made a little path through the white dusting powder she put on her chest to keep cool. “Them old ways you got ain’t got nothing for these young folks.”

“I guess you right,” Grandpa Jeremiah said.

He said it but I could see he didn’t like it none. He was a big man with a big head and had most all his hair even if it was white. All that summer, instead of sitting on the porch telling stories like he used to when I was real little, he would sit out there by himself while Ellie stayed in the house and watched the television or read a book. Sometimes I would think about asking him to tell me one of them stories he used to tell but they was too scary now that I didn’t have nobody to sleep with but myself. I asked Ellie to sleep with me but she wouldn’t.

“You’re nine years old,” she said, sounding real proper. “You’re old enough to sleep alone.”

I *knew* that. I just wanted her to sleep with me because I liked sleeping with her. Before she went off to college she used to put cocoa butter on her arms and face and it would smell real nice. When she come back from college she put something else on, but that smelled nice too.

It was right after Ellie went back to school that Grandpa Jeremiah had him a **stroke** and Macon started coming around. I think his mama probably made him come at first, but you could see he liked it. Macon had always been around, sitting over near the stuck window at church or going on the blueberry truck when we went picking down at Mister Gregory’s place. For a long time he was just another kid, even though he was older’n me, but then, all of a sudden, he growed something fierce. I used to be up to his shoulder one time and then, before I could turn around good, I was only up to his shirt pocket. He changed too. When he used to just hang around with the other boys and play ball or shoot at birds he would laugh a lot. He didn’t laugh so much anymore and I figured he was just about grown. When Grandpa got sick he used to come around and help out with things around the house that was too hard for me to do. I mean, I could have done all the chores, but it would just take me longer. **B**

When the work for the day was finished and the sows¹ fed, Grandpa would kind of ease into one of his stories and Macon, he would sit and listen to them and be real interested. I didn’t mind listening to the stories when Grandpa told them to Macon because he would be telling them in the middle of the afternoon and they would be past my mind by the time I had to go to bed. **C**

Language Coach

Dialect Reading stories written in a dialect can be difficult. If you are struggling with a sentence, try restating it in your own words.

Dialect: “*You ain’t never had no book learning, Jeremiah.*”

Restatement: “*You’ve never gone to school, Jeremiah.*”

stroke (strōk) *n.* a sudden, severe attack; a sudden loss of blood flow to the brain, often leading to physical or mental damage

B CONVERSATIONAL VOICE

Reread lines 47–55 and notice the language the narrator uses to talk about Macon. How would you describe the narrator’s characterization of Macon? How does the narrator feel about him?

C MONITOR

Reread lines 58–61. What does the narrator mean when he says that the stories “would be past my mind by the time I had to go to bed”?

1. **sows:** adult female hogs.

Macon had an old guitar he used to mess with, too. He wasn't too bad on it, and sometimes Grandpa would tell him to play us a tune. He could play something he called "the Delta Blues" real good, but when Sister Todd or somebody from the church come around he'd play "Precious Lord" or "Just a Closer Walk With Thee."

Grandpa Jeremiah had been feeling poorly from that stroke, and one of his legs got a little drag to it. Just about the time Ellie come from school the next summer he was real sick. He was breathing loud so you could
70 hear it even in the next room, and he would stay in bed a lot even when there was something that needed doing or fixing.

"I don't think he's going to make it much longer," Dr. Crawford said. "The only thing I can do is to give him something for the pain."

"Are you sure of your **diagnosis?**" Ellie asked. She was sitting around the table with Sister Todd, Deacon² Turner, and his little skinny wife.

Dr. Crawford looked at Ellie like he was surprised to hear her talking. "Yes, I'm sure," he said. "He had tests a few weeks ago and his **condition** was bad then."

"How much time he got?" Sister Todd asked.

80 "Maybe a week or two at best," Dr. Crawford said.

When he said that, Deacon Turner's wife started crying and goin' on and I give her a hard look but she just went on. I was the one who loved Grandpa Jeremiah the most and she didn't hardly even know him so I didn't see why she was crying.

Everybody started tiptoeing around the house after that. They would go in and ask Grandpa Jeremiah if he was comfortable and stuff like that or take him some food or a cold glass of lemonade.

Sister Todd come over and stayed with us. Mostly what she did is make supper and do a lot of praying, which was good because I figured that
90 maybe God would do something to make Grandpa Jeremiah well. When she wasn't doing that she was piecing on³ a fancy quilt she was making for some white people in Wilmington.

Ellie, she went around asking everybody how they felt about Dr. Crawford and then she went into town and asked about the tests and things. Sister Jenkins asked her if she thought she knowed more than Dr. Crawford, and Ellie rolled her eyes at her, but Sister Jenkins was reading out her Bible and didn't make no notice of it.

Then Macon come over.

He had been away on what he called "a little piece of a job" and hadn't
100 heard how bad off Grandpa Jeremiah was. When he come over he talked

SOCIAL STUDIES CONNECTION



The type of music known as the Delta Blues originated in the Delta region of Mississippi. Musicians performed soulful songs accompanied only by a guitar or harmonica. This style of music soon spread across the country.

diagnosis (dī'əg-nō'sīs)
n. the identification of a disease through examination of a patient

condition (kən-dīsh'ən)
n. a disease or state of health

2. **Deacon:** a term used for church members who assist their church's priest or minister.

3. **piecing on:** mending or adding blocks of fabric.



Detail of *Cookin Hog Cracklin* (1995), Jessie Coates. Acrylic on masonite. Private collection.
© Jessie Coates/SuperStock.

◀ Analyze Visuals

What can you **infer** about the people in this painting?

to Ellie and she told him what was going on and then he got him a soft drink from the refrigerator and sat out on the porch and before you know it he was crying. **D**

You could look at his face and tell the difference between him sweating and the tears. The sweat was close against his skin and shiny and the tears come down fatter and more sparkly. **E**

Macon sat on the porch, without saying a word, until the sun went down and the crickets started chirping and carrying on. Then he went in to where Grandpa Jeremiah was and stayed in there for a long time.

110 Sister Todd was saying that Grandpa Jeremiah needed his rest and Ellie went in to see what Macon was doing. Then she come out real mad.

“He got Grandpa telling those old stories again,” Ellie said. “I told him Grandpa needed his rest and for him not to be staying all night.”

He did leave soon, but bright and early the next morning Macon was back again. This time he brought his guitar with him and he went on in to Grandpa Jeremiah’s room. I went in, too.

Grandpa Jeremiah’s room smelled terrible. It was all closed up so no drafts could get on him and the whole room was smelled down with disinfect⁴ and

D MONITOR

Reread lines 88–103. In your chart, record how Sister Todd, Ellie, and Macon deal with Grandpa Jeremiah’s illness.

E CONVERSATIONAL VOICE

Reread lines 104–106 and think about the words the narrator uses to describe Macon sitting on the porch. How do you think the narrator feels?

4. **disinfect**: short for *disinfectant*, a chemical that destroys germs and bacteria.

medicine. Grandpa Jeremiah lay propped up on the bed and he was so
120 gray he looked scary. His hair wasn't combed down and his head on the
pillow with his white hair sticking out was enough to send me flying if
Macon hadn't been there. He was skinny, too. He looked like his skin got
loose on his bones, and when he lifted his arms, it hung down like he was
just wearing it instead of it being a part of him. **F**

Macon sat slant-shouldered with his guitar across his lap. He was
messin' with the guitar, not making any music, but just going over the
strings as Grandpa talked.

“Old Carrie went around out back to where they kept the pigs penned up
and she felt a cold wind across her face. . . .” Grandpa Jeremiah was telling
130 the story about how a old woman out-tricked the Devil and got her son
back. I had heard the story before, and I knew it was pretty scary. “When
she felt the cold breeze she didn't blink nary⁵ an eye, but looked straight
ahead. . . .”

All the time Grandpa Jeremiah was talking I could see Macon fingering
his guitar. I tried to imagine what it would be like if he was actually
plucking the strings. I tried to fix my mind on that because I didn't like
the way the story went with the old woman wrestling with the Devil.

We sat there for nearly all the afternoon until Ellie and Sister Todd
come in and said that supper was ready. Me and Macon went out and ate
140 some collard greens, ham hocks, and rice. Then Macon he went back in
and listened to some more of Grandpa's stories until it was time for him to
go home. I wasn't about to go in there and listen to no stories at night.

Dr. Crawford come around a few days later and said that Grandpa
Jeremiah was doing a little better.

“You think the Good Lord gonna pull him through?” Sister Todd asked.

“I don't tell the Good Lord what He should or should not be doing,”
Dr. Crawford said, looking over at Sister Todd and at Ellie. “I just said
that *my* patient seems to be doing okay for his condition.”

“He been telling Macon all his stories,” I said.

150 “Macon doesn't seem to understand that Grandpa Jeremiah needs his
strength,” Ellie said. “Now that he's improving, we don't want him to have
a **setback**.”

“No use in stopping him from telling his stories,” Dr. Crawford said.
“If it makes him feel good it's as good as any medicine I can give him.”

I saw that this didn't set with Ellie, and when Dr. Crawford had left
I asked her why.

“Dr. Crawford means well,” she said, “but we have to get away from the
kind of life that keeps us in the past.” **G**

F CONVERSATIONAL VOICE

Reread lines 122–124.
What words and phrases
are used to describe
how skinny Grandpa
Jeremiah is?

setback (sĕt'băk') *n.*
an unexpected stop in
progress; a change from
better to worse

G MONITOR

Reread lines 155–158.
What does Ellie mean
when she says “we have
to get away from living
in the past”?

5. **nary**: not one; not any.

She didn't say why we should be trying to get away from the stories and
160 I really didn't care too much. All I knew was that when Macon was sitting
in the room with Grandpa Jeremiah I wasn't nearly as scared as I used to
be when it was just me and Ellie listening. I told that to Macon.

"You getting to be a big man, that's all," he said.

That was true. Me and Macon was getting to be good friends, too. I didn't
even mind so much when he started being friends with Ellie later. It seemed
kind of natural, almost like Macon was supposed to be there with us instead
of just visiting.

Grandpa wasn't getting no better, but he wasn't getting no worse,
either.

170 "You liking Macon now?" I asked Ellie when we got to the middle of
July. She was dishing out a plate of smothered chops⁶ for him and I hadn't
even heard him ask for anything to eat.

"Macon's funny," Ellie said, not answering my question. "He's in there
listening to all of those old stories like he's really interested in them. It's
almost as if he and Grandpa Jeremiah are talking about something more
than the stories, a secret language."

I didn't think I was supposed to say anything about that to Macon, but
once, when Ellie, Sister Todd, and Macon were out on the porch shelling
butter beans after Grandpa got tired and was resting, I went into his room
180 and told him what Ellie had said.

"She said that?" Grandpa Jeremiah's face was skinny and old looking
but his eyes looked like a baby's, they was so bright.

"Right there in the kitchen is where she said it," I said. "And I don't
know what it mean but I was wondering about it."

"I didn't think she had any feeling for them stories," Grandpa Jeremiah
said. "If she think we talking secrets, maybe she don't."

"I think she getting a feeling for Macon," I said.

"That's okay, too," Grandpa Jeremiah said. "They both young."

"Yeah, but them stories you be telling, Grandpa, they about old people
190 who lived a long time ago," I said.

"Well, those the folks you got to know about," Grandpa Jeremiah said.
"You think on what those folks been through, and what they was feeling,
and you add it up with what you been through and what you been feeling,
then you got you something."

"What you got Grandpa?"

"You got you a bridge," Grandpa said. "And a meaning. Then when
things get so hard you about to break, you can sneak across that bridge
and see some folks who went before you and see how they didn't break. **H**

H MONITOR

Reread lines 189–198.
Why are the stories
important to Grandpa
Jeremiah? Add this
information to your
chart.

6. **smothered chops:** pork chops thickly covered with a sauce or gravy.



The Poverty of It All (1965), Benny Andrews. Oil and collage on canvas, 26" × 22". Courtesy of ACA Galleries, New York. © Estate of Benny Andrews/Licensed by VAGA, New York.

◀ Analyze Visuals

What do the colors in this picture suggest about how the people are feeling?

Some got bent and some got twisted and a few fell along the way, but they
200 didn't break."

"Am I going to break, Grandpa?"

"You? As strong as you is?" Grandpa Jeremiah pushed himself up on his elbow and give me a look. "No way you going to break, boy. You gonna be strong as they come. One day you gonna tell all them stories I told you to your young'uns and they'll be as strong as you."

"Suppose I ain't got no stories, can I make some up?"

"Sure you can, boy. You make 'em up and twist 'em around. Don't make no mind. Long as you got 'em."

"Is that what Macon is doing?" I asked. "Making up stories to play on
210 his guitar?"

"He'll do with 'em what he see fit, I suppose," Grandpa Jeremiah said. "Can't ask more than that from a man." ❶

It rained the first three days of August. It wasn't a hard rain but it rained anyway. The mailman said it was good for the crops over East but I didn't care about that so I didn't pay him no mind. What I did mind was when it rain like that the field mice come in and get in things like the flour bin and I always got the blame for leaving it open.

When the rain stopped I was pretty glad. Macon come over and sat with Grandpa and had something to eat with us. Sister Todd come over, too.

COMMON CORE RL.6

❶ DIALECT

Writers use **dialogue**—conversations between characters—to show you, rather than tell you, about their characters. One way you can learn about characters is by observing the way they speak. Notice that Grandpa Jeremiah and the narrator use a dialect that is particular to African-Americans living in the South. You can also learn about characters by paying attention to the way they speak with each other. What can you tell about the relationship between the narrator and Grandpa Jeremiah from their dialogue in lines 196–212?

220 “How Grandpa doing?” Sister Todd asked. “They been asking about him in the church.”

“He’s doing all right,” Ellie said.

“He’s kind of quiet today,” Macon said. “He was just talking about how the hogs needed breeding.”

“He must have run out of stories to tell,” Sister Todd said. “He’ll be repeating on himself like my father used to do. That’s the way I *hear* old folks get.” ◆

Everybody laughed at that because Sister Todd was pretty old, too. Maybe we was all happy because the sun was out after so much rain.

230 When Sister Todd went in to take Grandpa Jeremiah a plate of potato salad with no mayonnaise like he liked it, she told him about how people was asking for him and he told her to tell them he was doing okay and to remember him in their prayers.

Sister Todd came over the next afternoon, too, with some rhubarb pie with cheese on it, which is my favorite pie. When she took a piece into Grandpa Jeremiah’s room she come right out again and told Ellie to go fetch the Bible.

It was a hot day when they had the funeral. Mostly everybody was there. The church was hot as anything, even though they had the window
240 open. Some yellowjacks flew in and buzzed around Sister Todd’s niece and then around Deacon Turner’s wife and settled right on her hat and stayed there until we all stood and sang “Soon-a Will Be Done.”

At the graveyard Macon played “Precious Lord” and I cried hard even though I told myself that I wasn’t going to cry the way Ellie and Sister Todd was, but it was such a sad thing when we left and Grandpa Jeremiah was still out to the grave that I couldn’t help it.

During the funeral and all, Macon kind of told everybody where to go and where to sit and which of the three cars to ride in. After it was over he come by the house and sat on the front porch and played on his guitar.
250 Ellie was standing leaning against the rail and she was crying but it wasn’t a hard crying. It was a soft crying, the kind that last inside of you for a long time. ❶

Macon was playing a tune I hadn’t heard before. I thought it might have been what he was working at when Grandpa Jeremiah was telling him those stories and I watched his fingers but I couldn’t tell if it was or not. It wasn’t nothing special, that tune Macon was playing, maybe halfway between them Delta Blues he would do when Sister Todd wasn’t around and something you would play at church. It was something different and something the same at the same time. I watched his fingers go over that
260 guitar and figured I could learn that tune one day if I had a mind to. ☹

◆ GRAMMAR IN CONTEXT

Reread lines 220–228. Notice that the author uses both **interrogative sentences** (ones that ask questions) and **declarative sentences** (ones that make a statement). The author has correctly used question marks to punctuate interrogative sentences and periods to punctuate declarative sentences.

❶ CONVERSATIONAL VOICE

Evaluate how Myers’s use of a child narrator affects the way the story is told. What observations about the funeral does the narrator make that an adult might not have made?

Comprehension

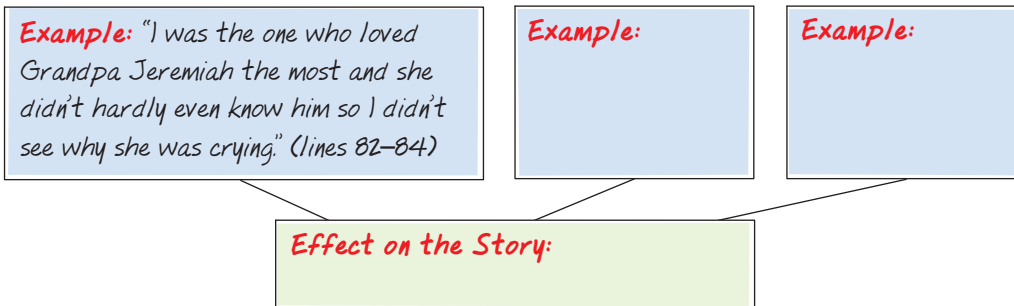
- 1. Recall** Which members of the community take an interest in Grandpa Jeremiah's health?
- 2. Clarify** The narrator describes a younger Macon in lines 44–55. How has Macon changed?
- 3. Summarize** What evidence is there that Ellie begins to have feelings for Macon?

COMMON CORE

RL 1 Cite textual evidence to support analysis of what the text says explicitly. **RL 6** Explain how an author develops the point of view of the narrator in a text.

Text Analysis

- 4. Monitor** Review the chart you created as you read. Choose three entries and explain how the clues helped you clarify the information.
- 5. Make Inferences** By the end of the story, which characters do you think treasure Grandpa Jeremiah's stories the most? Explain.
- 6. Analyzing Dialect** Why do you think Myers chose to use dialect in "Jeremiah's Song"? Use examples from the story to explain how your understanding of the characters would be different had the author used Standard English, the kind of English you are reading right now.
- 7. Analyzing Conversational Voice** Recall that Myers's first-person narrator is a child who speaks with a conversational voice. Find three examples of narration that seem especially typical of how a child might tell a story. Record them in a diagram like the one shown. What effect does the choice of a child narrator and voice have on the story?



Extension and Challenge

- 8. SOCIAL STUDIES CONNECTION** Research Macon's favorite type of music—the Delta Blues—and the musicians who made it famous. Focus your search on one musician, such as Muddy Waters, Robert Johnson, Son House, or Charley Patton. Share your findings with the class.



Muddy Waters

When is a story a TREASURE?

What stories do you treasure? Why are they important to you?

Vocabulary in Context

▲ VOCABULARY PRACTICE

Show that you understand the vocabulary words by deciding whether each statement is true or false.

1. You usually get a **diagnosis** from a doctor.
2. A **setback** during a long project is very exciting.
3. Having a heart **condition** means that you have strong feelings.
4. After having a **stroke**, you might not be able to speak as clearly.



ACADEMIC VOCABULARY IN WRITING

• convey • create • influence • interact • qualities

Has anyone **influenced** your life the way that Grandpa Jeremiah touched the lives of those around him? Use at least one of the Academic Vocabulary words in your response.

VOCABULARY STRATEGY: COMPOUND WORDS

When two or more words are combined to have one meaning, they are called **compound words**. You can understand some compound words, like *firefighter*, by looking at the meanings of the combined words. For others, like the vocabulary word *setback*, you may need help from context clues to fully understand the meaning of the word.

PRACTICE Use context clues to figure out the meaning of each boldfaced compound word. Then write the definition. Use a dictionary if necessary.

1. It was the first time he had broken a rule, so we chose to **overlook** it.
2. She tries to pay closer attention to things, but she is still a **scatterbrain**.
3. As the **ringleader** of the neighborhood baseball team, he was responsible for gathering the players and setting the rules.
4. I became good friends with the **shopkeeper** who sold used books.
5. Once the cottage was fixed up, it was a lovely **getaway** from busy city life.

COMMON CORE

L 4d Verify the determination of the meaning of a word by checking the inferred meaning in a dictionary. **L 6** Acquire and use accurately academic words.

Interactive Vocabulary **THINK** central

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KEYWORD: HML6-232

Language

◆ GRAMMAR IN CONTEXT: Use Correct Sentence Types and Punctuation

In order for your sentences to communicate the meaning and emotions you intend, it is important to use the correct sentence type.

Sentence Type	Example
A declarative sentence makes a statement and ends with a period.	<i>Grandpa tells wonderful stories.</i>
An interrogative sentence asks a question and ends with a question mark.	<i>Which of grandpa's stories do you like the best?</i>
An imperative sentence makes a request or gives a command and usually ends with a period.	<i>Help me remember the story grandpa used to tell about living in the South.</i>
An exclamatory sentence shows strong feeling and ends with an exclamation point.	<i>I am so angry that you won't listen to grandpa's stories!</i>

PRACTICE Identify the sentence type for each of the following sentences and punctuate it correctly.

1. Oh, what a comfort that is to me
2. I cried when I heard Macon play the guitar
3. Ladies, please sit down
4. What song is Macon playing on the porch

For more help with sentence types, see page R60 in the *Grammar Handbook*.

READING-WRITING CONNECTION



Broaden your understanding of “Jeremiah’s Song” by responding to this prompt. Then use the **revising tip** to improve your response.

WRITING PROMPT

Short Constructed Response: Analysis
Consider Macon’s relationship with Jeremiah, Ellie, and the narrator. In **one paragraph**, summarize how Macon becomes part of the family. Include at least one example from the story to support your response.

REVISING TIP

Review your response. Have you punctuated all of your sentences correctly? If not, revise your writing.

COMMON CORE

L 3a Vary sentence patterns for meaning, reader/listener interest, and style. **W 2** Write informative/explanatory texts to convey ideas.

Interactive Revision **THINK central**
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