

RUNNERS Strategy (for reading passages)

R Read the title and predict

Read the title, look at pictures, scan the text. Make predictions about the genre and author's purpose.

- Do the pictures look real or fake?
- Is there dialogue throughout the passage?
- Fiction or non-fiction?

*Remember these are only predictions, so they may not be correct, but they will get the reader's brain warmed up and thinking.

U Underline key words in the question

This will help students set a purpose for their reading. Students should underline important names, dates, and parts of the question.

If a word is already **bold** or *italicized* it is not necessary to underline since it is already telling us how important the word is.

- What is the question really asking (author's purpose, main idea, sequencing, etc.)

N Number the paragraphs

If the passage contains a lot of dialogue, avoid numbering all of the paragraphs.

N Now read the passage

E Enclose key words

While reading the passage students should circle or underline anything that reminds them of a question. This will make it easier for them when they are answering questions and looking back in the passage.

R Reread the questions

Reread the questions with a focus on the important words that were underlined or circled.

S Select the best answer

Show proof in the passage of where the answer was found.



R Read the title and predict

U Underline key words in the question

N Number the paragraphs

N Now read the passage

E Enclose key words

R Reread the questions

S Select the best answer

Maya Huipiles

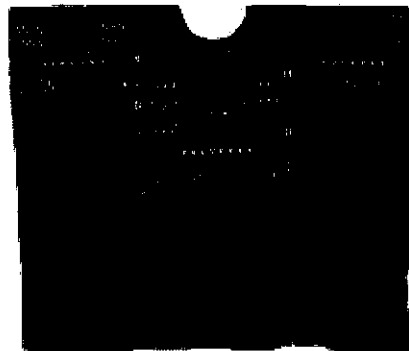
The text is provided courtesy of Vanderbilt University: Center for Latin American Studies.

A *huipil* (we-peel) is a hand-woven blouse worn by Highland Maya women in Guatemala. A huipil consists of a rectangular piece of cloth with a hole in the center for one's head. A design is woven onto the portions of the cloth that are visible when the huipil is worn. The huipil is tucked into a wrap-around skirt (*corte*) and secured with a belt. Women weave huipiles for themselves and their family, and to sell them in the market.

Huipiles are made out of cotton. In the past, the Highland Maya grew and harvested the cotton themselves, then spun and dyed the thread to prepare it for weaving. Today, Maya women purchase factory spun cotton yarn. Huipiles are woven on a backstrap loom.

In a backstrap loom the *warp* (threads running lengthwise) is stretched out between two sticks, one of which is attached to a post or a tree, while the other one is strapped to the weaver's back. To make a piece of cloth, the *weft* (threads running horizontally) is inserted in the warp. To lock the weft into place, the warp threads are lifted and crossed with the help of a *heddle* on every row. The heddle consists of a series of string loops attached to a stick with which the warp threads can be separated to insert the weft thread. A *batten*, also called or beater or sword is a heavy flat piece of wood, which is used to beat down the just woven row to create a dense and firm fabric.

The designs of a huipil are inserted together with the weft. They can be very intricate and show the weaver's skill. Some huipiles may take several months to complete. Since the loom produces a narrow strip of cloth, women must weave two strips and sew them together to complete the garment. The position of weaver is an honored one in the community, and the girls who are honored in the community for their skill are often invited to join the master weaver's guild.



photograph by Sarah Philbrick

Huipil from The Haffenreffer Museum of Anthropology's collection



photographs by Margot Schevill

Each community has its own specific huipil designs. Without saying a word, a woman's huipil could tell you which community she came from. Designs can include geometric shapes, stars and suns, and natural objects such as flowers, birds, and butterflies. Since the highland Maya make their living by farming, natural symbols like the sun are very important to them.

The huipil designs may have religious meaning as well. The head hole may represent the sun and the center of the universe. When a woman puts on her huipil, she places herself in the center of that universe, surrounded by symbols of her family and community - in short, the symbols that are important to her and to her culture.

Thousands of Highland Maya people were affected by the civil wars in Guatemala that lasted from 1960 to 1996. The Guatemalan army killed many Maya people who were thought to be helping the rebels. In the 1980s, the army targeted women wearing huipiles with symbols that associated them with communities where the army thought rebels were based. To protect themselves, many Maya women disguised the symbols on their huipiles so that the army could not tell which communities they were from.

Highland Maya women continue to make and wear huipiles and other traditional clothes today, even with the availability of European-style clothing. Here is a beginning weaver's prayer, spoken to Santa Rosario, the weaver's patron saint, from the book *Angela Weaves a Dream: The Story of a Young Maya Artist* by Michele Sola.

Give me three graces

Give me three *battens*

Give me three *heddles*

So I may weave my cloth

So I may weave my sampler

So I may one day weave my own huipil

(A *batten* is a straight stick that holds the long warp threads to keep them from getting tangled. A *heddle* is a flat wide stick that is used to push the rows of weaving into place. . . .)

Name: _____ Date: _____

1. Who weaves and wears huipiles?

- A. the Guatemalan army
- B. Highland Maya women
- C. Highland Maya men
- D. Highland Maya children

2. How does the text describe huipiles?

- A. They are European-style rectangular blouses made of cotton with one design.
- B. They are European-style rectangular blouses made of cotton with different designs.
- C. They are traditional rectangular blouses made of cotton with one design.
- D. They are traditional rectangular blouses made of cotton with different designs.

3. Read these sentences from the text.

"The designs of a huipil are inserted together with the weft. They can be very intricate and show the weaver's skill. Some huipiles may take several months to complete."

What can you conclude from this evidence about huipil designs?

- A. Less skill and time are needed for more intricate huipil designs.
- B. More skill and time are needed for more intricate huipil designs.
- C. More skill and time are needed for less intricate huipil designs.
- D. It takes the same skill and amount of time to make all huipil designs.

4. Read these sentences from the text.

Each community has its own specific huipil designs. Without saying a word, a woman's huipil could tell you which community she came from.

[. . .]

In the 1980s, the army targeted women wearing huipiles with symbols that associated them with communities where the army thought rebels were based. To protect themselves, many Maya women disguised the symbols on their huipiles so that the army could not tell which communities they were from.

What inference can you make based on these sentences?

- A. Huipiles are important to the culture and history of Maya communities.
- B. Maya women stopped wearing huipiles when the army started targeting women wearing huipiles.
- C. Huipiles were the uniform of the communities that rebelled against the army.
- D. Maya women protected themselves by wearing huipiles that expressed their culture.

5. What is the main idea of this text?

- A. Huipiles are intricate blouses woven and worn by Highland Maya women, and they are important to the culture and history of the Highland Maya.
- B. The civil wars in Guatemala affected many Highland Maya people, and huipiles were altered to disguise Maya women from rebel communities.
- C. To make huipiles, Highland Maya people grew and harvested their own cotton in the past, but now they buy cotton yarn spun in factories.
- D. Highland Maya women weave, wear, and sell huipiles in Guatemala, and honored skilled weavers are invited to join the master weaver's guild.

Inventor Elias Howe

The text and images are from "America's Story from America's Library" by the Library of Congress.



Credit: Occupational portrait of a woman working at a sewing machine, 1853. Prints and Photographs Division, Library of Congress. Reproduction Number LC-USZC4-3598 DLC.

"Now I can sew my clothes in half the time!"

Inventor Elias Howe Was Born July 9, 1819

In the early 1800s, most people didn't have the money, not to mention a choice of stores in which to buy clothes for themselves and their families. At that time, everything was made by hand. Families sewed their pants, shirts, and dresses using a needle and thread. But Elias Howe changed all that. Born on July 9, 1819, Howe came up with another way to make clothes. He patented the first practical American sewing machine in 1846. Maybe you thought the inventor was someone named Singer?



Credit: Richmond & Backus Co. sewing room, Detroit, 1900-1910. Prints and Photographs Division, Library of Congress. Reproduction Number LC-D423-40189.

Turn of the century sewing in Detroit, Michigan

At 250 stitches a minute, Howe's machine could out sew the fastest of hand sewers. Despite its

speed, though, Howe's invention did not sell very well. It wasn't until Isaac Singer (1811-1875) and Allen Wilson (1824-1888) each added their own new features to the machine that it became more popular. Singer invented the up-and-down motion mechanism, and Wilson created a rotary hook shuttle. (A sewing machine uses two spools of thread. The shuttle holds the lower thread and carries this thread through a loop of the upper thread, resulting in a stitch.) Howe, Singer, and Wilson put their inventions together, and soon sewing machines were built and sold to garment factories all over the United States.

In 1889, an electric sewing machine for use in the home was designed and marketed by Singer. By 1905, Americans all over the country were beginning to sew with electrically powered machines. Today sewing machines in manufacturing plants use computer technology to create customized clothing with little human intervention. Have you ever used a sewing machine?

After reading "Inventor Elias Howe" use the question stem (starters) on the next page and **WRITE 3 QUESTIONS & the ANSWERS** using 1 question stems from each box.

- * Thinking **WITHIN** the text
- * Thinking **BEYOND** the text
- * Thinking **ABOUT** the text

Question Stems

Thinking Within the Text

- ✓ What was the problem in the story? What did _____ do to solve the problem?
- ✓ What happened in the story? How did the story end?
- ✓ Explain what you learned in this book. What did you learn about _____?
- ✓ What were some important facts about _____ in this book?
- ✓ What information did you learn from the (chart, map, label, graph, photo, drawing, glossary)? What kind of information does it give you?

Thinking Beyond the Text

- ✓ Tell me some ways _____ and _____ are alike/different.
- ✓ Tell me how _____ felt when _____. Why?
- ✓ Why is _____ important?
- ✓ How does _____ change? What does _____ learn?
- ✓ How do you think _____ felt when (or about) _____?
- ✓ Why do you think _____? Can you give an example from the book?
- ✓ Make a prediction about _____. How do you know something is going to happen here?
- ✓ What does the writer say that makes you think that?
- ✓ What is a question you still have about _____?
- ✓ What lesson did _____ learn?
- ✓ What was the value of _____ to _____?

Thinking About the Text

- ✓ Is this a good title for this story? Why (not)?
- ✓ What makes the title, _____ a good one for this book?
- ✓ What did _____ learn? How do you know this?
- ✓ Why do you think the writer said _____?
- ✓ What did the writer mean by _____?
- ✓ Show the sections of the book and tell the kind of information in each section.
- ✓ How does the heading help you read the book?
- ✓ How did the writer help you understand _____?
- ✓ How did the writer make this book interesting?
- ✓ Look at the way the writer began the book. What did the writer do to get you interested in the topic?
- ✓ What side do you think the writer is on? Why?
- ✓ What is the significance of _____?
- ✓ Why do you think the writer wrote this book in 1st (or 3rd) person?
- ✓ What genre did the writer use? What makes you think that?
- ✓ Look at the way the writer ended the book. Do you think this is a good way to end? Why or why not?
- ✓ Give an example of a description the writer used to show what _____ was like.
- ✓ What was the most important part of the story and why?
- ✓ Find the part in the story where _____.
- ✓ What did the writer mean when s/he said _____?
- ✓ What was the writer's message?
- ✓ The writer used specific words/phrases to describe _____. Can you give examples?
- ✓ How did the writer let you know that something exciting was going to happen (foreshadowing)? Find examples from the text.
- ✓ Look back at the text and find some powerful descriptive words. Explain what they mean.

The First American Cotton Mill

The text and image are from "America's Story from America's Library" by the Library of Congress.

The First American Cotton Mill Began Operation

December 20, 1790

Do you ever look at your clothes and wonder how they were made? How does a cotton T-shirt go from a fluffy little ball of cotton full of seeds to the shirt on your back? A large part of the process happens in a cotton mill. The first American cotton mill began operation on December 20, 1790. The mill in Pawtucket, Rhode Island, had water-powered machinery for carding and spinning cotton. A machine cards cotton by combing and untangling fibers while removing short undesirable fibers. In the spinning process, the fibers are drawn out, twisted and wound to create thread or yarn. That thread can then be dyed and woven into fabrics in the next phase of the process. Can you imagine that all this used to be done by hand before there were machines?



Library of Congress Prints and Photographs Division

A Georgia mill worker making fabric from cotton

Samuel Slater built that first American mill in Pawtucket based on designs of English inventor Richard Arkwright. Though it was against British law to leave the country if you were a textile worker, Slater fled anyway in order to seek his fortune in America. Considered the father of the United States textile industry, he eventually built several successful cotton mills in New England and established the town of Slatersville, Rhode Island. Before the Civil War, textile manufacture was the most important industry in America and there were rapid advances in mill technology.

The first American power loom was constructed in 1813. This machine weaves thread or yarn into sheets of fabric. Daughters of local farmers often did the spinning and weaving in the mills. In later years, immigrants became mill "hands." By the 1920s, the South took over textile production from New England. Mills in the South were closer to raw material and offered jobs to Southern laborers desperate for work. Entire families labored together in the textile mills of Georgia and the Carolinas.

Your T-shirt probably left a mill as a sheet of fabric. Next, the material went to a factory to be cut and sewn. It may have been decorated somewhere else before being shipped to a warehouse and then to the store where it was purchased. That's quite a process for a little fluffy ball of cotton.

After reading "The First American Cotton Mill" use the question stem (starters) on the next page and **WRITE 3 QUESTIONS & the ANSWERS** using 1 question stems from each box.

- * Thinking **WITHIN** the text
- * Thinking **BEYOND** the text
- * Thinking **ABOUT** the text