

WORD SEARCH SOLUTION

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(Over, Down, Direction)

BACKSTRETCH (8, 12, N)

CHUTE (22, 4, SW)

DAM (15, 6, E)

GROOMING (13, 11, SW)

JOCKEY (9, 14, E)

PUREBLOOD (9, 6, SE)

RESCUES (1, 11, NE)

SIRE (2, 18, N)

STALLS (1, 1, S)

TRACK (13, 19, W)

BREEDING (14, 1, S)

CROP (5, 22, NW)

FURLONG (23, 8, NW)

HOTWALKERS (11, 21, E)

PADDOCK (17, 13, N)

RACINGFORM (2, 20, NE)

SARATOGA (16, 16, W)

STABLE (9, 4, SE)

THOROUGHBRED (13, 24, NW)

TURF (18, 12, NE)

INTERVIEW WITH JENNIFER ARMSTRONG (LA.A.2.2.2, LA.A. 2.3.2, LA.E.2.3.4)

1. You have written and published a wide variety of stories, novels, short stories, non-fiction, etc. What has been unique for you in writing a serialized story?

The pace was very different from writing a conventional novel, and I found it a little bit difficult to get the hang of it at first; but I'm a quick study and it wasn't long before it felt pretty normal.

2. Do you have a particular interest in horses, or are they, as in *The Winner's Circle*, simply part of a tale to be told?

Well, I do of course live in a horse racing town. Saratoga Springs is home to the oldest continuously operating thoroughbred track in the country, and I live within walking distance of it. I see horses

working out in the mornings on my walk when I pass the Oklahoma training track. These animals are very special, very beautiful. But the fact is, the inspiration for this story had more to do with the ghost than with the horses – I imagined walking out across a farm field and seeing a ghostly horse and rider (actually, it was a trotter pulling a sulky) and knowing that it would be a sinister ghost, a malevolent one. That was a story idea I wanted to investigate.

3. You write fiction as well as nonfiction. Do you have a preference? Do you have a different approach to writing one as opposed to the other?

I would hate to have to choose one or the other. What I look for in nonfiction as in fiction is a good story. Sometimes I tell a true story, sometimes I tell an imagined one. But they're always good stories.

4. Do you travel a lot in you research?

It depends. In December and January, I will be in Antarctica doing research for a nonfiction book about ice, and it is work I can only do there. Sometimes, especially when I'm doing historical research, travel to the place I'm writing about isn't useful, because it's not the same place anymore. When I wrote about Washington during the Civil War I didn't go there, because it's an almost completely different city now.

5. The Winner's Circle will be read by millions of newspaper readers. Does this audience affect your writing?

I'm not sure that it does. No matter how large the audience, I try to do my best work. At the end of the day, I have to feel pleased with what I've written. Knowing that the readership will be larger or smaller shouldn't have any effect on what I produce.

6. When did you decide to become a writer? Were you self-taught or did you have a formal education in writing? What's your advice for would-be young writers?

I knew in first grade that I would be a writer. I spent my entire school career training myself to be an author, and by training I mean reading. I majored in English and American literature in college. I took writing classes here and there, but mostly I learned by example. My advice to young writers is always, READ!

SELECTED BIBLIOGRAPHY

Picture books:

Hugh Can Do

King Crow

The Whittler's Tale

Wan Hu is In the Stars

Spirit of Endurance

Chin Yu Min and the Ginger Cat

Little Salt Lick and the Sun King

That Terrible Baby

Pierre's Dream

Audubon: Painter of Birds in the Wild Frontier

Novels and Chapter Books:

Lili the Brave

Foolish Gretel

Black-Eyed Susan

Mary Mehan Awake

The Wild Rose Inn series

Patrick Doyle is Full of Blarney

Steal Away

The Dreams of Mairhe Mehan

The Fire-us Trilogy

Nonfiction:

Shipwreck at the Bottom of the World

In My Hands: Memories of a Holocaust Rescuer

A Three Minute Speech: Lincoln's Remarks at Gettysburg

INTERVIEW WITH C.B. MORDAN (L.A.A.2.2..2, L.A.A.2.3.2)

1. You have a very wide range of illustration techniques. Do you have a favorite?

My favorite is a technique called scratchboard. I discovered the method my last semester in college, and fell in love with the process as well as the final result. The board starts off entirely black, and then I fill in the white areas. It's drawing – in reverse. I use very sharp knives, and actually cut into the surface and scrape it away in a series of lines. The white you see is the material underneath.

In The Winner's Circle however, I used a different approach. I felt that in order to create the atmosphere that the story deserves, a combination of charcoal and pencil needed to be used. But in both techniques, I digitally color the images. It allows me a lot of room to experiment.

2. Horses are famously hard to draw. Why do you think this is so? What enables you to draw them so skillfully?

I do a lot of studying! I get literally hundreds of photos and artwork of whatever subject matter I'm drawing, and I do hundreds of sketches until it is right. I don't know if horses are harder to draw than anything else. Once I get enough reference, the work comes in doing enough studies of them until it looks right. I think the real challenge of drawing horses is putting them in the more dramatic poses. But I think that is a challenge for whatever subject is being drawn. I want the viewer to see the powerful image, not the awkward drawing.

3. You have a particular interest in comic art. Can you say a little about that?

I grew up overseas, where we didn't have much TV, and the weather was pretty inhospitable - so I started to draw. I was always interested in comic books as a kid, and so I simply started drawing them. I made up entire books, and began making up my own heroes and villains. I still have a file of over forty characters!

4. Would you agree that different forms of story telling require different forms of illustrations?

The story should determine how the artwork is done. Some stories are exciting and should have dynamic illustrations to go with it. Other stories are gentle, and those might need lighter decorative pieces. But it's dangerous to say that because one type of story has been written, only one type of artwork should go with it. Just as each story is unique, the artwork accompanying it should also be unique to that story. One goal I have for my work is to make sure the art that I do is enhancing to the story, and not merely copying what the author is saying.

5. Is there a kind of story that is easy to illustrate? Hard?

To me, each story represents a challenge to find out what the author is saying, and do the best artwork I can to enhance it. I intentionally try not to think of "types" of stories because I'm afraid that it might cause me to not do the best job I can. I try to give each story its own individual voice and look.

6. What does it mean to you that when your illustrations appear in a newspaper they are viewed by millions of readers?

The number of people who will see the story and artwork doesn't mean a thing as far as my job goes. I try to prepare and carry out the illustrations to the best of my ability each time. If I'm thinking about the number of people who will see it, then that means my mind is doing something other than concentrating on concepts, compositions or contrasts. I need to know who the story is written for - a preschooler or young adult? But how many simply never fits into anything that I do. Now I'm not saying that I'm not hoping for a gazillion people to see it - that would be absolutely wonderful! But the number of readers is never my aim.

7. Any advice for would-be young illustrators?

Draw - draw all the time. Keep a sketchbook with you always and doodle quick things in there. Take some time and do an extended study of something - anything - that is around you. Doesn't matter what the work looks like - it's not for anyone else to see other than you. The more you observe the things of life around you, the better you will be able to represent them in your work one day. Also - to read - because the ideas that come from stories are never ending!

SELECTED BIBLIOGRAPHY

Silent Movie by Avi. Simon & Schuster 2003.
Lost, A Story in String by Paul Fleischman. Henry Holt, 2000
F is for Freedom, DK Ink, 2000
Orphan Journey Home, Avon Books, 2000
Orphan Journey Home, Breakfast Serials, 1998
Wit and Wisdom of the Presidents, Publications International, 1998
Wit and Wisdom of Fishing, Publications International, Ltd., 1997
American West Designs , Stemmer House Publishers, 1995 (author and illustrator)

ANSWERS TO QUESTION/PREDICT/EVALUATE

Chapter 1

1. Ben clenched his fists, every window on the house looked like it had fire within.
2. A bad seed is a kid born bad. Ben's shame comes from his father, an inmate at Mt. McGregor Prison and he has no mother.
3. The boss is Go By Wind or Gogo, Mr. Brennan's horse.
4. Warily means to act carefully or cautiously. If Ben is wary, he is probably not used to horses.
5. & 6. Answers will vary.

Chapter 2

1. Ben notices the Chinese take out dinner, the number of people about, the talk about horses and racing, the distance he feels between him and the others, but that this is a welcoming home.
2. The air is visible, tiny jiggling swarms of water vapor snaking and sliding, skin was clammy, eyelashes beaded with droplets, house swallowed by the fog.
3. The thumping is the hoofbeats of a horse and rider.
4. The mist has enveloped him, the hoofbeats unsettle him and with the fog he doesn't know which way is back to the house and safety.
5. Answers will vary.

Chapter 3

1. The meeting is a confrontation. The rider lashes out angrily at Ben. Ben replies in anger as well.
2. The rider is unknown to Ben, but he looked about Ben's age, a slight, jockey like build upon a jittery horse.
3. A rescue job would refer to the fact that Mr. Brennan takes in boys with problems in the hopes of helping them. Answers will vary.
4. Ben is angry, embarrassed, frightened, ashamed, tearful and more...
5. Answers will vary.