

What makes someone **REMARKABLE?**

COMMON CORE

RL 3 Analyze how complex characters develop over the course of a text. **RL 4** Determine the figurative meaning of words and phrases as they are used in a text. **L 4** Determine or clarify the meaning of unknown or multiple-meaning words and phrases.

Whether it's an outrageous sense of humor or an aura of quiet confidence, some people have qualities that are hard not to notice. Susan, the main character in the short story "Hamadi," has a friend with a unique way of looking at the world. Susan finds Hamadi remarkable; she notices him because of his extraordinary personality.

PRESENT What makes individuals stand out to you? What traits give them striking personalities? Pick one remarkable person and list his or her traits. Then "introduce" this person to a classmate in a way that makes it clear why the individual is so extraordinary.



Meet the Author

● TEXT ANALYSIS: THIRD-PERSON LIMITED POINT OF VIEW

“Hamadi” is told from a **third-person limited point of view**. The narrator is an outside voice that tells what only one character thinks, feels, and observes. The narrator of “Hamadi” zeroes in on the thoughts and feelings of a high school freshman named Susan. As you read “Hamadi,” notice how the author develops the character of Susan—pay attention to what the narrator reveals about her, and consider how this affects your perception of her.

● READING STRATEGY: MONITOR

When you read, pause every few minutes to check, or **monitor**, how well you are understanding the story.

- **Visualize:** Picture characters, events, and settings.
- **Clarify:** Stop now and then to review what you understand.
- **Question:** Ask questions about the events and characters.
- **Predict:** Look for hints of what might happen next.
- **Connect:** Compare events with your own experiences.

As you read “Hamadi,” use the “Monitor” annotations to help you gain insight into the characters.

Review: **Make Inferences**

▲ VOCABULARY IN CONTEXT

Which of the following words might be used to describe

1. an ornate piece of furniture?
2. an ancient language?
3. an empty room?
4. a subtle joke?
5. a meal after a long journey?

In your *Reader/Writer Notebook*, write a brief definition of each word in the Word List that you are not familiar with.

WORD LIST	anthem	lavish	sustenance
	archaic	spartan	wry
	expansive	surrogate	



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

Naomi Shihab Nye

born 1952

More Than One Way to See

Naomi Shihab Nye was born in St. Louis, Missouri. Like Susan, the main character in “Hamadi,” Nye grew up in an Arab-American family. In 1966 her family moved to the Middle East, and Nye spent her freshman year at a high school in East Jerusalem, then a part of Jordan. Nye says her year in the Middle East changed her irreversibly. “This is one of the best things about growing up in a mixed family or community,” she says. “You never think only one way of doing or seeing anything is right.”

A Writer of Vision

Best known as a poet, Nye is also a short story writer, essayist, children’s book author, novelist, and songwriter. In all of her work, Nye honors diverse viewpoints and celebrates the mixing of cultures. Literature, she believes, gives us “insight into all the secret territories of the human spirit.”

BACKGROUND TO THE STORY

Seeking Refuge

In this story, both the main character’s father and her friend Hamadi come from a region torn by conflict. Hamadi is from Lebanon, a country devastated by a 16-year civil war. Susan’s father is Palestinian. In 1947, the United Nations proposed a plan to partition what was then Palestine to create the state of Israel, a homeland for the Jewish people. More than 50 years later, the conflict between Israelis and Palestinians is still unresolved and often marked by violence. These situations have created millions of refugees—people who have fled their native lands in search of shelter and protection.

Author
Online



Go to thinkcentral.com.
KEYWORD: HML9-241



HAMADI

Naomi Shihab Nye

*“It takes two of us to discover truth:
one to utter it and one to understand it.”*

KAHLIL GIBRAN, *Sand and Foam*

Susan didn't really feel interested in Saleh Hamadi¹ until she was a freshman in high school carrying a thousand questions around. Why this way? Why not another way? Who said so and why can't I say something else? Those brittle women at school in the counselor's office treated the world as if it were a yardstick and they had a tight hold of both ends.

Sometimes Susan felt polite with them, sorting attendance cards during her free period, listening to them gab about fingernail polish and television. And other times she felt she could run out of the building yelling. That's when she daydreamed about Saleh Hamadi, who had nothing to do with any of
10 it. Maybe she thought of him as escape, the way she used to think about the Sphinx at Giza² when she was younger. She would picture the golden Sphinx sitting quietly in the desert with sand blowing around its face, never changing its expression. She would think of its **wry**, slightly crooked mouth and how her grandmother looked a little like that as she waited for her bread to bake in the old village north of Jerusalem.³ Susan's family had lived in Jerusalem for three years before she was ten and drove out to see her grandmother every weekend. They would find her patting fresh dough between her hands, or pressing cakes of dough onto the black rocks in the *taboon*, the rounded old oven outdoors. Sometimes she moved her lips as she worked. Was she praying? Singing a secret
20 song? Susan had never seen her grandmother rushing. **A**

Now that she was fourteen, she took long walks in America with her father down by the drainage ditch at the end of their street. Pecan trees shaded the

Analyze Visuals ▶

Susan daydreams about Saleh Hamadi to escape from the everyday. What aspects of this painting have a dreamlike quality?

wry (rī) *adj.* dryly humorous, often with a bit of irony

A MONITOR

Reread lines 8–20. As you read, **visualize** the scene Susan remembers. Describe Susan's grandmother's **traits**.

1. **Saleh Hamadi** (sā'lěkh hä-mä'dē).

2. **Sphinx at Giza** (gē'zə): a huge ancient statue with a man's head and a lion's body, near the city of Giza in northern Egypt.

3. **Jerusalem**: the capital of Israel and a holy city for Jews, Christians, and Muslims.



path. She tried to get him to tell stories about his childhood in Palestine.⁴ She didn't want him to forget anything. She helped her American mother complete tedious kitchen tasks without complaining—rolling grape leaves around their lemony rice stuffing, scrubbing carrots for the roaring juicer. Some evenings when the soft Texas twilight pulled them all outside, she thought of her far-away grandmother and said, “Let's go see Saleh Hamadi. Wouldn't he like some of that cheese pie Mom made?” And they would wrap a slice of pie and drive downtown. Somehow he felt like a good substitute for a grandmother, even though he was a man. **B**

Usually Hamadi was wearing a white shirt, shiny black tie, and a jacket that reminded Susan of the earth's surface just above the treeline on a mountain—thin, somehow purified. He would raise his hands high before giving advice.

“It is good to drink a tall glass of water every morning upon arising!” If anyone doubted this, he would shake his head. “Oh Susan, Susan, Susan,” he would say.

He did not like to sit down, but he wanted everyone else to sit down. He made Susan sit on the wobbly chair beside the desk and he made her father or mother sit in the saggy center of the bed. He told them people should eat six small meals a day.

They visited him on the sixth floor of the Traveler's Hotel, where he had lived so long nobody could remember him ever traveling. Susan's father used to remind him of the apartments available over the Victory Cleaners, next to the park with the fizzy pink fountain, but Hamadi would shake his head, pinching kisses at his **spartan** room. “A white handkerchief spread across a tabletop, my two extra shoes lined by the wall, this spells ‘home’ to me, this says ‘mi casa.’ What more do I need?”

Hamadi liked to use Spanish words. They made him feel **expansive**, worldly. He'd learned them when he worked at the fruits and vegetables warehouse on Zarzamora⁵ Street, marking off crates of apples and avocados on a long white pad. Occasionally he would speak Arabic, his own first language, with Susan's father and uncles, but he said it made him feel too sad, as if his mother might step into the room at any minute, her arms laden with fresh mint leaves. He had come to the United States on a boat when he was eighteen years old and he had never been married. “I married books,” he said. “I married the wide horizon.”

“What is he to us?” Susan used to ask her father. “He's not a relative, right? How did we meet him to begin with?”

Susan's father couldn't remember. “I think we just drifted together. Maybe we met at your uncle Hani's house. Maybe that old Maronite priest⁶ who used to cry after every service introduced us. The priest once shared an apartment

B POINT OF VIEW

Reread lines 21–31. What important **character traits** of Susan's does the narrator reveal in this paragraph?

spartan (spär'tn) *adj.*
simple, plain, and frugal

expansive (ĩk-spän'siv)
adj. outgoing; showing feelings openly and freely

4. **Palestine:** a historical region at the east end of the Mediterranean Sea.

5. **Zarzamora** (zär'zə-mô'rə).

6. **Maronite priest:** The Maronites are a Christian group allied with the Roman Catholic Church. They live primarily in Lebanon, the country to the north of Israel.

with Kahlil Gibran⁷ in New York—so he said. And Saleh always says he stayed with Gibran when he first got off the boat. I’ll bet that popular guy Gibran has had a lot of roommates he doesn’t even know about.”

Susan said, “Dad, he’s dead.”

“I know, I know,” her father said.

Later Susan said, “Mr. Hamadi, did you really meet Kahlil Gibran? He’s one of my favorite writers.” Hamadi walked slowly to the window of his room and
70 stared out. There wasn’t much to look at down on the street—a bedraggled flower shop, a boarded-up tavern with a hand-lettered sign tacked to the front, GONE TO FIND JESUS. Susan’s father said the owners had really gone to Alabama.

Hamadi spoke patiently. “Yes, I met brother Gibran. And I meet him in my heart every day. When I was a young man—shocked by all the visions of the new world—the tall buildings—the wild traffic—the young people without shame—the proud mailboxes in their blue uniforms—I met him. And he has stayed with me every day of my life.”

“But did you really meet him, like in person, or just in a book?”

He turned dramatically. “Make no such distinctions, my friend. Or your life
80 will be a pod with only dried-up beans inside. Believe anything can happen.”

Susan’s father looked irritated, but Susan smiled. “I do,” she said. “I believe that. I want fat beans. If I imagine something, it’s true, too. Just a different kind of true.” **C**

Susan’s father was twiddling with the knobs on the old-fashioned sink. “Don’t they even give you hot water here? You don’t mean to tell me you’ve been living without hot water?”

On Hamadi’s rickety desk lay a row of different “Love” stamps issued by the post office.

“You must write a lot of letters,” Susan said.

90 “No, no, I’m just focusing on that word,” Hamadi said. “I particularly like the globe in the shape of a heart,” he added.

“Why don’t you take a trip back to your village in Lebanon?” Susan’s father asked. “Maybe you still have relatives living there.”

Hamadi looked pained. “Remembrance is a form of meeting,’ my brother Gibran says, and I do believe I meet with my cousins every day.”

“But aren’t you curious? You’ve been gone so long! Wouldn’t you like to find out what has happened to everybody and everything you knew as a boy?” Susan’s father traveled back to Jerusalem once each year to see his family.

100 “I would not. In fact, I already know. It is there and it is not there. Would you like to share an orange with me?” **D**

His long fingers, tenderly peeling. Once when Susan was younger, he’d given her a **lavish** ribbon off a holiday fruit basket and expected her to wear it on her head. In the car, Susan’s father said, “Riddles. He talks in riddles. I don’t know why I have patience with him.” Susan stared at the people talking and laughing in the next car. She did not even exist in their world.

C MONITOR

Reread lines 68–83. As you read, **question** whether Hamadi actually met Gibran in person. What does Hamadi’s own answer to this question reveal about his character?

D POINT OF VIEW

Reread lines 87–100. Although the **narrator** does not directly convey Hamadi’s thoughts, the narrator does give the reader clues about how Hamadi thinks and feels. What are these clues, and what do they tell you about Hamadi?

lavish (lăv’ish) *adj.*
extravagant; more than is needed

7. **Kahlil Gibran** (kə-lēl’ jə-brān’): a Lebanese-American philosopher and mystic poet whose best known work is *The Prophet*.



Healing (1996), Daniel Nevins. Oil on wood, 7.4" × 9.0". © Daniel Nevins/SuperStock.

Susan carried *The Prophet* around on top of her English textbook and her Texas history. She and her friend Tracy read it out loud to one another at lunch. Tracy was a junior—they'd met at the literary magazine meeting where Susan, the only freshman on the staff, got assigned to do proofreading. They never ate in the cafeteria; they sat outside at picnic tables with sack lunches, whole wheat crackers and fresh peaches. Both of them had given up meat.

◀ Analyze Visuals

Compare the mood of this painting with the mood of the painting on page 243. Consider the colors, lines, and textures in each painting, as well as each figure's facial expression and gestures.

COMMON CORE L 4

Language Coach

Multiple Meanings The phrase *given up* has more than one meaning. In line 112, it means "stopped (eating something, for example)." What does it mean in this sentence? *By the fourth quarter, the football team was so far behind they'd already given up.*

Tracy's eyes looked steamy. "You know that place where Gibran says, 'Hate is a dead thing. Who of you would be a tomb?'"

Susan nodded. Tracy continued. "Well, I hate someone. I'm trying not to, but I can't help it. I hate Debbie for liking Eddie and it's driving me nuts."

"Why shouldn't Debbie like Eddie?" Susan said. "*You* do."

Tracy put her head down on her arms. A gang of cheerleaders walked by giggling. One of them flicked her finger in greeting.

120 "In fact, we *all* like Eddie," Susan said. "Remember, here in this book—wait and I'll find it—where Gibran says that loving teaches us the secrets of our hearts and that's the way we connect to all of Life's heart? You're not talking about liking or loving, you're talking about owning."

Tracy looked glum. "Sometimes you remind me of a minister." **E**

Susan said, "Well, just talk to me someday when *I'm* depressed."

Susan didn't want a boyfriend. Everyone who had boyfriends or girlfriends seemed to have troubles. Susan told people she had a boyfriend far away, on a farm in Missouri, but the truth was, boys still seemed like cousins to her. Or brothers. Or even girls.

130 A squirrel sat in the crook of a tree, eyeing their sandwiches. When the end-of-lunch bell blared, Susan and Tracy jumped—it always seemed too soon. Squirrels were lucky; they didn't have to go to school.

Susan's father said her idea was ridiculous: to invite Saleh Hamadi to go Christmas caroling with the English Club. "His English is **archaic**, for one thing, and he won't know *any* of the songs."

"How could you live in America for years and not know 'Joy to the World' or 'Away in a Manger'?"

"Listen, I grew up right down the road from 'Oh Little Town of Bethlehem' and I still don't know a single verse."

140 "I want him. We need him. It's boring being with the same bunch of people all the time." **F**

So they called Saleh and he said he would come—"thrilled" was the word he used. He wanted to ride the bus to their house, he didn't want anyone to pick him up. Her father muttered, "He'll probably forget to get off." Saleh thought "caroling" meant they were going out with a woman named Carol. He said, "Holiday spirit—I was just reading about it in the newspaper."

Susan said, "Dress warm."

Saleh replied, "Friend, my heart is warmed simply to hear your voice."

150 All that evening Susan felt light and bouncy. She decorated the coffee can they would use to collect donations to be sent to the children's hospital in Bethlehem. She had started doing this last year in middle school, when a singing group collected \$100 and the hospital responded on exotic onion-skin stationery⁸ that they were "eternally grateful."

E MAKE INFERENCES

Consider what you know about Susan so far. Why does Tracy compare her to a minister? Explain your answer.

archaic (är-kā'īk) *adj.*
very old or unfashionable

F POINT OF VIEW

Why does Susan find Hamadi so interesting? Decide whether you would be able to answer this question if Susan were not the point-of-view character.

8. **onion-skin stationery**: a thin, strong typing paper.

Her father shook his head. “You get something into your mind and it really takes over,” he said. “Why do you like Hamadi so much all of a sudden? You could show half as much interest in your own uncles.”

Susan laughed. Her uncles were dull. Her uncles shopped at the mall and watched TV. “Anyone who watches TV more than twelve minutes a week is uninteresting,” she said.

160 Her father lifted an eyebrow.

“He’s my **surrogate** grandmother,” she said. “He says interesting things. **G** He makes me think. Remember when I was little and he called me The Thinker? We have a connection.” She added, “Listen, do you want to go too? It’s not a big deal. And Mom has a *great* voice. Why don’t you both come?”

A minute later her mother was digging in the closet for neck scarves, and her father was digging in the drawer for flashlight batteries.

Saleh Hamadi arrived precisely on time, with flushed red cheeks and a sack of dates stuffed in his pocket. “We may need **sustenance** on our journey.” Susan thought the older people seemed quite giddy as they drove down to the
170 high school to meet the rest of the carolers. Strands of winking lights wrapped around their neighbors’ drainpipes and trees. A giant Santa tipped his hat on Dr. Garcia’s roof.

Her friends stood gathered in front of the school. Some were smoothing out song sheets that had been crammed in a drawer or cabinet for a whole year. Susan thought holidays were strange; they came, and you were supposed to feel ready for them. What if you could make up your own holidays as you went along? She had read about a woman who used to have parties to celebrate the arrival of fresh asparagus in the local market. Susan’s friends might make holidays called Eddie Looked at Me Today and Smiled.

180 Two people were *alleluia-ing* in harmony. Saleh Hamadi went around the group formally introducing himself to each person and shaking hands. A few people laughed silently when his back was turned. He had stepped out of a painting, or a newscast, with his outdated long overcoat, his clunky old man’s shoes and elegant manners.

Susan spoke more loudly than usual. “I’m honored to introduce you to one of my best friends, Mr. Hamadi.”

“Good evening to you,” he pronounced musically, bowing a bit from the waist.

190 What could you say back but “Good evening, sir.” His old-fashioned manners were contagious.

They sang at three houses that never opened their doors. They sang “We Wish You a Merry Christmas” each time they moved on. Lisa had a fine, clear soprano. Tracy could find the alto harmony to any line. Cameron and Elliot had more enthusiasm than accuracy. Lily, Rita, and Jeannette laughed every time they said a wrong word and fumbled to find their places again. Susan

surrogate (sûr’ə-gĭt) *adj.*
serving as a substitute

G MONITOR

After you read line 161, stop to **clarify**. Why does Susan call Hamadi her “surrogate grandmother”?

sustenance (süs’tə-nəns)
n. food or provisions that sustain life

COMMON CORE L4c

Language Coach

Etymology Reread line 180. The **etymology**, or history, of *alleluia* shows that it is a Middle English word expressing joy, praise, or thanks. It’s from an even older Hebrew word still used today. In a dictionary, find the Hebrew word for *alleluia*.

loved to see how her mother knew every word of every verse without looking at the paper, and how her father kept his hands in his pockets and seemed more interested in examining people's mailboxes or yard displays than in trying to sing. And Saleh Hamadi—what language was he singing in? He didn't even
200 seem to be pronouncing words, but humming deeply from his throat. Was he saying, "Om"?⁹ Speaking Arabic? Once he caught her looking and whispered, "That was an Aramaic¹⁰ word that just drifted into my mouth—the true language of the Bible, you know, the language Jesus Christ himself spoke."

By the fourth block their voices felt tuned up and friendly people came outside to listen. Trays of cookies were passed around and dollar bills stuffed into the little can. Thank you, thank you. Out of the dark from down the block, Susan noticed Eddie sprinting toward them with his coat flapping, unbuttoned. She shot a glance at Tracy, who pretended not to notice. "Hey guys!" shouted Eddie. "The first time in my life I'm late and everyone else is
210 on time! You could at least have left a note about which way you were going." Someone slapped him on the back. Saleh Hamadi, whom he had never seen before, was the only one who managed a reply. "Welcome, welcome to our cheery group!"

Eddie looked mystified. "Who is this guy?"

Susan whispered, "My friend." **H**

Eddie approached Tracy, who read her song sheet intently just then, and stuck his face over her shoulder to whisper, "Hi." Tracy stared straight ahead into the air and whispered "Hi" vaguely, glumly. Susan shook her head. Couldn't Tracy act more cheerful at least?

220 They were walking again. They passed a string of blinking reindeer and a wooden snowman holding a painted candle.

Eddie fell into step beside Tracy, murmuring so Susan couldn't hear him anymore. Saleh Hamadi was flinging his arms up high as he strode. Was he power walking?¹¹ Did he even know what power walking was? Between houses, Susan's mother hummed obscure songs people hardly remembered: "What Child Is This?" and "The Friendly Beasts."

Lisa moved over to Eddie's other side. "I'm *so excited* about you and Debbie!" she said loudly. "Why didn't she come tonight?"

Eddie said, "She has a sore throat."

230 Tracy shrank up inside her coat. **I**

Lisa chattered on. "James said we should make our reservations *now* for dinner at the Tower after the Sweetheart Dance, can you believe it? In December, making a reservation for February? But otherwise it might get booked up!"

H MAKE INFERENCES

Compare how Susan answers Eddie's question in line 215 with how she introduces Hamadi in lines 185–186. Why does her attitude change?

I MONITOR

Think about how Tracy is feeling and why she acts the way she does. Can you **connect** her behavior to anything you've experienced?

9. **om**: a sacred syllable in certain Eastern religions, repeated to aid one's concentration while meditating.

10. **Aramaic** (är'ə-mā'īk).

11. **power walking**: fast walking with rhythmic swinging of the arms, done as a form of exercise.

1 FIGURATIVE LANGUAGE

In line 242, the horizon beyond Jerusalem seems to invite Susan's father to "come over." By attributing a personal quality to the horizon, the author is employing **personification**, a type of **figurative language**. By using this instance of personification, Nye is expressing the particular historical and cultural situation of Susan's father, an immigrant from Palestine who grieves for his homeland. What else can be expressed using personification?

K GRAMMAR AND STYLE


Reread lines 235–246. Nye repeats the phrase "Maybe he thought about" to add emphasis to her writing.

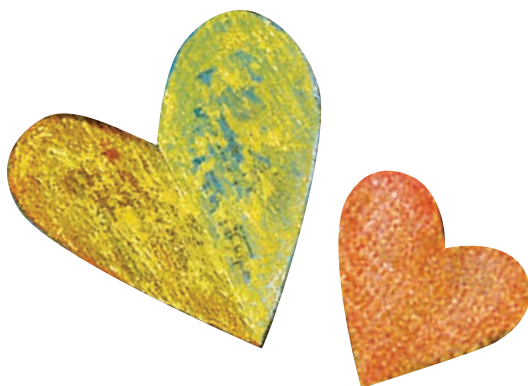
anthem (än'thəm) *n.* an uplifting song or hymn

Saleh Hamadi tuned into this conversation with interest; the Tower was downtown, in his neighborhood. He said, "This sounds like significant preliminary planning! Maybe you can be an international advisor someday." Susan's mother bellowed, "Joy to the World!" and voices followed her, stretching for notes. Susan's father was gazing off into the sky. Maybe he
 240 thought about all the refugees in camps in Palestine far from doorbells and shutters. Maybe he thought about the horizon beyond Jerusalem when he was a boy, how it seemed to be inviting him, "Come over, come over." **J** Well, he'd come all the way to the other side of the world, and now he was doomed to live in two places at once. To Susan, immigrants seemed bigger than other people, and always slightly melancholy. They also seemed doubly interesting. Maybe someday Susan would meet one her own age. **K**

Two thin streams of tears rolled down Tracy's face. Eddie had drifted to the other side of the group and was clowning with Cameron, doing a tap dance shuffle. "While fields and floods, rocks, hills and plains, repeat the sounding
 250 joy, repeat the sounding joy . . ." Susan and Saleh Hamadi noticed her. Hamadi peered into Tracy's face, inquiring, "Why? Is it pain? Is it gratitude? We are such mysterious creatures, human beings!"

Tracy turned to him, pressing her face against the old wool of his coat, and wailed. The song ended. All eyes were on Tracy and this tall, courteous stranger who would never in a thousand years have felt comfortable stroking her hair. But he let her stand there, crying, as Susan stepped up firmly on the other side of Tracy, putting her arms around her friend. And Hamadi said something Susan would remember years later, whenever she was sad herself, even after college, a creaky **anthem** sneaking back into her ear, "We go on. On and on.
 260 We don't stop where it hurts. We turn a corner. It is the reason why we are living. To turn a corner. Come, let's move."

Above them, in the heavens, stars lived out their lonely lives. People whispered, "What happened? What's wrong?" Half of them were already walking down the street. 



Detail of *Inspiration* (1994), Daniel Nevins. Detail of *Healing* (1996), Daniel Nevins.

Comprehension

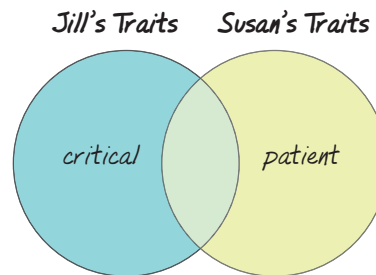
1. **Recall** Why does Susan begin to feel interested in Hamadi?
2. **Recall** What does Susan invite Hamadi to do?
3. **Clarify** What happens to Tracy at the end of the story?



RL.3 Analyze how complex characters develop over the course of a text.

Text Analysis

4. **Evaluate Monitoring Strategies** Review the monitoring strategies listed on page 241. Which strategy did you find most helpful as you read the story? Cite examples.
5. **Analyze Point of View** Think about how “Hamadi” might be different if it were told from a **first-person point of view**, with Hamadi himself as the narrator. How might your perception of Hamadi change?
6. **Draw Conclusions** Reread lines 257–261. Why do you think Hamadi’s words have such a profound effect on Susan? Citing evidence from the text, explain why you think she finds Hamadi’s words so meaningful.
7. **Analyze Characters** A **round character** is one who is complex and highly developed, displaying a variety of different traits in his or her personality. A **flat character** is not highly developed. He or she usually has one outstanding trait or role and exists mainly to advance the plot of a story. Identify one round character and one flat character in the story. Then explain how each fits the criteria above.
8. **Compare Literary Works** Compare Susan with Jill, the narrator of “Pancakes” on pages 210–218. Use a Venn diagram like the one shown to record Susan’s and Jill’s **traits**. Which character has the more remarkable personality?



Text Criticism

9. **Critical Interpretations** In reviewing *Habibi*, Nye’s first novel, the critic Karen Leggett observed, “Adolescence magnifies the joys and anxieties of growing up even as it radically simplifies the complexities of the adult world. . . . Nye is meticulously sensitive to this rainbow of emotion. . . .” Paraphrase this quotation. Then explain whether you think Leggett’s comment applies to “Hamadi.”

What makes someone **REMARKABLE**?

What qualities must a person have in order to be considered remarkable?

Vocabulary in Context

▲ VOCABULARY PRACTICE

Indicate whether each statement is true or false.

1. It can be hard to tell when someone with a **wry** sense of humor is kidding.
2. **Spartan** hotel rooms are very elaborately furnished.
3. Someone with an **expansive** personality is usually rather shy.
4. Six courses and two desserts would constitute a **lavish** meal.
5. A poem filled with **archaic** words might be hard to understand.
6. Your **surrogate** grandmother would not necessarily be related to you.
7. Seeds and berries provide **sustenance** for many birds.
8. An **anthem** is a song written for an old person's funeral.

WORD LIST

anthem
archaic
expansive
lavish
spartan
surrogate
sustenance
wry

ACADEMIC VOCABULARY IN WRITING

- complex
- device
- evaluate
- interact
- perspective

What might Hamadi have thought about the events on the night he, Susan, and the English Club went caroling? Write a brief description of those events from his **perspective**. Include his thoughts about being invited and the actions of the other people. Use at least one Academic Vocabulary word in your response.

VOCABULARY STRATEGY: WORDS FROM GREEK CULTURE

You may remember the original meaning of the vocabulary word *spartan* from a history class: someone from the Greek city-state of Sparta. *Spartans* were known for their rejection of luxury and comfort. Knowing the histories of other words related to ancient Greece can help you to understand their meanings.

PRACTICE Read the chart and then answer the questions.

Character/Item	Description
Hercules	a mythological hero whose strength helped him perform almost impossible tasks
Colossus of Rhodes	an enormous statue of the Greek sun god
Narcissus	a mythological youth who fell in love with his own reflection
Titans	a race of mighty gods who preceded Zeus and his family

1. What is a modern-day example of something **colossal**?
2. What would a **narcissistic** person most likely talk about?
3. What might be an example of a **herculean** task?
4. By calling their ship **Titanic**, what were the ship owners suggesting?

COMMON CORE

L6 Acquire and use accurately general academic and domain-specific words and phrases; demonstrate independence in gathering vocabulary knowledge.

Interactive Vocabulary **THINK** central

Go to thinkcentral.com.
KEYWORD: HML9-252

Language

◆ GRAMMAR AND STYLE: Add Emphasis

Review the **Grammar and Style** note on page 250. Throughout the story, Nye uses **repetition** to impress upon the reader the thoughts and actions of her characters. Use repetition in your own writing when you want to add emphasis.

Here are some examples from the story. Note that Nye repeats the same pronouns, nouns, and verbs:

Her uncles were dull. Her uncles shopped at the mall and watched TV.
(lines 157–158)

A minute later her mother was digging in the closet for neck scarves, and her father was digging in the drawer for flashlight batteries. (lines 165–166)

Notice how the revision in blue adds emphasis to this first draft. Use similar techniques to revise your response to the prompt below.

STUDENT MODEL

Susan is a remarkable person. *—remarkable because* She is observant and kind and curious about life.

READING-WRITING CONNECTION



Increase your understanding of “Hamadi” by responding to this prompt. Then use the **revising tip** to improve your writing.

WRITING PROMPT

Extended Constructed Response: Character Analysis

Analyze how Nye develops the character of Susan. In **three to five paragraphs**, identify the traits Susan exhibits, as well as the methods of characterization Nye uses to show the reader these traits.

REVISING TIP

Review your response. Did you effectively emphasize Susan’s character traits? If not, consider using repetition to help add emphasis to your analysis.

COMMON CORE

L 3 Apply knowledge of language to make effective choices for meaning or style.

W 9a (RL 3) Draw evidence from literary texts; analyze how complex characters develop over the course of a text.

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