

Name _____

Conjunctions

A conjunction is a word such as *and*, *but*, or *or* that joins words, phrases, and sentences.

- Use *and* to join related ideas: The snowy owl and snow bunting are arctic birds.
- Use *but* to join contrasting ideas: I like the snow but not the cold.
- Use *or* to suggest a choice: Is that a ringed seal or a hooded seal?

You can use conjunctions to make compound subjects, compound predicates, and compound sentences. Place a comma before the conjunction in a compound sentence.

Compound Subject Frigid cold and deep snow make arctic life difficult.

Compound Predicate Arctic foxes do not hibernate but withstand the cold.

Compound Sentence They feed on live prey, or they can eat remains of a polar bear's meal.

Directions Underline the conjunction(s) in each sentence.

1. The arctic fox makes a burrow in a hill or cliff, but it does not hibernate.
2. It is well adapted for the cold with its furry feet and small, rounded ears.
3. A polar bear is huge but surprisingly fast and can outrun a caribou.

Directions Underline the conjunction in () that completes each sentence.

4. The tundra has very little moisture (or, and) a short growing season.
5. The climate is harsh, (or, but) more than 1,700 kinds of plants live in the Arctic.

Directions Use the conjunction *and*, *but*, or *or* to join each pair of sentences. Write the new sentences. Remember to add a comma.

6. The Arctic is frigid in winter. It is much warmer in summer.

7. Arctic plants must grow quickly. They won't have time to reproduce.



Home Activity Your child learned about conjunctions. Have your child write *and*, *but*, and *or* on index cards and then read a short article, making a tally mark on the appropriate card each time he or she sees that conjunction.

Name _____

Conjunctions

Directions Underline the conjunction in each sentence.

1. Scientists look for facts and solve problems.
2. All problems are different, but each problem takes time to solve.
3. Scientists search for answers in an orderly and exact way.
4. They use scientific method, or a systematic approach to problem solving.
5. Eventually, they form a hypothesis, but this is not the end.
6. They must analyze the data and draw a conclusion.

Directions Underline the conjunction in () that completes each sentence.

7. Is a scientific truth a theory (and, or) a law?
8. A theory may be logical, (or, but) a law is widely accepted.
9. Newton's ideas about motion are called laws, (and, but) Einstein's idea about relativity is called a theory.
10. Both Newton (and, or) Einstein used scientific method.

Directions Use the conjunction *and*, *but*, or *or* to join each pair of sentences. Write the new sentences. Remember to add a comma.

11. The reindeer population grew large. Then most of the reindeer died suddenly.

12. Were the reindeer diseased? Did they starve?

13. The animals had lost weight. Their bone marrow contained no fat.

14. The reindeer had eaten all the island's food. Then disaster struck.

Directions

You have probably seen or even made a black outline of a person's profile like the ones pictured below. Read this article to find out how they became known as "silhouettes." Then answer questions 11 through 15.



The Art of Silhouette

by Jennifer Reed



Elizabeth's heart raced and her palms felt moist. Not only was it her ninth birthday, but her mother had promised her that she could have a silhouette made as her special birthday present. A well-known, silhouette artist named John Miers had recently opened an art studio in London, and Elizabeth was going there for the first time.

Elizabeth's mother made an appointment for 10 o'clock sharp. Elizabeth took great care in choosing a dress with a high, frilly collar. Her mother plaited her hair and tied it up with ribbons.

"I'm so nervous," said Elizabeth. "What if I can't sit still?"

"You must sit still until Mr. Miers is finished," said her mother.

Elizabeth had never had her silhouette painted before. In fact, she never had a painting made of her. They arrived at the studio already bustling with activity. Mr. Miers sat in a chair in the far corner and was finishing a silhouette. Two other men also were painting black profiles. Elizabeth had to wait until Mr. Miers was finished.

"Welcome," said Mr. Miers, "you must be Elizabeth."

"Yes, sir," said Elizabeth.

"Come sit in my chair." Mr. Miers walked over to the corner and showed Elizabeth the chair. She sat down, then turned sideways.

"This won't take too long," said Mr. Miers. He grabbed the brush and put a fresh piece of



paper on his easel. His paint was black as midnight. Elizabeth found it hard to sit still and face one direction. She wanted to look at Mr. Miers and his painting.

Mr. Miers painted Elizabeth’s profile out of the black ink. When he was finished, he held the profile up.

“That’s me!” shouted Elizabeth. She was pleased with the way it looked. She could clearly see her nose, long eyelashes, and the ribbons in her hair.

Elizabeth’s mother was very happy. She paid Mr. Miers promptly. “Now we can hang this in your room, Elizabeth.”

Elizabeth thought this was the best birthday present ever. She was excited to see herself on paper, and it would be a keepsake she would treasure forever.

Mr. John Miers was well known in England for painting silhouettes. People who made silhouettes were called profilists. He opened a studio in London in 1791 and hired two more people to work with him. Rather than making cutouts, John Miers painted profiles which were still less

expensive than portrait paintings. It didn’t take as long or use as many paints as portrait painting required.

portrait = a detailed painting, usually showing the face

The art of silhouette painting started long ago. As a painting technique, it had been used in Stone Age cave art. But it wasn’t until a man named Etienne de Silhouette actually cut out profiles from paper that silhouette art became popular. He was the French finance minister who made paper cutouts as a hobby. The term *a la Silhouette* meant “on the cheap,” and the name was then used for the profiles. His hobby caught on as more and more people liked having them done and found that silhouette painting or cutouts were much cheaper than having their portrait painted.

Silhouette profiles became popular in colonial America in the 18th and early 19th centuries. The camera hadn’t been invented, and portrait painting was reserved for the rich. But silhouette profiles could be made easily and at an affordable cost. Many people—both men and women—toured the countryside making silhouettes for those who wanted them.

11 How is “The Art of Silhouette” organized?

- A** A story is followed by historical facts.
- B** Both sides of an argument are presented.
- C** A question is followed by several explanations.
- D** Events are listed from most important to least important.

12 How were John Miers’ silhouettes **different** from those of Etienne de Silhouette?

- A** Miers used black ink.
- B** Miers used many colors.
- C** Miers used paper cutouts.
- D** Miers used a simple camera.

Go On

- 13** How did silhouette art get its name?
- A** from silhouette-style paintings found in Stone Age caves
 - B** from the popularity of silhouette profiles in colonial America
 - C** from the success of John Miers' silhouette art studio in London
 - D** from a man named de Silhouette who made cutout profiles in France

- 14** Which of these statements from the passage expresses an **opinion**?
- A** "Elizabeth had never had her silhouette painted before."
 - B** "Two other men also were painting black profiles."
 - C** "People who made silhouettes were called profilists."
 - D** "Silhouette profiles could be made easily."

- 15** Read this sentence from the passage.

She was excited to see herself on paper, and it would be a keepsake she would treasure forever.

In this sentence, "keepsake" refers to something that

- A** is difficult to make
- B** is expensive to make
- C** represents a completed goal
- D** represents a special memory

Directions

Read this passage. Then answer questions 16 through 21.

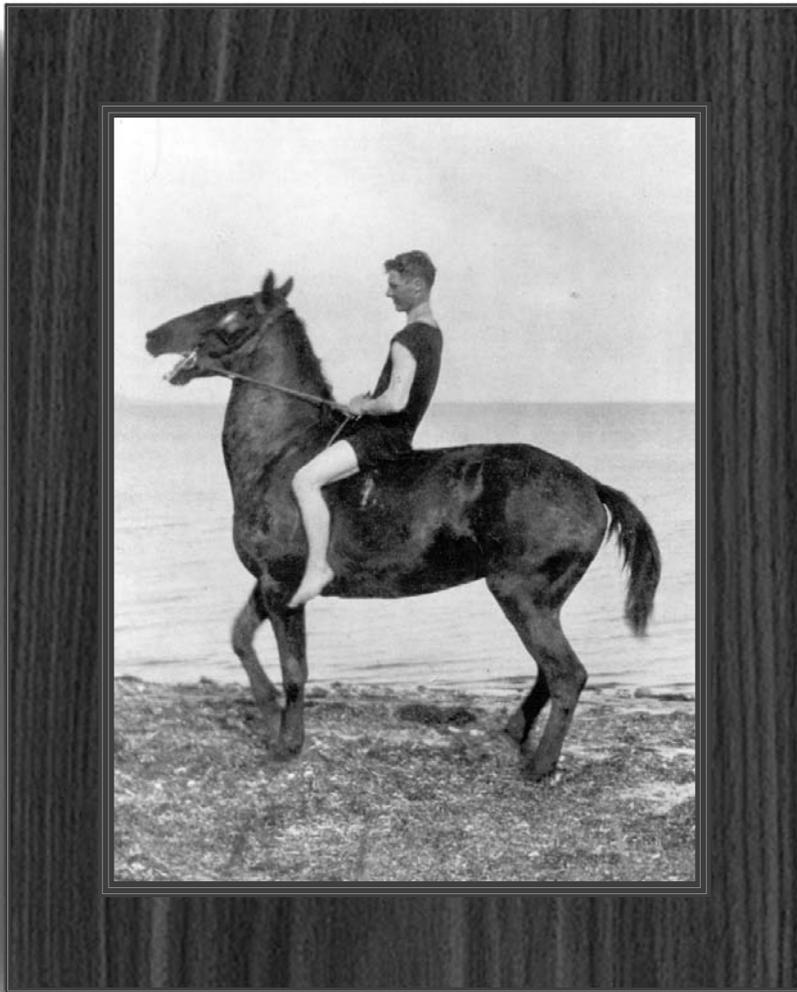
Tell Me Again!

by Else Holmelund Minarik

“Tell me again how you learned to ride a horse,” I would ask my father when I was a little girl in Denmark. I was no more than four years old—too little to learn to ride a horse by myself. But I liked to hear my father tell his story.

And then he would begin.

“When I was a little boy, as little as you are now,” he would say, “I wanted to ride the horses. But I was too small to mount a horse. So I would slip into my father’s stables to be with the horses and admire them. Such big, powerful animals they were!”



Father and
Fiery in
Denmark
many years
ago

Go On

“The gentle workhorses stood quietly in their stalls, eating their hay. I would clamber up the side of one of the stalls and slide over onto the horse’s back.

clamber =
climb

“Then I would clutch its mane and fancy us galloping over the meadows, down to the shore, and even into the sea.

fancy =
imagine

“When I grew tall enough to mount a horse,” he said, “my wish came true.”

“You swim with the horses now,” I said. “You even swim with Fiery. And he has spirit!”

Everybody knew about Fiery, the great black stallion with the fiery temper, and how he behaved when he first came to the stables. He reared in his stall. He snorted and kicked. He rolled his eyes. And everyone was afraid of him. Everyone, except my father.

I wanted to hear more. “Now tell how you made Fiery your friend,” I begged. This was my favorite story.

“Well, little Else,” my father went on, “I just talked to him. I talked as a friend. You must talk to a horse like Fiery.

“I’d say, ‘No, little horse. No, my friend. You can’t run free. You must learn to let me ride you.’

“And soon Fiery began to listen. He knew from my voice that I would be his friend.”

So Fiery let my father teach him to carry a rider. Then Fiery would take my father across the soft green meadows or even into the lively waters of the northern sea.

I loved to see Father riding Fiery bareback into the sea. There they swam, Father and Fiery, out in the cold, clear water.

bareback =
without a
saddle

Often I would watch them from the shore, holding tight to my mother’s hand. They swam so bravely. I was so proud of them!

Then Father and Fiery would come splashing out of the water and gallop along the shore toward us. They made a fine stop—just in time!

Fiery towered over us. He tossed his head and shook a spray of sea water from his glistening black coat.

Father was laughing and patting Fiery’s neck.

And I was making a wish.

I wished that someday I could have a horse, too . . . but a smaller one!

16 What is Fiery like when he first comes to the stables?

- A** He is quiet and lazy.
- B** He is wild and full of spirit.
- C** He makes friends with everyone.
- D** He only lets Else’s father ride him.

17 Where does Else **most** like to watch her father ride Fiery?

- A** on the farm
- B** in the stables
- C** at the seashore
- D** in the meadow

18 Read these sentences from the passage.

“When I was a little boy, as little as you are now,” he would say, “I wanted to ride the horses. But I was too small to mount a horse.”

In the second sentence, “mount” means

- A** feed
- B** talk to
- C** exercise
- D** climb on

19 How does Else feel about horses after watching her father ride Fiery?

- A** She wants a horse just like Fiery.
- B** She has no interest in riding horses.
- C** She would like to have a smaller horse.
- D** She thinks horses should not go into the sea.

20 What does Else learn from her father’s story?

- A** how to train a workhorse
- B** how to swim with a horse
- C** how to make friends with a horse
- D** how to ride a horse without a saddle

Go On