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These resources are available online and on the Teacher One Stop™ DVD–ROM.
Resource Manager

What Is It?

The Resource Manager brings together in one place the rich body of resources provided by *Holt McDougal Literature*. These are some of the tools you’ll find here:

**Beginning the year**
- an overview of program components
- planning for differentiated instruction
- resources for creating a classroom profile
- options for instructional paths
- thematic opportunities for teaching the selections

**Teaching a unit**
- tools for grammar instruction
- academic vocabulary

**Teaching a selection**
*For you, the teacher*
- lesson plan and resource guide
- leveled selection questions
- ideas for extension
- answer keys

*For your students*
- copy masters customized to teach and reinforce the focus standards in each selection and workshop
- copy masters to preteach and reinforce vocabulary
- reading fluency copy masters
- selection tests
The Lesson at a Glance, a teacher planning page, outlines the lesson. It includes a summary and readability scores for each selection.

The Ideas for Extension feature offers a variety of ways to enrich and extend the lesson concepts through activities, research, and writing.

A Reading Skill copy master contains the graphic organizer introduced in the Student's Edition. Students use the organizer to track the focus skill while reading a selection.
Planning for Differentiated Instruction

The students in your classroom span the spectrum of academic readiness, cultural diversity, personal interests, and learning styles. A key philosophy of this program is to give you the tools you need to teach all of your students. These three steps will help you differentiate instruction using Holt McDougal Literature:

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<th>STEP 1: Get to know your students.</th>
<th>STEP 2: Identify your resources.</th>
<th>STEP 3: Choose your lesson options.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The strategies below, along with the student copy masters that follow, will help you create a classroom profile.</td>
<td>Use page xviii to get capsule descriptions of program resources for adapting instruction.</td>
<td>Use page xix to view four different instructional paths.</td>
</tr>
</tbody>
</table>

Step 1. Get to Know Your Students

Creating and Using a Classroom Profile

What is the unique make-up of your classroom? A good first step in diversifying instruction is creating a classroom profile—in other words, getting to know your students’ individual abilities, interests, and experiences. For example, you might want to know the following things about each of your students:

- reading level
- proficiency with key content vocabulary
- how they feel about themselves as students
- what they enjoy doing when not in school
- how they feel about school in general

Use the assessment components of Holt McDougal Literature to obtain data about students’ skill level and academic readiness. In addition, the students themselves can provide you with important information. Use the copy masters that follow—a student profile and an interest inventory—to gather students’ insights into their own needs.

As you collect the pertinent information, a unique classroom profile will emerge. Use this information, along with the program’s differentiation resources, to create personalized instruction. For example, you may want to

- ensure access to advanced materials for students whose work is consistently strong
- scaffold instruction for those who need more help
- plan small group work that takes student interests, abilities, or work styles into account
- tap student motivation through writing prompts or activities built around topics of high student interest
**Student Profile Survey**

**Directions** These phrases describe ways that some people learn and what their preferences are. Write the phrases that best fit you in the “This Best Describes Me” column. Place the phrases that don’t fit you in the “This Is Not Like Me” column. It isn’t necessary to use all the phrases. Leave out the ones you are unsure about.

- Very logical
- Move around when I learn
- Great at planning
- Comfortable in the spotlight
- Sit still when I learn
- Very creative
- Prefer quiet when I work
- Like to do several things at a time
- Enjoy working with words
- Like art
- Prefer to work alone
- Not great at planning
- Enjoy working with ideas
- Prefer noise and activity when I work
- Enjoy working with numbers
- Like music
- Enjoy working with objects
- Prefer to be in the background
- Like science
- Prefer to decide on my own what to do
- Like collecting things
- Prefer to do one thing at a time
- Like the outdoors
- Prefer to work with people
- Like making things
- Prefer to be told how to do things

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<tr>
<th>This Best Describes Me</th>
<th>This Is Not Like Me</th>
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In the “This Best Describes Me” column, add your own words that describe you, your interests, and your ways of learning.
Student Interest Inventory

Directions  Give as much information as you can. It will help your teacher get to know you better.

1. What are your favorite interests outside of school? What do you enjoy about them?

2. What would others say are your strengths or talents?

3. What are some things you’d like to learn about? This can be in any school subject, or outside of school altogether.

4. What’s difficult for you at school? This can be in a particular subject area or connected to something else entirely. What makes it hard?

5. What are you expert in?
6. What’s your favorite
   - book ...........................................................
   - kind of music ................................................
   - sport ...........................................................
   - TV show ......................................................
   - movie ........................................................
   - video game ................................................
   - radio station ..............................................

7. Students use different methods to help them learn—like flashcards, memory devices, highlighting. What are some ways of learning that work for you?

8. What are some ways of learning that don’t work well for you? Why?

9. In what areas would you like to improve? Why?

10. What else should I know about you as a person and a student that could help me teach you?
Step 2: Identify Your Resources for Differentiation

_Holt McDougal Literature_ provides a wide range of resources, highlighted below, to adapt instruction for your diverse classroom. In addition to activities that support individual learning behaviors, the program supplies comprehensive support for these three groups of learners:

- students learning English
- struggling readers and developing writers
- advanced learners

**AUDIO ANTHOLOGY**
Professional recordings of the selections provide extra support to less-proficient readers, students learning English, and auditory learners.

**RESOURCE MANAGER**
A variety of copy masters help you enhance and differentiate instruction. These include:
- leveled comprehension questions
- translations into Spanish, Haitian Creole, and Vietnamese
- ideas for extension
- academic vocabulary practice
- writing support

**INTERACTIVE READERS**
The _Interactive Reader, Adapted Interactive Reader, and English Language Learner Adapted Interactive Reader_ each provide the same core selections from the main anthology with reading and literary skills instruction, support for academic and selection vocabulary, and writing activities to support comprehension. Students can also use the _Adapted Interactive Reader Audio Tutor_ to follow along as they read.

**TEACHER’S EDITION**
Comprehensive support for differentiation in the teacher’s edition includes:
- Targeted Passages—boxed passages of key parts of a selection for less-proficient readers and English learners
- Tiered Discussion Prompts—leveled questions for group discussion of key passages
- Teacher Notes—instructional strategies and activities for the guided reading of diverse learners

**BEST PRACTICES TOOLKIT**
The _Best Practices Toolkit_ is a valuable collection of teacher tools, mini-lessons, copy masters, and transparencies that help you differentiate instruction.

**WRITING WORKSHOPS**
Highly visual and engaging, the _Writing Workshops_ in the student’s edition provide step-by-step modeling of the writing process.
3. Choose Your Lesson Options

You can teach a selection as presented in the anthology, or you may adapt the lesson flow as follows.

**PATH 1—BEGIN WITH THE BIG IDEA (ANTHOLOGY)**

- Discuss the Big Idea
- Teach the Standards Focus
- Read the selection, discussing the sidebar annotations
- Discuss the selection and postreading questions; practice vocabulary and writing
- Assess and reteach, or extend

**PATH 2—READ BEFORE TEACHING**

- Discuss the Big Idea
- Read the selection without looking at the sidebar annotations
- Teach the Standards Focus and revisit the sidebar annotations
- Discuss the selection and postreading questions; practice vocabulary and writing
- Assess and reteach, or extend

**PATH 3—BEGIN WITH THE COMMON CORE STANDARDS FOCUS**

- Teach the Standards Focus
- Discuss the Big Idea
- Read the selection, discussing the sidebar annotations
- Discuss the selection and postreading questions; practice vocabulary and writing
- Assess and reteach, or extend

**PATH 4—READ AND DISCUSS**

- Discuss the Big Idea
- Read the selection, discussing the sidebar annotations
- Discuss the selection and postreading questions
Lesson at a Glance

The Power of Ideas

**WHY THIS UNIT?**
In this Introductory Unit, students get a brief overview of the kinds of themes, literary genres, reading strategies, and writing skills they will study throughout the year. The unit gives them a preview of how their textbook is structured and how it approaches the study of literature and writing.

**ABOUT THE WORKSHOPS**
*Student/Teacher Edition Pages: 1–19*

**Summary** The unit begins by introducing students to some of the “big questions” they will consider as they read each selection in the anthology. Then, in the Genres Workshop, students learn the defining characteristics of fiction, poetry, drama, nonfiction, and media, as well as some of the academic vocabulary they will use to explore these genres. The Reading Strategies Workshop outlines eight basic skills and strategies that will help students become active readers. The Writing Process Workshop reviews the basics of writing, from identifying audience, purpose, and format to following the steps of the writing process and using a rubric for self-assessment.

**Key Idea: The Power of Ideas** The unit captures students’ attention by pointing out that literature explores the big questions that affect every person’s life. It explains that questions can be explored in a variety of genres, and that students can tap into these ideas through active, engaged reading. Finally, the unit invites students to use the power of literature to express their own questions through writing.

**LESSON RESOURCES**
*Student Copy Masters*
- Note Taking: The Genres ............... I-2
- Note Taking: Becoming an Active Reader ........ I-3
- Note Taking: Expressing Ideas in Writing .......... I-5

Lesson resources are also available on the Teacher One Stop DVD-ROM and online at thinkcentral.com.
Note Taking

THE GENRES

Directions: Take notes on pages 4–11 to create glossaries of literature terms that you can use as bookmarks.

Stories
stories: the product of a writer’s imagination
Stories: the telling of a story
Short Story: focuses on a single event
Novel: an extended work of fiction; can have wide range of characters and complex plot

Novella: longer than a ________________ but shorter than a __________________

Poetry
Poetry: the arrangement of a poem on the page
Stanza: a group of lines that form a separate unit within a poem
Tone: language of sensory experiences (what you see, hear, smell, touch, taste)

Drama
Drama: a work of literature that is meant to be performed
Plot: what the characters say
Act: the divisions of drama, with each one occurring in a different time or place
Scene: what scenes are grouped into

Nonfiction
Nonfiction: the true story of a person’s life, told by that person
Biography: a short nonfiction work that focuses on a single subject
Speech: an oral presentation that gives the speaker’s ideas or beliefs

News Article: a newspaper or magazine report on ________________

Feature Article: a newspaper or magazine piece on ________________

News Media: accounts of current events that appear ________________

Media
Media: forms of communication that reach large numbers of people
News Media: movies with narratives
News Media: a sponsor’s paid use of media
Media: collections of “pages” on the World Wide Web
**Note Taking**

**BECOMING AN ACTIVE READER**

**Directions:** Take notes on the key ideas of page 12—skills and strategies for active reading—by completing the graph.

<table>
<thead>
<tr>
<th>Skill/Strategy</th>
<th>What It Is</th>
<th>Examples/Other Notes</th>
</tr>
</thead>
<tbody>
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<td>Preview</td>
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<tr>
<td>Set a Purpose</td>
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<tr>
<td>Connect</td>
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<td>Use Prior Knowledge</td>
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<td>Predict</td>
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<td>Visualize</td>
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<tr>
<td>Monitor</td>
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<tr>
<td>Make Inferences</td>
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</table>
ACADEMIC VOCABULARY WORKSHOP

Note Taking

WHAT IS ACADEMIC VOCABULARY?
Directions: Take notes about academic vocabulary by using the information on pages 16–18 to complete the chart.

<table>
<thead>
<tr>
<th>Definition of academic vocabulary</th>
<th>Benefits of learning academic vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. __________________________</td>
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<td>2. __________________________</td>
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<td>3. __________________________</td>
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<table>
<thead>
<tr>
<th>Three examples of academic vocabulary</th>
<th>Three strategies for building academic vocabulary</th>
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<tbody>
<tr>
<td>1. __________________________</td>
<td>1. __________________________</td>
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<td>3. __________________________</td>
<td>3. __________________________</td>
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</tbody>
</table>
Note Taking

EXPRESSING IDEAS IN WRITING

Directions: Take notes about expressing ideas in writing by outlining the important ideas on pages 20–23. It’s fine to use abbreviations, short cuts, and paraphrasing.

I. Consider Options
   A. Purpose
      1. Ask: ______________________________________________________
      2. Examples of purpose: entertain, ______________________________
   B. ____________________________________________________________
      1. Ask: Who are my readers?
      2. Examples of readers: _________________________________________
   C. ____________________________________________________________
      1. Ask: Which format is best for my purpose/audience?
      2. Examples of formats: _________________________________________

II. The Writing Process
   A. Planning Prewriting
      1. Explore my ideas. ___________________________________________
      2. Ways to prewrite: __________________________________________
   B. ____________________________________________________________
      1. Turn prewriting into 1st draft.
      2. Ways to draft: ______________________________________________
   C. ____________________________________________________________
      1. Check writing against a ______________________________________
      2. Get suggestions from a _______________________________________

III. Key Traits  Focus and Coherence Organization,
WHY THIS SELECTION?
“The Most Dangerous Game” is a classic tale of survival that continues to win fans with its vivid characters and suspenseful plot. The tale illustrates the concept of conflict by exploring the darker side of human nature.

ABOUT THIS SELECTION
Student/Teacher’s Edition Pages: 58–83
Difficulty Level: Average
Readability Scores: Lexile: 740; Fry: 5; Dale Chall: 6.3

Summary In “The Most Dangerous Game,” Richard Connell tells the harrowing tale of hunter Sanger Rainsford. Stranded on a remote jungle island, Rainsford seeks help at the château of General Zaroff. Zaroff, also a hunter, seems cultured at first, but then he forces Rainsford to become his quarry in a hunt to the death. Zaroff seems destined to win, but Rainsford outwits him, saves himself, and kills Zaroff.

Engaging the Students Throughout the lesson, students explore the concept of survival. Survival drives the plot of “The Most Dangerous Game” and dominates the main character’s thinking. In reading this story, students consider not only the circumstances that make a character desperate to ensure his survival, but also the physical, mental, and emotional skills that make survival possible.

COMMON CORE STANDARDS FOCUS
• Conflict
• Visualize

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Lesson resources are also available on the Teacher One Stop DVD-ROM and online at thinkcentral.com.
# Lesson Plan and Resource Guide

## The Most Dangerous Game

**Short Story by Richard Connell**

### Common Core Standards Focus

- **RL 4** Analyze the cumulative impact of specific word choices on meaning and tone. **RL 5** Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise. **L 1b** Use prepositional phrases to convey meanings and add variety and interest. **L 4** Determine the meaning of unknown or multiple-meaning words. **L 5b** Analyze nuances in the meaning of words with similar denotations.

Unless otherwise noted, resources can be found in the *Resource Manager*. Lesson resources are also available on the *Teacher One Stop DVD-ROM* and online at *thinkcentral.com*. The Student Edition and selected copy masters are available electronically on the *Student One Stop DVD-ROM*.

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<tr>
<td>❑ Big Question p. 58</td>
<td>❑ PowerNotes DVD-ROM and online at <em>thinkcentral.com</em></td>
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<tr>
<td>❑ Author Biography and Background Information p. 59</td>
<td>❑ Literature and Reading Center at <em>thinkcentral.com</em></td>
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<td>❑ Visualize CM—p. 47, Spanish p. 48</td>
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<td>❑ Audio Summaries at <em>thinkcentral.com</em></td>
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<td>CM = Copy Master</td>
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<th>Additional Resources</th>
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<td>□ Vocabulary Strategy CM p. 51</td>
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<tr>
<td>□ WordSharp Interactive Vocabulary Tutor CD-ROM and online at thinkcentral.com</td>
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<td>□ GrammarNotes DVD-ROM at thinkcentral.com</td>
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<td>□ Interactive Revision Lessons in WriteSmart CD-ROM and online at thinkcentral.com</td>
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<td>□ Vocabulary Lesson 17: Denotation and Connotation</td>
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= Resources for Differentiation

If you are following the Essential Course of Study, this selection may also be found in

- Interactive Reader
- Adapted Interactive Reader
- Adapted Interactive Reader: Audio Tutor
- English Language Learner Adapted Interactive Reader
Additional Selection Questions

**Differentiation** Use these questions to provide customized practice with comprehension and critical thinking skills.

**Easy**

1. **Recall Conflict** According to General Zaroff, what is the most dangerous “game,” or animal, that a person can hunt? *(humans)*

2. **Recall Plot** Think of the first time and the last time that Rainsford and Zaroff meet in this story. How are those meetings different? *(In the first meeting, Rainsford is seeking Zaroff’s help; in the last meeting, Rainsford is seeking to kill Zaroff.)*

3. **What does it take to be a SURVIVOR?** What qualities does Rainsford have that ensure his survival? *(He is able to think and act quickly; he knows hunting techniques and is good at them.)*

**Average**

4. **Visualize** Which scene in this story could you visualize best? Name the details that formed your mental picture. *(Students may suggest the vivid dinner scene, with its table set with silver, china, and wine glasses; the scent of Zaroff’s black cigarettes; and the room itself, with its beamed ceiling and many exotic mounted heads. One also can imagine Zaroff’s composed, gentlemanly posture and mannerisms.)*

5. **What does it take to be a SURVIVOR?** Is Zaroff a survivor? What experience has he had with survival? *(Zaroff survived a childhood in which his father gave him a gun at age five and had him hunting bears at age ten. He later escaped the Russian Revolution and did very well for himself, at least in terms of outward appearance. After his hunt for Rainsford begins, he survives Rainsford’s attempts to kill him in the jungle. Up until the very last sentence, Zaroff is a survivor.)*

**Challenging**

6. **Conflict** How does the short dialogue with Whitney at the beginning of the story foreshadow the main conflict of the story? *(In the conversation, Rainsford is certain that a hunted animal has no feelings and doesn’t matter. Later, Rainsford becomes a hunted “animal,” to whom survival matters very much.)*

7. **Synthesize** Zaroff and Rainsford have their differences. How do these differences create conflict? *(Their differing views on hunting and civilization put them at odds, setting up the hunt in the second part of the story.)*

8. **Problem Solving** To be evenly matched, Rainsford should have had a gun for the “game,” but Zaroff gave Rainsford only a knife. How did Rainsford try to overcome this problem? What are some things that he did not do but might have done? *(He might have argued with the “rules” of the game when Zaroff established them. He might have used his last hours in the château trying to find or fashion weapons. He might have gone on the offensive before being locked in the bedroom.)*
Ideas for Extension

**Differentiation** These activities provide students with a variety of options for demonstrating understanding of lesson concepts.

**EXPLORATIONS AND ACTIVITIES**

**THE SURVIVAL GAME: PLOT, CONFLICT, RESOLUTION**

Have students form groups of three or four to create a board game with pieces, cards, challenges, and other features based on details from “The Most Dangerous Game.” Require all games to include complications—that is, surprises that confront players and force decision-making or new courses of action. Also, board games should build to a sudden win or resolution—that is, players should be nearly evenly matched and as likely to encounter setbacks of equal proportion. Build a revision stage into the game-making process by requiring groups to play and critique each other’s games before final versions are created.

Ask each group to present its final version, showing how well the game echoes and/or recreates actual story details.

**CHARACTER SKETCH: IVAN THE EVIL**

Ask students to use story clues to create a visual or poetic representation of Ivan. Students may choose any medium to represent actual details of Ivan’s appearance as conveyed by the story, such as his enormous bulk, his red sash, his long beard, and his pointed teeth. The final product also must combine details to present a generalized representation of evil.

**CAN YOU BELIEVE IT? POKING HOLES IN THE PLOT**

Ask pairs of students to consider and list unlikely details, aspects of the setting, and plot events in “The Most Dangerous Game.” Start by posing questions like these:

- How does Zaroff get all his fine food and clothing?
- Who supplies the opera music, and how, in 1924, does he listen to it?
- Who built his mansion, and who takes care of it now?
- Who attends to the numerous shipwrecked sailors while they become skilled enough to play the “most dangerous game”?

Have students present to the class a critical evaluation of the credibility of the story’s details.

To extend the activity, ask the class to reflect on whether incredible details undercut the story, add interest to it, or have little effect on it.

**STORY SLEUTHING: UNCOVERING ASSUMPTIONS**

Review how Connell resolves this story’s main conflict: Rainsford is able to sneak back to Zaroff’s château, surprise him, and then beat him in a duel. Ask: Is this a reasonable conclusion to the story? Have students, working in small groups, decide their answer. Then ask them to identify at least three assumptions that they think lead to the story’s conclusion.

Provide time for groups to present and discuss their assumptions.
IDEAS FOR EXTENSION, CONTINUED

INQUIRY AND RESEARCH

SURVIVAL OF THE FITTEST: SOCIAL DARWINISM

In lines 353–354, Rainsford tells Whitney: “Life is for the strong, to be lived by the strong, and, if needs be, taken by the strong.” His words reflect the theory of Social Darwinism, a philosophy that applied Charles Darwin’s ideas about natural selection to immediate issues in human society. Break students into groups and ask them to research this social theory, noting the years in which it emerged, its chief proponents, and the social issues it attempted to address. Ask students to present their findings to the class.

Pre-AP Challenge: Invite students to apply the theory of Social Darwinism to “The Most Dangerous Game” in a written analysis of the story. Remind them to include evidence from the text, including relevant quotations. Invite students to read their papers in class.

WRITING

TABLOID COVERAGE: SURVIVAL STORY

Have students imagine that a reporter for a newspaper or magazine that deals in sensational stories hears about Rainsford, Zaroff, and the dangerous game they played on Ship-Trap Island. The reporter turns the story into a flashy and highly incredible account, complete with a headline meant to get readers to buy the tabloid.

Have students work in pairs to write the story and its headline. Suggest that they begin by creating a who, what, when, where, why, and how organizer. Remind students that the story must have an attention-getting lead, or opening statement, and that its organization should be consistent with that of newspaper writing—that is, all of the basic facts must appear in the first paragraph, and more of the most interesting details should appear near the beginning of the story than at the end.

READING JOURNAL: EXAMINING EMOTIONAL RESPONSES

Ask students to identify the emotions—such as fear, anger, disgust, and excitement—that they experienced while reading “The Most Dangerous Game.” Have students write a personal response to the story in which they describe their emotions and examine why they think they reacted as they did.

AND THEN WHAT? SEQUEL MAP

Ask: At the end of the story, what kind of person has Rainsford become? What will he do next? Have students work in pairs or small groups to create a well-developed story map that outlines the sequel that these questions suggest. Story maps must include the characters, the setting, the conflict, and the major events of the sequel (including a climax and a resolution).
## Teacher Notes

### Review and Evaluate Outcome

What did I want students to know or be able to do?

How successful was the lesson?

### Evaluate Process

What worked?
- Strategies
- Resources
- Differentiation

What did not work? Why not?

### Reflect

The next time I teach “The Most Dangerous Game,” what will I do differently? Why?

### Plan Ahead

What must I do next?
Summary

THE MOST DANGEROUS GAME
Richard Connell
Setting: A tropical island in the Caribbean, 20th century

Sanger Rainsford is a famous hunter. One night, as his boat sails past the mysterious Ship-Trap Island, he hears gun shots. He loses his balance and falls overboard. He survives by swimming to the island. The next day, Rainsford meets General Zaroff who lives on this island. Zaroff is also a hunter. He explains to Rainsford that he has become bored with hunting tigers and other dangerous animals. Now he hunts humans. When he invites Rainsford to join him, Rainsford refuses. So Zaroff decides to hunt Rainsford instead. Zaroff makes a promise to Rainsford. If Rainsford can stay alive for three days, he will let him leave the island. Zaroff gives Rainsford time to hide and the hunting game begins.

EL JUEGO MÁS PELIGROSO
Richard Connell
Ambiente: Una isla tropical en el Caribe, siglo 20

Summary

**JWÈT KI PI DANJERE**

Richard Connell

**Espas:** Yon zile twopikal nan Karayib la, 20yèm syèk


**TRÒ CHÔI NGUY HIỄM NHẤT**

Richard Connell

**Bố cảnh:** Tràn một hòn đảo miền nhiệt độ Caribbean, thế kỷ 20

CONFLICT
The main character in a story usually faces one or more conflicts. A conflict is a struggle between opposing forces. For example, a conflict might be within a character, between two characters or between a character and nature. A complication is an event or detail that make a conflict more intense.

Directions: Use the chart to record the conflicts that Sanger Rainsford faces and any complications that arise. Then answer the question that follows.

<table>
<thead>
<tr>
<th>Conflict</th>
<th>Complications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rainsford faces a conflict with the ocean because he falls overboard.</td>
<td>It is night. People on the boat cannot hear his shouts. The island is not close.</td>
</tr>
</tbody>
</table>

A story usually has a main conflict. This is the story’s main focus. Which conflict do you think is the main conflict? Why?
**Text Analysis**

**CONFLICT**
El personaje principal de un cuento generalmente se enfrenta a uno o más conflictos. Un *conflicto* es la lucha entre fuerzas opuestas. Por ejemplo, un conflicto puede ocurrir dentro de un personaje, entre dos personajes o entre un personaje y la naturaleza. Una *complicación* es un suceso o detalle que hace que un conflicto sea más intenso.

**Instrucciones:** Usa la tabla para anotar los conflictos que Sanger Rainsford enfrenta y cualquier complicación que suceda. Luego, contesta la pregunta que sigue.

<table>
<thead>
<tr>
<th>Conflicto</th>
<th>Complicaciones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rainsford enfrenta un conflicto con el océano porque se cae por la borda.</td>
<td>Es de noche. La gente del bote no puede oír sus gritos. La isla no está cerca.</td>
</tr>
</tbody>
</table>

Un cuento generalmente tiene un conflicto principal. Ése es el enfoque principal del cuento. ¿Qué conflicto de este cuento crees que es el conflicto principal? ¿Por qué?
Reading Strategy

VISUALIZE
When you visualize, you use details to form a mental picture of settings, characters, and events. Visualizing can help you gain insight into the setting, characters, and events of a story. It can also help to clarify confusing events or details.

Directions: As you read “The Most Dangerous Game,” use the chart to help you visualize events from the story. First, note the details that the author gives. Then, describe your own mental picture. An example has been done for you.

**Details from Story**

- The lights of the yacht disappear and Rainsford is left in the water.

**What I Visualize**

- Rainsford is surrounded by black water and dark sky. It’s a scary, pitch-black scene with the sounds of Rainsford splashing in the water.

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Reading Strategy

VISUALIZE

Cuando visualizas, usas detalles para formar una imagen mental del ambiente, los personajes y los sucesos. Visualizar puede ayudarte a entender mejor el ambiente, los personajes y los sucesos de un cuento. Puede también ayudar a clarificar sucesos o detalles confusos.

Instrucciones: Mientras lees “El juego más peligroso”, usa la tabla como ayuda para visualizar sucesos del cuento. Primero, anota los detalles que el autor proporciona. Después, describe tu propia imagen mental. La tabla ya contiene un ejemplo completo para que lo uses como referencia.

<table>
<thead>
<tr>
<th>Detalles del cuento</th>
<th>Lo que yo visualicé</th>
</tr>
</thead>
<tbody>
<tr>
<td>Las luces del yate desaparecen y Rainsford se queda en el agua.</td>
<td>Rainsford se ve rodeado de agua negra y un cielo oscuro. Es una escena oscura en la que no se puede ver nada y que da miedo, y en la que se oyen los sonidos de Rainsford salpicando en el agua.</td>
</tr>
<tr>
<td></td>
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<td></td>
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<td></td>
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<td></td>
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</tbody>
</table>
Vocabulary Study

WORDS IN CONTEXT

A. Directions: As your teacher reads the passage aloud, listen for each boldfaced word and clues to its meaning.

Nicole was a girl with a disarming smile that charmed everyone. She had a cultivated sense of style that helped her look good, even on a bad day. She would not condone rudeness and was always kind. Her scruples even prevented her from gossiping. Everyone said it was uncanny how she knew just the right thing to do or say to make a person feel better. Her droll sense of humor could ease any tense situation. Nicole’s one passion was antique clothing. To her the clothes were a tangible link to the past, a way to touch history.

For weeks Nicole had been searching for a special gift for her mother’s birthday, something old and blue. One day, Nicole’s zealous search brought her to the Blue Moon. The quaint little shop offered its mostly older customers a cup of tea and overstuffed sofas to rest on, but Nicole had no time to enjoy either amenity. It was imperative that she find something special by dinner time. With two hours left, she was beginning to panic. As Nicole rummaged around the shop in search of her quarry, the owner asked solicitously if she needed help. He could sense that Nicole was getting desperate. As she explained her situation, he smiled. “I have just the thing.” Her eyes lit up as the man displayed a finely embroidered baby-blue shawl. Her search was over. She could picture how this gift from the past would delight her mother.

B. Directions: Write each boldfaced word from Part A beside its definition.

1. capable of being touched or felt
2. the object of a hunt
3. inspiring confidence
4. cultured in manner
5. thing that adds to one’s comfort
6. to forgive or overlook
7. amusingly odd or comical
8. feeling of uneasiness that keeps a person from doing something
9. in a manner expressing care or concern
10. absolutely necessary
11. intensely enthusiastic
12. so remarkable as to seem supernatural
THE MOST DANGEROUS GAME

Vocabulary Practice

<table>
<thead>
<tr>
<th>amenity</th>
<th>quarry</th>
<th>condone</th>
<th>scruples</th>
</tr>
</thead>
<tbody>
<tr>
<td>cultivated</td>
<td>solicitously</td>
<td>disarming</td>
<td>tangible</td>
</tr>
<tr>
<td>droll</td>
<td>uncanny</td>
<td>imperative</td>
<td>zealous</td>
</tr>
</tbody>
</table>

A. Directions: Write the word from the box that best completes each sentence. Use each word only once.

1. I love my sister, but I cannot ________________ my sister’s terrible behavior.
2. It is ________________ that we leave now, or we’ll miss the train.
3. We were presented with ________________ results of the garden, when Dad served us vegetable soup.
4. She behaved ________________ toward her mother because she wanted to ask a favor.
5. The cat’s ________________ was a toy mouse.
6. The enthusiastic fans cheered to show their ________________ support for their team.
7. I considered lying about my homework, but my ________________ would not let me.
8. The speaker’s ________________ attitude created a sense of trust with her audience.
9. My aunt likes to seem ________________, so she never uses informal language or slang.
10. One ________________ offered by the hotel is free Internet service.
11. Paula laughed to herself because she thought the tense situation was both a little strange and ________________.
12. It was quite a coincidence and ________________ that we both said the same thing at the same time.

B. Writing Option: How do you think Rainsford would describe General Zaroff? Write a brief description. Use at least three words from the box.

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
DENOTATION AND CONNOTATION
A word’s **denotation** is its basic dictionary meaning. Its **connotations** are the overtones of meaning the word has. For example, the words *smart* and *wily* can both mean “intelligent.” However, *smart* has mostly positive overtones, while *wily* has a negative connotation of being sly.

**A. Directions:** For each pair of words, write the word with positive connotations in the second column of the chart and the word with negative connotations in the third column.

<table>
<thead>
<tr>
<th>Word Pair</th>
<th>Positive Connotations</th>
<th>Negative Connotations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. speedy/hasty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. unyielding/firm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. mild/bland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. smell/stench</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. candid/sassy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. silly/amusing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**B. Directions:** Use three words from the chart to write several sentences that would convince a prospective employer that you’re capable of doing the job.

_____________________________________________________________________

_____________________________________________________________________

_____________________________________________________________________

_____________________________________________________________________

_____________________________________________________________________

_____________________________________________________________________
THE MOST DANGEROUS GAME

Reading Check

Directions: Recall the events in Richard Connell’s short story. Then answer the questions in phrases or sentences.

1. How does Rainsford meet General Zaroff?

2. What animal does General Zaroff like to hunt on the island?

3. What does General Zaroff want to do with Rainsford?

4. How do Rainsford’s experiences as a hunter help him on the island?

5. Why is General Zaroff surprised to see Rainsford at the end of the story?
LITERARY ANALYSIS
For questions 1–3, see page 81 of the Student Edition.

Directions: Answer each question.

4. **Draw Conclusions** At the end of the story, Rainsford makes an important decision. He could attack Zaroff from behind. Instead, he decides to fight Zaroff face to face.

Tell why you think Rainsford makes this decision.

5. **Compare and Contrast Characters** Each word or phrase is a character trait.

Write R if it describes Rainsford, Z if it describes Zaroff, and B if it describes both characters.

- _______ honorable
- _______ experienced hunter
- _______ arrogant
- _______ clever
- _______ cruel
- _______ moral

6. **Analyze Conflict** Reread lines 473–484. These lines introduce the main conflict of the story. Why do you think the author decided to wait to introduce the conflict of the story?

7. **Examine Foreshadowing** Reread these lines from the story.

“I had to invent a new animal to hunt.”
“I am a hunter, not a murderer.”

What event does this discussion between Zaroff and Rainsford foreshadow?

8. **Visualize Description** Think about the descriptions of events in the story.

Complete the following sentence. The description I remember most was

Now go back to the story. Look for this description. What words or details from the story helped you create a strong mental image?

9. **Make Judgments** Has Rainsford changed his mind about hunting by the end of the story? Support your answer.
Grammar and Style

ADD DESCRIPTIVE DETAILS

Descriptive details help readers understand your topic. You can use prepositional phrases to add descriptive details that show what events are taking place and that tell what, where, when, and how they are taking place. A prepositional phrase consists of a preposition, its object and all the modifiers. Here is an example from the story.

*The man’s only answer was to raise with his thumb the hammer of his revolver. Then Rainsford saw the man’s free hand go to his forehead in a military salute, and he saw him click his heels together and stand at attention.* (lines 160—162)

**Directions:** This passage is from a diary entry that Rainsford might have written. Add at least five prepositional phrases to make the diary entry more descriptive. Use proofreading marks from the chart to show your changes.

<table>
<thead>
<tr>
<th>Proofreading Symbols</th>
<th>Make a capital letter lowercase.</th>
<th>Delete letters or words.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Add letters, words, or punctuation.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Even though I am safe, I feel as though anyone I pass might be hunting me. I am constantly suspicious. Sometimes I start running.

I imagine that someone is chasing me. When I am in bed, I think I hear the sound of gunfire. I can fall asleep only after I have had several restless nights. It is difficult for me to concentrate on my work. Once I was able to hunt. I will never hunt an animal again.
THE MOST DANGEROUS GAME

Reading Fluency

READING WITH EXPRESSION
When you read an adventure story aloud, use your voice to help your listeners feel that they are a part of the action. To make your reading more expressive, use these techniques:

• read at an appropriate rate, speeding up or slowing down as necessary
• change the volume (loudness/softness) of your voice for emphasis and variety
• vary the pitch (rise and fall) of your voice to add meaning to your words
• chunk words into meaningful phrases, as in everyday speech
• pause to separate ideas and to add emphasis
• stress important words and phrases

Directions: Like Rainsford, the narrator of Robinson Crusoe is a survivor. Follow along as your teacher reads this passage in which the shipwrecked Crusoe first learns about the island on which he has landed. Notice how your teacher groups words for sense. Watch where your teacher changes volume or pitch, stresses certain words, and pauses for emphasis. Then prepare your own reading of the passage, using these marks.

L = louder  ↑ = raise pitch  / = pause or stop
S = softer  ↓ = lower pitch  underscore = add stress

My next work was to view the country, and seek a proper place for my habitation, and where to stow my goods to secure them from whatever might happen; where I was I yet knew not, whether on the continent or on an island, whether inhabited, or not inhabited, whether in danger of wild beasts or not: There was a hill not above a mile from me, which rose up very steep and high, and which seem’d to over-top some other hills which lay as in a ridge from it northward; I took out one of the fowling pieces, and one of the pistols, and a horn of powder, and thus arm’d I travell’d for discovery up to the top of that hill, where after I had with great labor and difficulty got to the top, I saw my fate to my great affliction, (viz.) that I was in an island environ’d every way with the sea, no land to be seen, except some rocks which lay a great way off, and two small islands less than this, which lay about three leagues to the west.

I found also that the island I was in was barren, and, as I saw good reason to believe, uninhabited, except by wild beasts, of whom however I saw none, . . . (216 words)

—Daniel Defoe, Robinson Crusoe