Lesson 16

Vocabulary in Context

Target Vocabulary

- feature
  Storytellers often feature, or focus on, tales from their own cultural tradition.

- record
  One of these tiny volumes could claim the record as the world's smallest book.

Assuming

- mental
  Exact words help readers create mental pictures of a story's characters and settings.

- assuming
  Mimes can tell stories without words, assuming viewers follow their motions.

- launch
- thumbed
- developed
- incredibly
- episodes
- villains

Vocabulary Reader

Context Cards

402
- Study each Context Card.
- Use a dictionary or a glossary to verify the meaning of each Vocabulary word.

**launch**
after the launch, or initial printing, of his book, this author signs a copy of it at a store.

**thumbed**
At the library, this student thumbed through books to find a story to read later.

**developed**
An artist developed, or planned, this character from pencil sketch to final color drawing.

**incredibly**
an heroes
an incredibly, or believably, strong.

**episodes**
A story told in several episodes, or parts, is sometimes called a series.

**villains**
In old movies most villains had evil grins, wore black clothes, and battled the heroes.
Making a Comic Book  You have probably thumbed through a lot of comic books in your time. Before the launch of any comic book, writers and authors must do a lot of work.

The writers don’t try to set a speed record when writing the story. The plot must be carefully developed to capture readers’ interest. Writers decide where to split the story into episodes. They try to feature strong characters, both good guys and villains, who may be incredibly strong or fast.

Before the artist starts to draw, he or she must form a mental image of the characters. Assuming that everyone has done their job, a new superhero adventure is born.

Behind every successful comic book is a team of talented writers and artists.
**Target Skill**  
**Author's Purpose**

The author of “Lunch Money” provides details from which you can infer his viewpoint. As you read, think about how a character's thoughts and actions help you figure out the author's viewpoint, even when it is not directly stated. Use a graphic organizer like this one to help you understand the author's purpose.

**Comprehension Activities: Lesson 16**

**Target Strategy**  
**Monitor/Clarify**

You can preview a selection to get an idea of the author's purpose or viewpoint. Before you begin reading, look at the illustrations in “Lunch Money.” Then set a purpose for reading, based on what you think the author wants you to learn from the story. As you read, pay close attention to, or monitor, details. Monitoring what you read will help clarify the author's purpose and give you a better understanding of characters and events.
MEET THE AUTHOR
Andrew Clements

Andrew Clements says, “I mostly write realistic fiction, novels that feel a lot like real life.” Like his character Greg, Clements works hard at his writing. To avoid distractions, he writes in his backyard shed with no phone, no television, and no Internet!

MEET THE ILLUSTRATOR
Adam Gustavson

Adam Gustavson wanted to be a cowboy, but he was allergic to horses. Then he wanted to be a crocodile farmer, but there weren’t any crocodiles in New Jersey where he lived. He finally settled on art. He has illustrated several books for young people.

Realistic fiction is a present-day story with events that could take place in real life.

Set a Purpose Set a purpose for reading based on the genre and what the author wants you to know.
LUNCH MONEY

by Andrew Clements
selection illustrated by
Adam Gustavson

Essential Question
Why does an author want to tell a story?
Standing in the cafeteria line, Greg opened his red plastic pencil case. He counted once, and then he counted again, just to be sure. Then he grinned. There were thirteen left.

_Sweet! That means I sold seventeen units._

That's what Greg called the comic books he'd been selling—units. And selling seventeen units before lunch was a new sales record.

Greg's comic books weren't the kind for sale at stores. Regular comic books were sort of tall. Also a little floppy. Not Greg's.

Greg's comic books were about the size of a credit card, and they could stand up on one end all by themselves. They were only sixteen pages long, and he could fit about fifty of them into his pencil case. These comic books were short and sturdy. And that's why they were called Chunky Comics.

Greg loved that name. He had chosen it himself. He got to pick the name because he was the author of all the Chunky Comics stories. He had drawn all the pictures too. And he was also the designer, the printer, and the binder. Plus he was the marketing manager, the advertising director, and the entire sales force. Chunky Comics was a one-kid operation, and that one kid was Greg Kenton.

Greg snapped the pencil case shut and grabbed a tray. He took a grilled cheese sandwich, a cup of carrot sticks, and then looked over the fruit cocktail bowls until he found one with three chunks of cherry. He got a chocolate milk from the cooler, and as he walked toward his seat, Greg did some mental math.

Monday, the first day Chunky Comics had gone on sale, he had sold twelve units; Tuesday, fifteen units; Wednesday, eighteen units; and today, Thursday, he had already sold seventeen units—before lunch. So that was . . . sixty-two units since Monday morning, and each little book sold for $.25. So the up-to-the-minute sales total for September 12 was . . . $15.50.
Greg knew why sales were increasing: word of mouth. Kids had been telling other kids about his comic book. The cover illustration was powerful, the inside pictures were strong, and the story was loaded with action. The title was Creon: Return of the Hunter, and it was volume 1, number 1, the very first of the Chunky Comics. So that made it a collector’s item.

Greg sat down at his regular lunch table, next to Ted Kendall. Ted nodded and said, “Hi,” but Greg didn’t hear him. Greg picked up his sandwich and took a big bite. He chewed the warm bread and the soft cheese, but he didn’t taste a thing. Greg was still thinking about sales.

*Fifteen fifty in three and a half days—not so hot.*

Greg had set a sales goal for the first week: twenty-five dollars—which meant that he had to sell one hundred units. It looked like he was going to fall short.

**STOP AND THINK**

**Monitor/Clarify** To clarify why Greg needs to sell one hundred units to make twenty-five dollars.

Reread the previous page. What happens when you multiply the price of one unit times one hundred?
The idea of making and selling comic books had hit Greg like a bolt over the head from Superman himself. It made perfect sense. Candy and gum were against school rules, and tiny toys were boring—and also against the rules. But how could he go wrong selling little books? School was all about books and reading. True, reading a comic book wasn’t exactly the same as reading a regular book, but still, there was a rack of comics right in the kids’ section at the public library downtown, and some new graphic novels, too.

Comic books had been part of Greg’s life forever, mostly because of his dad’s collection. His dad’s collection filled three shelves in the family room—and it was worth over ten thousand dollars. Once Greg had shown he knew how to take care of the comic books, he had been allowed to read and look at them all he wanted. Greg had even bought a few collectible comics of his own, mostly newer ones that weren’t very expensive.
It was his love of comic books that had first gotten Greg interested in drawing. Comics had led Greg to books like *How to Draw Comic Book Villains, You Can Draw Superheroes, Make Your Own Comic-Book Art, and Draw the Monsters We Love to Hate*. Back in third grade Greg had used his own money to buy india ink, dip pens, brushes, and paper at the art supply store. And drawing new comic-book characters was one of his favorite things to do—when he wasn’t earning money.

That whole summer before sixth grade Greg had worked toward the launch of Chunky Comics. From the start he had felt pretty sure he could come up with a story idea, and he knew he would be able to do the drawings.

But first he’d had to deal with a lot of hows: How does a whole comic book get put together? How big should each be? How was he going to print them? How much would it cost him to make each one? And finally, how much money should he charge for his finished comic books—assuming he could actually make some?

But one by one, Greg had found the answers. An encyclopedia article about printing books had helped a lot. It showed how pages of a book start as one large sheet of paper that gets folded in half several times. Each time the sheet is folded, the number of pages is doubled. So Greg took a piece of regular letter-size paper, and folded it in half three times the way it showed in the encyclopedia. That one piece of paper turned into a chunky little sixteen-page book—Chunky Comics. It was so simple.

**STOP AND THINK**

*Author's Craft* Authors often use repetition, repeating a word or phrase, to bring extra attention to something. Why do you think the author repeats the word *hows* many times in the third paragraph on this page?
But not really. Greg figured out that making little comic books was a ten-step process.

1. Write a story that can be told on twelve to fourteen mini-comic book pages.

2. Sketch, draw, ink, and then letter all sixteen minipages—which include the front and back covers.

3. Paste eight of the minipage drawings into their correct positions on a piece of paper to make “master copy one”—a sheet that can be copied again and again.

4. Paste up the other eight minipages to make “master copy two.”
5. Using a copier, print the images from "master copy one" onto one side of a "press sheet"—a piece of regular letter-size paper.

6. Print "master copy two" onto the flip side of the press sheet—making eight page images on the front, and eight on the back.

7. Carefully fold the press sheet with the sixteen copied minipages on it.

8. Put in two staples along the crease at the very center of the little book—between pages 8 and 9.

9. Trim the three unstapled edges—and that makes one finished mini-comic book.

10. Repeat.

And each of the ten steps had to be done perfectly, or no one would ever want to spend money on his little comics.
After all the *hows* had been settled, then came the writing. But Greg hadn’t written just one story. He had developed a master publishing plan. Volume 1 was going to be about Creon, an incredibly intelligent Stone Age hero who helped his tribe deal with ancient dangers, like prehistoric beasts and Cro-Magnon marauders. Greg figured there could be seven or eight issues about Creon.

Chunky Comics volume 2 would feature the future, where a superhero named Eeon tried to protect a small colony of humans living in a world of melting ice caps and mutant life-forms that were part human, part toxic sludge, and part recycled trucks and airplanes. Again, there would be seven or eight issues featuring Eeon.

**STOP AND THINK**

*Author’s Purpose* Why do you think the author explains how Greg makes comic books in such detail?
Then Chunky Comics volume 3 would feature Leon, a fairly normal modern-age technodude who suddenly finds himself energized when his digital atomic watch overheats and burns its circuits into the nerves on his wrist. Leon learns that the watch can be set for the future or the past. The six or seven time-travel adventures of volume 3 would follow Leon to the past, where he would team up with Creon, and then to the future, where he would offer his services to the amazing Eeon. And eventually, all three characters would have some final episodes together: Creon, Leon, and Eeon—past, present, and future.

Once the master plan was set, writing the first Creon story, *Return of the Hunter*, had been pretty easy for Greg. But the drawing was more difficult than he’d thought it would be. It had taken a long time to get each small page looking just the way he wanted. It wasn’t like doodling or sketching. These pictures had to be good—good enough to sell.
When both covers and the fourteen inside pages had been drawn and inked and pasted in place to make the two master copies, Greg tackled his first printing.

The copier he used was his dad’s, and it was actually part of the printer that was hooked up to the computer in the family room. It was an ink-jet printer, plus a scanner, plus a copier—one of those “all-in-one” machines. It made copies in either black and white or color.

Greg had stuffed about forty ruined sheets of paper into the recycling bin before he had figured out how to get all sixteen page images copied correctly onto the front and back of one sheet of paper.

But finally, he had folded his first perfectly printed sheet, stapled it twice, and trimmed the top, front, and bottom edges. And then, one hot night in the middle of July, Greg stood there in his family room and thumbed through the very first volume of Chunky Comics. It had been a proud moment.
Short Response  One hot night in July, Greg thumbed through the first volume of his comic book series. It was a proud moment for him. Have you, or has someone you know, worked so hard to create something that the resulting feelings of pride and accomplishment were as strong as Greg’s? Write a paragraph explaining what happened. Be sure to include vivid details. PERSONAL RESPONSE

Create a Poster  Work with a partner to design and create a promotional poster for a bookstore or library that can help Greg advertise his comic books. Use details from the selection to make the comic books come alive. PARTNERS

Buy Chunky Comics!

Past, Present, Future

Do you think Creon, Leon, and Eeon will be good characters for a series of comic books? Do you think Greg will be successful? Discuss with a partner what makes comic books popular and fun to read. Then discuss why the author might have included Greg’s detailed plans for his Chunky Comics series. AUTHOR’S PURPOSE