

Louisiana Believes.



Grade 8 English Language Arts

Transitional Curriculum
REVISED 2012

BLACKLINE MASTERS

LOUISIANA DEPARTMENT OF EDUCATION

Unit 1, Activity 1, Reading Response Learning Log for SSR

Reading Response Learning Log for SSR

Reading Response Learning Log		Name:			
Title & Author	Genre	Date	Pages Read B-E	Summary/Prompt Response with text support	Teacher or Guardian's Signature

Unit 1, Activity 1, Reading Response Learning Log for SSR

Reader Response Questions/Prompts for Fiction –Use evidence from the text.

1. Does the book remind you of another book? Why??
2. Does the season or the time affect the characters or the plot of the story? How important is the place or time to the story?
3. Explain how a character is acting and why you think the character is acting that way.
4. From what you've read so far, make predictions about what will happen next and explain what in the text makes you think it will happen.
5. What types of symbolism do you find in this novel? What do these objects really represent? How do characters react to and with these symbolic objects?
6. Who tells the story? Is this the best person to tell it? Why?
7. How would the story be different if told through another character's eyes?
8. Why do you think the author wrote this story?
9. If you were the author, would you have ended the story in a different way? Why? How so?
10. How does the character's actions affect other people in the story?
11. How does the author provide information or details to make the story seem realistic?
12. How does the author help you feel that you are really there (in both realistic stories and fantasy)?
13. Do you have any unanswered questions about the story? Explain.
14. Copy an interesting/confusing/important/enjoyable passage and explain why you chose it.
15. From what you've read so far, make predictions about what will happen next and explain what in the text makes you think it will happen. How is the book structured? Flashbacks? Multiple points of view? Why do you think the author chose to write the book this way?

Reader Response Questions/Prompts for Nonfiction –Use evidence from the text.

1. Who is the author? What qualifies the author to write this information?
2. What kind of research did the author have to do to write this information?
3. What techniques does the author use to make this information easy to understand?
4. Give some examples of specific clue words the author uses that let you know he /she is stating an opinion or a fact.
5. Explain the basic information that is being presented in terms of the 5W's: Who? What? When? Where? Why?
6. Does this book provide recent information? Where could you look to find more information about the topic?
7. What information do you question or think might not be correct? How might you check it out?
8. By reading this, did you discover anything that could help you outside of school?
9. Summarize the main idea of the text without adding your opinion. Support with text examples.
10. Explain some of the things that you have learned so far that you are not likely to forget in the near future.

Unit 1, Activity 1, Reading Response Learning Log for SSR

A Guide to Creating Text Dependent Questions for Close Analytic Reading **Text Dependent Questions: What Are They?**

The Common Core State Standards for reading strongly focus on students gathering evidence, knowledge, and insight from what they read. Indeed, eighty to ninety percent of the Reading Standards in each grade *require* text dependent analysis; accordingly, aligned curriculum materials should have a similar percentage of text dependent questions.

As the name suggests, a text dependent question specifically asks a question that can only be answered by referring explicitly back to the text being read. It does not rely on any particular background information extraneous to the text nor depend on students having other experiences or knowledge; instead it privileges the text itself and what students can extract from what is before them.

For example, in a close analytic reading of Lincoln’s “Gettysburg Address,” the following would not be text dependent questions:

- *Why did the North fight the civil war?*
- *Have you ever been to a funeral or gravesite?*
- *Lincoln says that the nation is dedicated to the proposition that “all men are created equal.” Why is equality an important value to promote?*

The overarching problem with these questions is that they require no familiarity at all with Lincoln’s speech in order to answer them. Responding to these sorts of questions instead requires students to go outside the text. Such questions can be tempting to ask because they are likely to get students talking, but they take students away from considering the actual point Lincoln is making. They seek to elicit a personal or general response that relies on individual experience and opinion, and answering them will not move students closer to understanding the text of the “Gettysburg Address.”

Good text dependent questions will often linger over specific phrases and sentences to ensure careful comprehension of the text—they help students see something worthwhile that they would not have seen on a more cursory reading. Typical text dependent questions ask students to perform one or more of the following tasks:

- Analyze paragraphs on a sentence by sentence basis and sentences on a word by word basis to determine the role played by individual paragraphs, sentences, phrases, or words
- Investigate how meaning can be altered by changing key words and why an author may have chosen one word over another
- Probe each argument in persuasive text, each idea in informational text, each key detail in literary text, and observe how these build to a whole
- Examine how shifts in the direction of an argument or explanation are achieved and the impact of those shifts
- Question why authors choose to begin and end when they do
- Note and assess patterns of writing and what they achieve
- Consider what the text leaves uncertain or unstated

Unit 1, Activity 1, Reading Response Learning Log for SSR

Creating Text-Dependent Questions for Close Analytic Reading of Texts

An effective set of text dependent questions delves systematically into a text to guide students in extracting the key meanings or ideas found there. They typically begin by exploring specific words, details, and arguments and then moves on to examine the impact of those specifics on the text as a whole. Along the way they target academic vocabulary and specific sentence structures as critical focus points for gaining comprehension.

While there is no set process for generating a complete and coherent body of text dependent questions for a text, the following process is a good guide that can serve to generate a core series of questions for close reading of any given text.

Step One: Identify the Core Understandings and Key Ideas of the Text

As in any good reverse engineering or “backwards design” process, teachers should start by identifying the key insights they want students to understand from the text—keeping one eye on the major points being made is crucial for fashioning an overarching set of successful questions and critical for creating an appropriate culminating assignment.

Step Two: Start Small to Build Confidence

The opening questions should be ones that help orientate students to the text and be sufficiently specific enough for them to answer so that they gain confidence to tackle more difficult questions later on.

Step Three: Target Vocabulary and Text Structure

Locate key text structures and the most powerful academic words in the text that are connected to the key ideas and understandings, and craft questions that illuminate these connections.

Step Four: Tackle Tough Sections Head-on

Find the sections of the text that will present the greatest difficulty and craft questions that support students in mastering these sections (these could be sections with difficult syntax, particularly dense information, and tricky transitions or places that offer a variety of possible inferences).

Step Five: Create Coherent Sequences of Text Dependent Questions

The sequence of questions should not be random but should build toward more coherent understanding and analysis to ensure that students learn to stay focused on the text to bring them to a gradual understanding of its meaning.

Step Six: Identify the Standards That Are Being Addressed

Take stock of what standards are being addressed in the series of questions and decide if any other standards are suited to being a focus for this text (forming additional questions that exercise those standards).

Step Seven: Create the Culminating Assessment

Develop a culminating activity around the key ideas or understandings identified earlier that reflects (a) mastery of one or more of the standards, (b) involves writing, and (c) is structured to be completed by students independently.

Unit 1, Activity 1, Book Talks



Name _____
Date _____ Period _____

BOOK TALKS

The most important rule: Don't booktalk anything unless you've read and enjoyed it yourself. Always **respect** your audience.

Your book talk must be approximately 3-4 minutes long.

1. Introduction: hold up your book and tell the class the title, author and number of pages. Include genre and author information, if you know it.
2. If fiction :
 - a. What is the setting (time and place)?
 - b. Who are the main characters? What kind of people are they?
 - c. Briefly retell the basic story line, or plot. Include the conflict, but not the resolution—don't give the story away!
 - d. What was the climax of the story?
 - e. What, in your view, is the primary theme of the novel?
3. If nonfiction:
 - a. State the main idea of the book
 - b. Give supporting details
4. Recommendation: Tell whether you liked the book and if you would recommend it to others and why. Who would enjoy this type of book?

Review the following checklist before you give your book talk. Rehearse what you are going to say. Be prepared to answer questions about the book.

- ___ Read the entire book before giving a book talk.
- ___ Prepare a 3-4 minute talk.
- ___ Have a copy of the book to show in class.
- ___ State the title and author of the book.
- ___ State whether the book is fiction or nonfiction.
- ___ State the genre of the book.
- ___ If fiction, summarize the plot of the book without revealing the book's ending. Talk about the main character(s), setting, plot.
- ___ If nonfiction, state the main idea of the book. Give supporting details.
- ___ Read and explain your favorite passage from the book.
- ___ Share what you liked/disliked about the book.
- ___ Suggest who might enjoy or not enjoy this book.



Unit 1, Activity 2 Suggested Tier 2 Word List



abet
accord
adept
advocate
agile
allot
aloof
amiss
analogy
anarchy
antics
apprehend
ardent
articulate
assail
assimilate
atrocious
attribute
audacious
augment
authority
avail
avid
awry
balmy
banter
barter
benign
bizarre
blasé
bonanza
bountiful
cache
capacious
caption
chastise
citadel
cite
clad
clarify
commemorate
component
concept
confiscate
connoisseur
conscientious
conservative
contagious
conventional
convey
crucial
crusade

culminate
deceptive
decipher
decree
deface
defect
deplore
deploy
desist
desolate
deter
dialect
dire
discern
disdain
disgruntled
dispatch
disposition
doctrine
dub
durable
elite
embargo
embark
encroach
endeavor
enhance
enigma
epoch
era
eventful
evolve
exceptional
excerpt
excruciating
exemplify
exotic
facilitate
fallacy
fastidious
feasible
fend
ferret
flair
flustered
foreboding
forfeit
formidable
fortify
foster
gaunt
gingerly



glut
grapple
grope
gullible
haggard
haven
heritage
hindrance
hover
humane
imperative
inaugurate
incense
indifferent
infinite
instill
institute
intervene
intricate
inventive
inventory
irascible
jurisdiction
languish
legendary
liberal
loll
lucrative
luminous
memoir
mercenary
mien
millennium
minimize
modify
muse
muster
ornate
ovation
overt
pang
panorama
perspective
phenomenon
pioneer
pithy
pivotal
plausible
plunder
porous
preposterous
principal



prodigy
proficient
profound
pseudonym
pungent
rankle
rational
rebuke
reception
recourse
recur
renounce
renown
revenue
rubble
rue
sage
sedative
serene
servile
shackle
sleek
spontaneous
sporadic
stamina
stance
staple
stint
strident
sublime
subside
succumb
surpass
susceptible
swelter
tedious
teem
theme
tirade
tract
transition
trepidation
turbulent
tycoon
ultimate
ungainly
vice versa
vie
vilify
voracious
wage
wrangle

Unit 1, Activity 3, Writing Craft Mini-Lessons




 Writing Target Skill Mini-Lessons MODEL, MODEL, MODEL! 	
<p>Organization organization of Expository writing - natural or logical div.; sequential; comparison; 5-paragraph essay; formulas organization of Narrative writing - chronological</p>	<p>Sentence Variety Techniques variety of sentence beginnings by using: where/when/why/how/which one/what kind? Prepositional phrases, participles and participial phrases; subordinate clauses; noun absolutes; appositives or appositive phrases Strong verb writing Fiddle-Dee-Dee rhythm Sentence Structure: adj. or adv. clauses w/in a sentence for clarity and specificity and appositives or absolutes to add detail compound elements (EX: subj., verbs, etc) with conjunctions for smoothness or use of adj. or adv. phrases to show the relationships between the parts</p>
<p>Description Strong Verb writing Comparisons Specificity of Descriptive Attributes Variety of Descriptive Attributes Showing, not Telling</p>	
<p>Beginnings: Techniques Hooks, Leads, Attention Grabbers Thesis Focus (no left-field sentences/ideas)</p>	<p>Other Composing Skills Word Choice (strong verb, specific noun, show-don't-tell adjectives, etc.) Audience Tone Voice Literary Devices Dialogue (with/without tags & stage directions) Unity (no left-field sentences) Coherence (through use of transitions) Parallel structure (Magic 3)</p>
<p>Endings: Techniques Clinchers Feel-think sentences Reiteration of focus/Finished "feel"</p>	
<p>Body Paragraph's: Support and Elaboration Techniques EXAMPLES, EXAMPLES, EXAMPLES Concrete Attributes or Descriptive Details Oh, Yeah? Prove It! Facts/Statistics (Use a number word) Thoughts/Feelings Definitions Anecdotes (Make them up!) Logical Reasons Authoritative Quotes Comparisons Magic 3 – using three groups of words adds a poetic element to one's writing Repetition for Effect</p>	






WRITING GENRES/MODES CHARACTERISTICS		2
	Elements	Forms
<p>Description NOTE: Description is part of all good writing!</p> 	<ul style="list-style-type: none"> • Sensory details of sight, sound, taste, texture, emotion, and smell • Simile, metaphor, or other comparisons • Specific descriptive attributes beyond the obvious [Don't Hit Your Reader Over the Head!] of topic • Observation and recollection of images and feelings • Strong verbs & specific nouns that show, not tell • Build an overall, dominant impression of a topic • Organization based on author's chosen attributes • Scenery/Objects: central item out to surroundings: top-to-bottom, far-to-near, etc. • People: Eyes first, then other significant features • Graphic Organizer: Sensory Detail/ Attribute Chart 	<p>Riddles – focus on all details except the who or what; uses descriptive attributes and common settings or behaviors as clues to help a reader determine the unnamed topic</p> <p>Biographical/Character Sketches — focus on person/animal, use transitions of time/place, use incidents, examples, or quotations to show the subject's personality, reveal the writer's overall attitude toward the subject, and create an overall central impressions of the person's main physical and personality traits.</p> <p>Observation Reports - identify the subject, convey the vantage point or angle from which the subject is observed, identify the specific time and place in which the observation occurs, and use descriptive attributes and sensory detail to describe the writer's observations</p> <p>Descriptive Essays — focus on one person, place, or scene, use transitions of time/place, use descriptive attributes, sensory details, comparisons, incidents, examples, and quotations to create one overall impression of the person, place, or scene, and reveal the writer's overall attitude toward the subject - (but do NOT tell events that change over time) – A common form of descriptive essay would be seen in a travel brochure.</p>
<p>Narration</p> <p>Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> 	<ol style="list-style-type: none"> a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. e. Provide a conclusion that follows from and reflects on the narrated experiences or events. 	<p>Fictional Narratives (Short Stories) — focus on an imagined main event or theme in chronological order, use transitions of time/place/events, have a clear plot, setting, & conflict, include complicating events/setbacks, use descriptive attributes, movements, comparisons which evoke the 5 senses, use dialogue to reveal character and advance plot, and end with a resolution to the central conflict [EX: Realistic Fiction, Tall Tales, Myths, Legends, etc.]</p> <p>Personal Narratives - focus on a real event in chronological order, have introduction, body, & conclusion, use transitions of time/place/events, use sensory details, movements, comparisons, & descriptive attributes which evoke the 5 senses, reveals a personal voice, use dialogue to reveal character and advance plot, and end with a lesson learned or overall personal meaning of the event(s)</p> <p>Historical or Science Fiction Narratives - focus on a researched and documented real historical (or an imagined science fiction) event in chronological order, have introduction, body, & conclusion, use transitions of time/place/events, use sensory details, movements, comparisons, & descriptive attributes which evoke the 5 senses, use dialogue to reveal character and advance plot, and end with a resolution to the central conflict</p>

WRITING GENRES/MODES CHARACTERISTICS		3
<p>Expository Write informative & explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> 	<ol style="list-style-type: none"> a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from and supports the information or explanation presented. 	<p>Lists. Charts. Paraphrases. Summaries Friendly/Business Letters. Memos. E-Mails, News Writings which explain who, what, where, when, why, and how, are supported by examples and explanations, contain a title which hints at the topic of the piece, use headings and subheadings to break up the piece into smaller parts, use boldface and italics for important words, and which may contain an illustration with a caption</p> <p>Cause/Effect Essays which provide relevant facts, statistics, reasons, examples. etc. to support the stated effects of a particular cause in a well-organized, logical sequence and which make cause-and-effect connections clear with transitional words like as a result, consequently, because, due to, therefore, etc.</p> <p>Problem—Solution Essays which name a problem, explain the steps of a logical solution based upon an analysis of the problem, and support the worth of the proposed solution with facts, examples, or other relevant details to show why the solution will work</p> <p>Comparison/Contrast Pieces* which name the two things being compared and an overall evaluation statement of similarity or difference, reveal unexpected relationships between them, maintain a consistent first-one-and-then-the-other or feature-by-feature organization, support the thesis with specific examples and descriptive details, and end with a final evaluation. * Format of LEAP Reading & Responding Extended Response Essay</p>
<p>Argumentative Write arguments to support claims with clear reasons and relevant evidence.</p> 	<ol style="list-style-type: none"> a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of topic/ text. c. Use words, phrases, & clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports argument presented. 	<p>The argumentative essay is a genre/mode of writing that requires the student to investigate a topic, collect, generate, and evaluate evidence, and establish a position on the topic in a concise manner.</p> <p>The argumentative essay, although bearing many similarities to the persuasive (argument) essay, has several very distinct differences.</p> <p>The primary objective of an argumentative essay is just to show that you have a valid argument, allowing the reader either to adopt your position or to “agree to disagree”</p> <p>An important part of the argumentative essay is to use evidence both to substantiate one’s own position and to refute the opposing argument.</p> <p>http://www.roanestate.edu/owl/Argument.html</p>

Unit 1, Activity 3, Writing Craft Mini-Lessons

WRITING GENRES/MODES CHARACTERISTICS		4
<p>Persuasive</p> 	<ul style="list-style-type: none"> • Takes a clear stance on an issue (pro-con) • Argues logically with appeals to: shared values, benefits [health, \$, social, etc.], vanity/ego, emotion • Provides proof/evidence of writer’s judgment through: concrete reasons, personal examples, anecdotes/vignettes, logic, example, facts/statistics, quoting acknowledged experts, etc. <p>Organizes support for position/opinion by importance to writer</p> <ul style="list-style-type: none"> • Uses transitions of addition or progression • Acknowledges opposing viewpoint; then disproves it • Uses persuasive writing graphic organizer that ranks supporting details 	<p>Persuasive or Opinion/Position essays, Editorials: 3-part organization of statement/opinion (15%), arguments with PROOF of each (75%), & Summary (10%); state an opinion or position, include an acknowledgement of the opposition’s stand & show why that stand is weak/false; provide arguments with substantive evidence/proof, and end with a call to action & best argument</p> <p>Written Evaluations - which state an opinion/judgment about a product, performance, book, idea, etc., describe the item in detail, including main strengths/differences, present facts, reasons, examples, logical arguments, & other convincing evidence in support of the writer’s judgment, & end with a strong restatement of the writer’s judgment</p> <p>Brochures, Commercials, or Print Advertisements - which are aimed at a specific audience, have a clear message, include specific elements of propaganda, (an introduction, an overall image, a slogan, descriptive attributes, reasons to buy, and a call to action) and appropriate emotional appeals, and words, pictures, sound effects, voices, music, etc. to convey the overall message</p> <p>Personal Essays which focus on a single personally-held view, a trend, or a news item, start with an introduction that grabs the reader’s attention, reflect the writer’s feelings (emotion words) and thoughts (direct quotations or paraphrases), are logically organized, sound like the writer, & leave the reader with something to think about</p>
<p>Literature Response</p> 	<ul style="list-style-type: none"> • Identifies the work by title, author, and genre • Compares & contrasts literary elements (characters, setting, themes, etc.) • Supports students’ personal reactions (thoughts & feelings) with text (quotations & paraphrases) • Refers to personal images, ideas, memories evoked when reading the piece <p>When necessary, briefly summarizes work or passage explored</p> <ul style="list-style-type: none"> • Organization is either: feature-by-feature (moves back and forth between two subjects comparing and contrasting the subjects point-by-point) or subject-by-subject (details of one subject and then the other) • Graphic Organizers: Venn Diagram, Y-Chart, T-Chart, Double-Entry Journal, etc. 	<p>Literature Response Pieces (EX: story or novel element analysis) which include a brief summary of the work or passage, explain the student’s thoughts & feelings about it & why it produces such a reaction, and support in the form of examples & quotations from the work to show what is being responded to</p> <p>Literary Analysis Pieces (EX: story or novel element analysis) which include a brief summary of the work or passage, explain the student’s thoughts & feelings about it & why it produces such a reaction, and support in the form of examples & quotations from the work to show what is being responded to</p>

WRITING GENRES/MODES CHARACTERISTICS		5
<p>Research</p> 	<p>Focuses on one narrowed research topic of student interest</p> <ul style="list-style-type: none"> • Presents accurate factual information from multiple sources • Develops a single thesis or main idea • Organized logically <p>Correctly credits sources consulted</p> <ul style="list-style-type: none"> • Includes a list of sources, the Works Cited, in MLA format • Has a clear beginning, middle, end • Uses paraphrase & summary to synthesize information from research • Graphic Organizers: Source Cards, Note Cards, Bibliographic Entry Forms, double-entry journal, etc. 	<p>I—Search Reports which explain the reason for choosing the topic, tell the story of the search, including a personal interview, summarize what was learned, tell future plans, and document sources in MLA format parenthetical citations and Works Cited page.</p> <p>Interview Transcripts which have a clear focus, and purpose (inform, persuade, evaluate, entertain), include questions that fulfill the purpose and focus, follow either the question-and-answer or narrative format, and may be incorporated into reports or projects</p> <p>Research Reports which present factual information about an interesting topic, state and develop a main idea, bring together information from a variety of sources, have a beginning, middle, and end, and which credit sources for ideas, quotations, and information presented.</p>
<p>Poetry</p> 	<p>Focuses on a single topic from personal life</p> <ul style="list-style-type: none"> • Uses precise and vivid words • Creates imaginative sensory images • Creates an overall mood • Uses figurative language devices: comparisons (simile, metaphor, analogy), alliteration, assonance, consonance, hyperbole, onomatopoeia, personification, opposition, anadiplosis, and repetition for effect [magic 3]) • Expresses writer’s personal meaning • Creates rhythm and meter • Correctly follows rules for mode of poetry (free verse, formula, lyric. etc.) • Breaks lines so each image stands on its own , • Uses verses or stanzas as appropriate 	<p>Rhymed traditional poetry (EX. ballad, couplet, quatrain, limerick, sonnet, and narrative poems, etc.)</p> <p>Unrhymed traditional poetry (EX: haiku, tanku, blank verse, elegy, lyric, ode, and free verse, etc.)</p> <p>Non-traditional, formula, or “invented” poems (EX: alphabet, clerihew, concrete, contrast, definition, diamante, “found poems,” list, name, phrase, riddle poems, etc)</p>
<p>Drama</p> 	<ul style="list-style-type: none"> • Centers around a dramatic or suspenseful question or situation • Uses narrative elements (plot, character, setting) to tell a story with a central conflict to be performed on stage • Use dramatic elements and devices in script (title, setting description, a list of characters, act and scene division, stage directions) • Uses vocabulary of drama in script: • Uses dialogue to advance plot & reveal character ; • Often uses foreshadowing • Revolves around 4 parts: <ol style="list-style-type: none"> 1. Opening, in which problem is revealed 2. Plan for lead character to solve problem/reach goal 3. Obstacles & complications to the plan 4. Climax in which characters solve problem or fail. 	<p>Script for a short play, a scene from a play, or a screenplay/teleplay/radio play with dialogue, list of characters & props; and stage directions</p> <p>Readers Theater script from literature or expository text which will involve little or no costuming, sets, or props; Story is told with the drama of the human voice as dialogue is read directly from scripts marked for individual, paired, teamed, or chorus of readers</p>



Writing Piece with Target Skills Planner

ELA Standard, Benchmark, & Grade Level
Objective(s)

Writing Mode: _____

Prewriting Technique(s) _____

Model(s) from Literature: _____

Student Model(s): _____

Organization Style: _____

Transition Type: _____

Graphic Organizer(s): _____

Focus: _____

Supporting Details: _____

Beginning Technique _____

Ending Technique: _____

Composing Skill(s): _____

Literary Device(s): _____

Revision Focus(es) _____

Proofreading for: _____

Assessment with: _____

Writing Genre: _____

Unit 1, Activity 3, Writing Craft Mini-Lessons



Writing Piece with Target Skills Planner, with Examples

Standards, Benchmarks, Grade Level Objectives

ELA2-Benchmarks 1-6: Central Idea; Purpose/Audience; Process; Genre Elements; Literary Devices; Response to Texts/Life

ELA2-M3-1 Writing Process: Prewriting

ELA2-M6-1 Responding to Texts

ELA2-M6-2 Responding to Life

EIA2-M1-9 Chronological Order in Narration
EIA2-M1-7 Transitions: Time order

ELA2-M3-1 and 2: Graphic Organizers + Drafting
ELA2-M1-1: Central Idea; Clear Focus
ELA2-M1-6: Unity

ELA2-M1-5: Support and Elaboration; ELA2-; ELA2-M4-3 Writes w. Narrative Elements

ELA2-M1-2 and 3, Intro, Hook

ELA2-M1-4 Concluding Techniques

ELA2-M4-4 Narrative Elements: Dialogue to advance plot; ELA2-5-2 Writing Dialogue

ELA2-M5-1 Using Figurative Language

ELA2-5-2 Writing Dialogue ELA2-M5-1 Using Figurative Language

ELA3-M2-4 Punctuation and Capitalization: Quotation Marks and Indenting

ELA3-M1 Legibility; ELA3-M3 Word Choices for Writing and #-
ELA-M5 Spelling

Instructional Decisions to Make before Beginning

Writing Unit:

Writing Genre: Narrative

Writing Mode: Personal Narrative

Prewriting Technique(s) Brainstorming a List; Sorting into Categories for Paragraphs

Model(s) from Literature Mem Fox's: "Wilfred Gordon MacDonald Partridge;" Eve Bunting's: "The Wall"

Student Model(s) Jane Jones's: "The Scare"; Robert Smith's: "A Championship Season"

Organization Style: Chronological

Transition Type: Time Order Words

Graphic Organizer(s): Timeline; Plot Chart

Focus: One Memorable Event

Supporting Details: Events; Descriptive Attributes, plus Your Thoughts and Feelings throughout the Event

Beginning Technique Hook: Onomatopoeia

Ending Technique: Telling the Lesson Learned/
Meaning of Experience

Composing Skill(s): Using Dialogue with Speaker Tags and Stage Directions

Literary Device(s): Exploding the Moment; Use of Simile and Magic Three

Revision Focus(es) Adding Use of Dialogue to Reveal Character ; Adding Flashback

Proofreading for: Quotation Marks and Indenting for Dialogue;

Assessment with: LEAP/GEE rubric and/or Personal Narrative Analytic Rubric

Unit 1, Activity 4, Secondary Proofreading Checklist

Name _____

Period _____



Secondary Editing/Proofreading Checklist

Title/Description & Date of Assignment												
Directions: For each corrected assignment, record title/description and number of errors you made in each area.												
ERROR Types:												
Sentence Fragments												
Run-Ons												
Comma Splices												
Comma Use [Indicate: Compound Sentence; Adjectives; Intro. Phrase/Clause; Items in a Series, etc.]												
Subject-Verb Agreement												
Verb Tense												
Irregular Verbs												
Incorrect Pronoun Form												
Pronoun Agreement												
Double Negative												
Comparison of Adjectives/Adverbs												
Plurals												
Possessives												
Capitalization												
Spelling												
End Marks												
Apostrophe												
Homonyms/Confusing Words												
Quotation Marks/Dialogue												
Italics/Underlining												
Semicolon/Colon Use												
Hyphen/Dash Use												
Indentation/Margins												
Word Endings												
Word Omissions												
Title												
Unnecessary Repetition												
Parallel Structure												
Legibility												
Ellipsis												
OTHER: Colon Error												

NOTE: DE = Daily Edit; ¶ = Practice Paragraph

Unit 1, Activity 4 Transition Minilessons

Mini Lesson: Transitional Words & Phrases

To have strong transitions, your organization must be strong.

Transitions help to clarify your organization; they cannot substitute for good organization.

You need to organize plus sequence your ideas so that the paragraphs logically flow from one to the next.

Determine the relationship between the ideas in one paragraph and those in the next. Then use transition words that highlight that relationship.

Transitional words and expressions help connect ideas within and between paragraphs. They do this by showing relationships, such as addition or contrast or result.

Teacher: Your paper doesn't show a smooth flow of thoughts. You need to add transitions between ideas and paragraphs.

Student: I have no idea what a transition is. What are some words that I can use to make my paper flow?

To Show:	Use these Expressions:
Addition	also, again, as well as, besides, coupled with, furthermore, in addition, likewise, moreover, similarly
Consequence	accordingly, as a result, consequently, for this reason, for this purpose, hence, otherwise, so then, subsequently, therefore, thus, thereupon, wherefore
Generalizing	as a rule, as usual, for the most part, generally, generally speaking, ordinarily, usually
Example	chiefly, especially, for instance, in particular, namely, particularly, including, specifically, such as
Illustration	for example, for instance, for one thing, as an illustration, illustrated with, as an example, in this case
Similarity	comparatively, coupled with, correspondingly, identically, likewise, similar, moreover, together with
Restate	in essence, in other words, namely, that is, that is to say, in short, in brief, to put it differently
Contrast and Compare	by the same token, conversely, instead, likewise, on one hand, on the other hand, on the contrary, rather, similarly, yet, but, however, still, nevertheless, in contrast
Sequence and Time	at first, first of all, to begin with, in the first place, at the same time, for now, for the time being, the next step, in time, in turn, later on, meanwhile, next, then, soon, the meantime, later, while, earlier, simultaneously, afterward, in conclusion, with this in mind
Summarizing	after all, all in all, all things considered, briefly, by and large, in any case, in any event, in brief, in conclusion, on the whole, in short, in summary, in the final analysis, in the long run, on balance, to sum up, to summarize, finally
Diversion	by the way, incidentally
Direction	here, there, over there, beyond, nearly, opposite, under, above, to the left, to the right, in the distance

Unit 1, Activity 4 Transition Minilessons

Name _____

Period _____

Transition words have been left out of the following paragraph. Select appropriate words from the list below, and write them in the proper places. There can be more than one word that fits in some places. Select the one that fits best.

meanwhile
while
beside

as a result of
through
then

first
next

once upon a time
under



(1) _____ there

lived a family of bears in a lovely wooded area. Their

home was (2) _____ some trees

(3) _____ a small stream. One day

(4) _____ the bears were not at

home, a little girl came to the house. (5) _____, she

knocked on the door. (6) _____, even though no one

answered her knock, she entered the house. (7) _____,

she ate some of the bears' food, and she napped on one of their beds.

(8) _____, the bears returned home. They

were surprised to see their door open. Their roars woke up the girl, and she

fearfully ran from the house, (9) _____ the

woods, and back to her own home. (10) _____

her experiences, she never again went into the woods alone.

Unit 1, Activity 5, Point Of View

Name _____

Date _____ Period _____

“Harriet Tubman: Guide to Freedom” by Ann Petry

Literary Focus: Third-Person Narrative

A narrative is another term for a story; it may be true or fictional. A third-person narrative is one in which the storyteller, or narrator, stands outside the story and does not participate in the events. The third-person narrator refers to all the characters with third-person pronouns like *he* and *she*. Ann Petry’s biography of Harriet Tubman is a third-person narrative.

In contrast, a first-person narrative is one in which the narrator participates in the story. The first-person narrator refers to himself or herself with first-person pronouns *I* and *me*. If Harriet Tubman had told her own story in an autobiography, it would have been a first-person narrative.

DIRECTIONS: Read the two passages below, and then answer the questions about them.

<p>Passage A: Sometimes I felt like nothing but a voice speaking in the darkness, cajoling, urging, threatening. Sometimes I told the fugitives things to make them laugh. Sometimes I sang to them, and heard the eleven voices behind me blending softly with mine, and then I knew that for the moment all was well with them. I may have given an impression of mental strength, but underneath it all I lived in fear of what might happen next and of my little sleeping fits that I could not control, but I knew could spell disaster. One time I did fall asleep in the woods. The runaways, ragged, dirty, hungry, cold, did not steal the gun as they might have, and set off by themselves, or turn back. I’m not sure how long I was out, but when I awoke, they were sitting on the ground nearby, waiting patiently. I guess by then they had come to trust me.</p>	<p>Passage B: Sometimes she thought she had become nothing but a voice speaking in the darkness, cajoling, urging, threatening. Sometimes she told them things to make them laugh, sometimes she sang to them, and heard the eleven voices behind her blending softly with hers, and then she knew that for the moment all was well with them. She gave the impression of being a short, muscular, indomitable woman who could never be defeated. Yet at any moment she was liable to be seized by one of those curious fits of sleep, which might last for a few minutes or for hours. Even on this trip, she suddenly fell asleep in the woods. The runaways, ragged, dirty, hungry, cold, did not steal the gun as they might have, and set off by themselves, or turn back. They sat on the ground near her and waited patiently until she awakened. They had come to trust her implicitly, totally.</p>
---	---

1. Which passage, *A* or *B*, is a third-person narrative? _____
2. Which passage, *A* or *B*, is a first-person narrative? _____
3. Who is the narrator of the first-person narrative? _____
4. Whose thoughts are revealed in Passage *A*? _____
5. Whose thoughts are revealed in Passage *B*? _____
6. Which passage sounds more immediate and exciting? _____ Why? _____

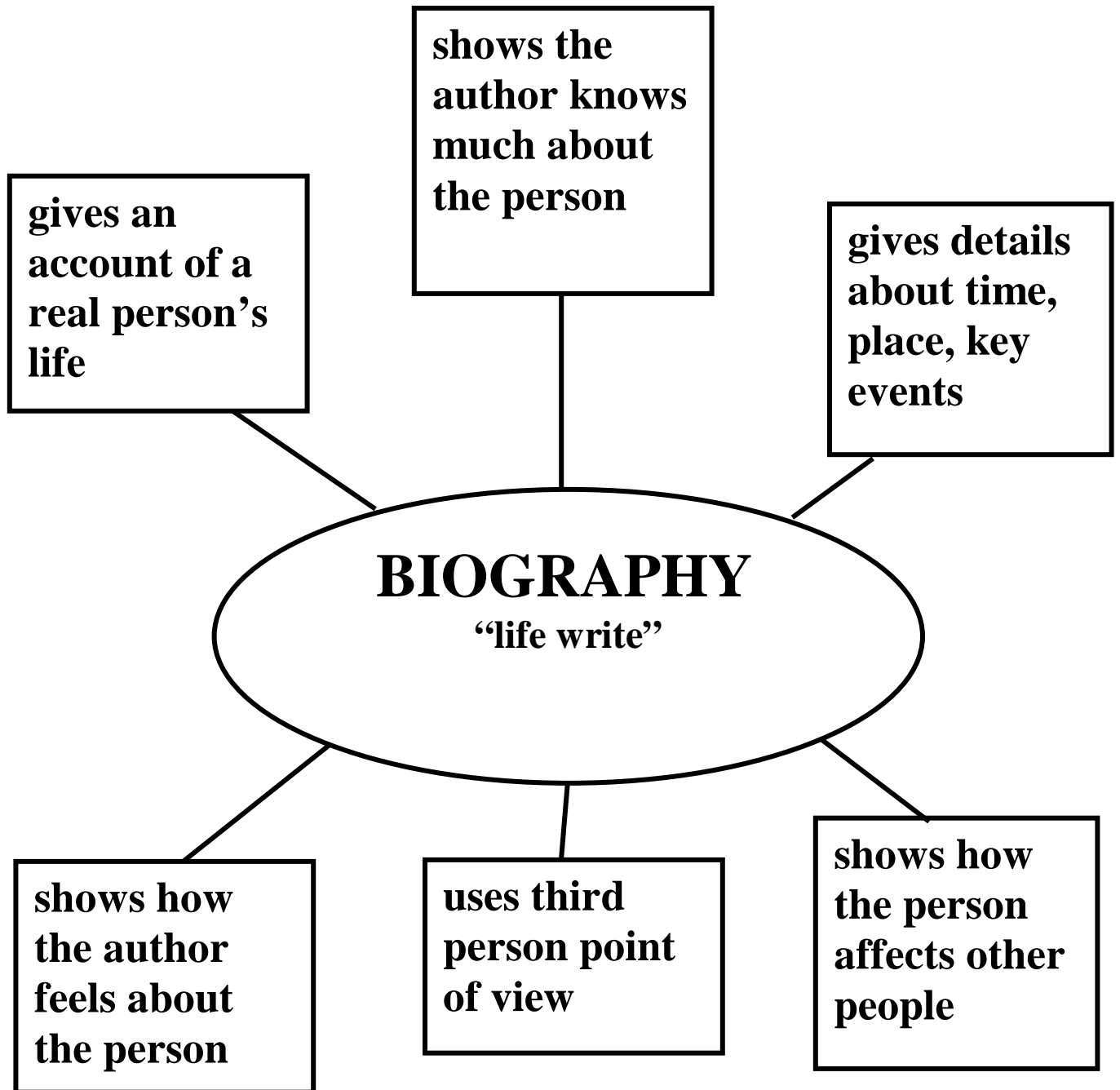
7. Which passage reads more realistic, or true to life? _____ Why? _____

8. Which passage is more informative? _____ Why? _____

Name _____

Date _____ Period _____

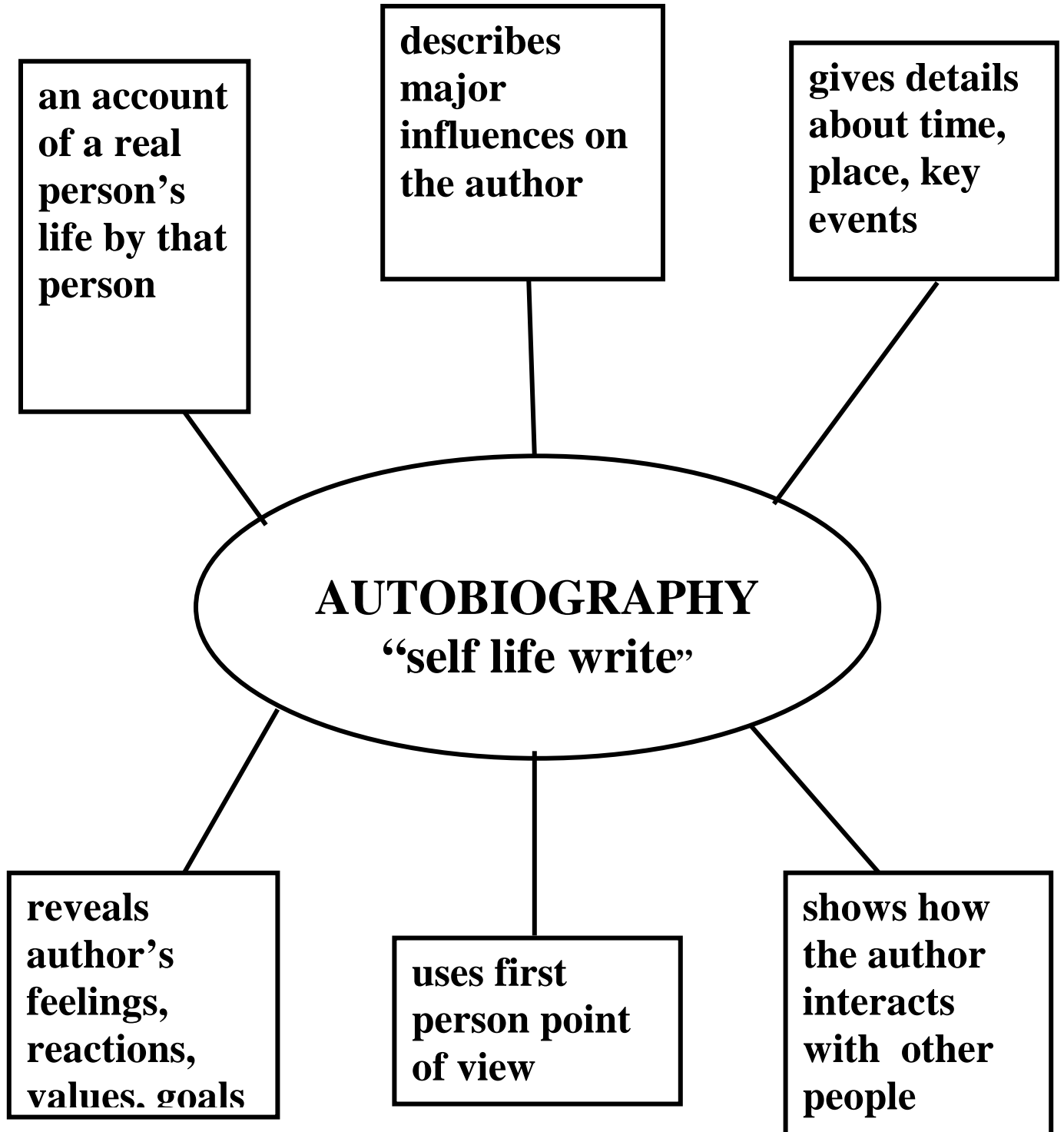
BIOGRAPHY



Name _____

Date _____ Period _____

AUTOBIOGRAPHY



Unit 1, Activity 6/9, Biography/Autobiography Checklist



Name _____
Date _____ Period _____

Elements of Biography/Autobiography Checklist

Name of Selection _____

Author _____

Element	Examples from Selection
Facts These can be proven or verified.	
Opinions These are feelings that cannot be proven.	
Fictional Details/Description These are based on the truth and likely, but hard to prove or verify.	
Invented Dialogue This is what the author thinks the characters may have said.	
Author's Attitude toward Subject This is how the author feels about the person.	



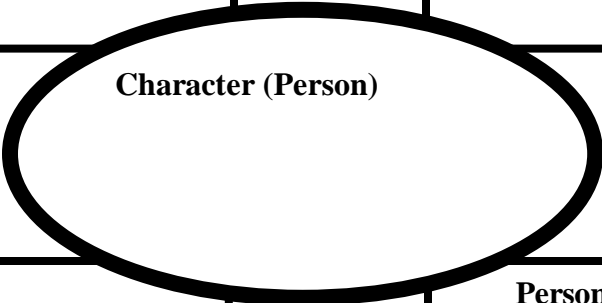
Name _____

Date _____ Period _____

BIOGRAPHY /AUTOBIOGRAPHY
Character Map

Feelings
How I Feel/How Others Feel About Person

Description



Behavior

Personality Traits

Unit 1, Activity 7, Biography Questions for Split-page Notetaking



Name _____

Date _____ Period _____

Biography Questions for Split-page Notetaking

These questions may be used for split-page note taking. Students will select four to five questions for research:

person

- **What human qualities were most evident in this person's life?**
- **What human qualities were most influential in how this person lived?**
- **Who provided the foundation for the human qualities exhibited by this person?**
- **Which quality or trait was most beneficial?**
- **Which quality or trait was most difficult or troublesome?**
- **In what ways was the person's life remarkable?**
- **In what ways was the person's life admirable?**
- **In what ways was the person's life unworthy of admiration?**
- **Did this person make any contributions to society that should be remembered? If so, what were the contributions?**
- **Did this person make any major mistakes or bad decisions? If so, what were the mistakes or decisions? What was the effect of the mistakes and/or why are they remembered?**
- **What is an important lesson that a young individual might learn from the way this person lived?**
- **To what extent did a mentor provide encouragement and support in this person's life?**
- **To what extent was the person a hero?**

Unit 1, Activity 7/9, Graphic Organizer for Notetaking



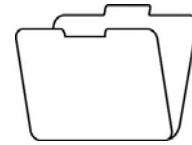
Name _____
Date _____ Period _____

BIOGRAPHY NOTETAKING GRAPHIC ORGANIZER

Name:	EVENTS/SIGNIFICANCE	DETAILS
Birthdate/Birthplace		
Childhood—Early Influences-- Three events that influenced the person		
Education		
Family		
Major Accomplishments		
Significance—Why is this person important?		
Later Life/Death		

Unit 1, Activity 7/9, Biography File Folder Report

Biography Project Directions File Folder Report



Name _____
Famous Person _____
Report-Date Due _____ Speech- Date Due _____

File Folder Report:

Front Cover: Attach the drawing of the famous person
Inside Left Cover: Attach a timeline of the person's life
Inside Right Cover: Staple at the top all pages of the written report
Back Cover: Glue the "Important Poem" for your famous person and any photos.
File Folder Tab: Write the famous person's name and your name



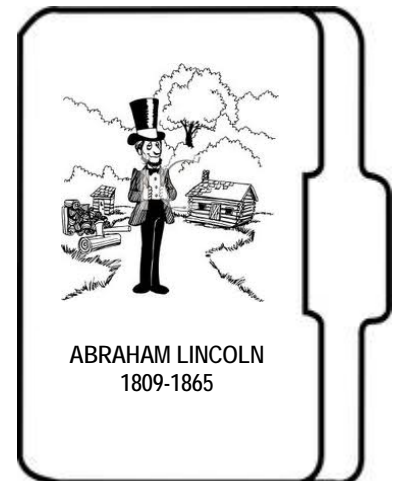
Background Information on the Person

Read and locate information from three sources:

1. Biography (book)
2. Encyclopedia (on-line or print)
3. Internet source (<http://www.factmonster.com>; <http://www.biography.com>; <http://www.s9.com/>)

Drawing of Person

Draw and color a picture of the famous person. Yes, you can draw!
TRY!! Decorate the background of the drawing of person. Label the person's full name in large neat lettering and dates of birth and death. Write your first and last name and date in small lettering the lower right corner of the paper.



Timeline

Draw a timeline with at least 8 important events in the person's life.

Written Report (2 pages)

Utilize available technology, including the Internet, to produce and publish writing. Include the following information in a logical order to :

- Where was this person born? In what year?
- Where did this person grow up?
- What does/did this person do for a living?
- Why is this person famous? What did/does this person do to become famous?
- How has this person made an impact on others' lives?
- Quotes and interesting information about the person
- Fill out the bibliography information sheet showing the three sources used, rewrite in correct bibliographic format and attach it as the last page of the report.

Unit 1, Activity 7/9, Biography File Folder Report

Important Book Poem

Margaret Wise Brown was the author of a book entitled *The Important Book*. Use this as a model and write a poem about “The Important Thing” using your famous person as the subject of the poem.

Example:

The important thing about _____ is that he _____. (what he is famous for)
He _____. (list one thing he did)
He _____. (list another thing he did)
He _____. (list a third thing he did)
But the important thing about _____ is that he was _____. (what he is famous for)

Here is an example poem:

ABRAHAM LINCOLN

The important thing about Abraham Lincoln is that he was the 16th President of the USA (1861-1865).

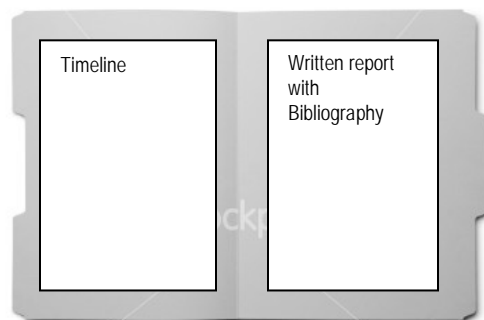
He issued the Emancipation Proclamation in 1863 which abolished slavery in the southern states.

He died April 15, 1865. While watching a play at Ford's Theatre in Washington, D.C., Lincoln was shot by John Wilkes Booth, actor.

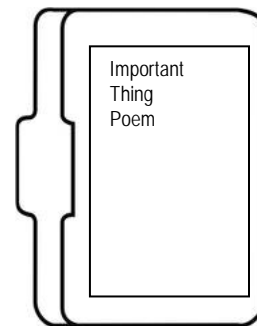
But, the most important thing about Abraham Lincoln is that he kept the United States together during the Civil War (1861-1865).



Front



Inside



Back

Public Speaking Monologue

Dress up (as much as you can) as your person and pretend you are the person. Tell all about your contributions, and about your life. Rehearse at home. Sign up for a time to give your presentation.

Remember speeches will be scored for:

- C Content – important details included
- O Organization – a clear beginning, middle, and end
- L Language – appropriate and interesting words and language
- D Delivery- good eye contact, volume, and body posture

Unit 1, Activity 7/9, Biography File Folder Report

Name _____

Biography Notes

Take notes while reading. Use the notes to write brief two page report about a well-known person.

Famous Person _____

Date of Birth _____ Place of Birth _____

Date of Death _____ Place of Place _____

Family and Childhood Information

What did this person do for a living?

Hobbies and Interests:

Major Accomplishments- Why the person is famous?

Unit 1, Activity 7/9, Biography File Folder Report

How has this person impacted others' lives?

Interesting Info & Other Facts

Famous Quotes by this person

Unit 1, Activity 7/9, Biography File Folder Report

Bibliography of Sources Used

BOOK:

Book Title: _____

Author _____

Name of Publisher _____

Place Published _____

Date Published _____

ENCYCLOPEDIA BOOK:

Print Encyclopedia Title _____

Volume Letter Volume Number Date _____

Name of Publisher _____

Place Published _____

Date Published _____

Article title _____

Pages used _____

INTERNET WEBSITE::

Internet Web Site Title _____

Internet Address _____

Date you used this site _____

Once you have this information listed, then access the website
<http://citationmachine.net/index2.php> to create a bibliographic entry.
Use this format to create your BIBLIOGRAPHY page.

Unit 1, Activity 7/9, Biography File Folder Report

BIOGRAPHY FILE FOLDER PROJECT		Name _____			Per _____	
	4	3	2	1	Pts	
Report Cover Colored illustration, person's name, birth & death dates, your name	Wow! Great cover contains all the info, neatly done	Good intro; some of the required info is missing.	Forgot to include something...	What cover??		
Timeline Timeline of at least 8 events in the person's life and pictures are included	Wow! Great timeline contains all the info, neatly done	Good timeline; some of the required info is missing.	Forgot to include something...	What timeline?		
Report Ideas & Content Includes • Where and when the person was born & died • Where the person grew up, childhood life • Adult life and why the person is famous • How this person made an impact on others' lives • Quotes and interesting information about the person	Well organized and informative & interesting info about the person's life- main events/ideas & some important details.	Mostly organized & informative; provided lots of detailed info - about the person's life- main events/ideas	Somewhat organized. Lacks detailed info	Did you read the directions?		
Sentence Fluency						
Usage						
Mechanics						
Spelling						
Bibliography – Citing Sources Read and locate information from three sources: • Biography (book) • Encyclopedia (on-line or print) • Internet source	Wow! Great bibliography page contains all the info, correctly done, neatly done	Good bibliography page contains most of the info, correctly done, neatly done	Somewhat organized. Lacks detailed info, incorrect format	What Bibliography?		
Important Person Poem Write a 5 line poem including important events in the person's life	Wow! Great poem contains all the info, correctly done, neatly done	Wow! Good poem contains most the info, correctly done, neatly done	Somewhat organized. Lacks detailed info, incorrect forma	What poem?		
Monologue						
Professional	You were prepared, organized & calm; made eye contact	Pretty good job; made sufficient eye contact	Hmm. Something is lacking; limited eye contact.	Did you even know you had to report to us? No eye contact		
Voice	Fast enough, loud enough; sounded enthusiastic.	Pace & volume were mostly good. Some enthusiasm detected.	Pace & volume could be improved.	What? Couldn't hear you! Too fast (or too slow!)		
Total						
Comments _____						

A 29-30 pts.	B 28 – 27pts.		C 26- 23 pts.	D 20-22 pts.	F below 20	

Unit 1, Activity 8, 3-2-1 Strategy

Name _____ Date _____ Period _____	
Title of article: _____ Source: _____	
3	Things I Learned Today ...
2	Things I Found Interesting ...
1	Question I Still Have ...

Name _____ Date _____ Period _____	
Title of article: _____ Source: _____	
3	Things I Learned Today ...
2	Things I Found Interesting ...
1	Question I Still Have ...

Unit 1, Activity 6/9, Biography Rubric



Name _____
Date _____ Period _____

BIOGRAPHY RUBRIC

Subject of Biography _____

Criteria	Pts. Possible	Pts. Earned	Comments
Birth Date/Birthplace	5		
Childhood—Early Influences: Must include three events that influenced the person	15		
Education: Must include its role or significance in later life	10		
Major Accomplishments: provide dates	10		
Ideas and Content: Writing is clear, focused, and specific	10		
Word Choice: Writing is extremely clear, vivid, and accurate	10		
Organization: Writing includes a strong beginning, middle, and end, with clear transitions	10		
Voice: Writing engages the audience	10		
Sentence Fluency: Writing has a consistent variety of sentence structure	10		
Conventions: Writing is entirely free from mechanical, grammatical, and spelling errors	10		
Total	100		

Unit 1, Activity 11, Personal Narrative Characteristics

Name _____

Date _____ Period _____

(Personal) Narrative Characteristics

- ◆ writing is about people in action and events
- ◆ stories are characterized by the passage of time and organized in chronological order
- ◆ graphic planners are linear and include drawings, timelines, storyboard, and lists
- ◆ main event and details about it (the focus) should make up 80% of the piece
- ◆ for personal narratives, the focus should be the main event, with 2 to 4 aspects of it developed
- ◆ the beginning is about who, what, when, where
- ◆ writing contains descriptive details rich in comparisons, strong (active voice) verbs, specific and proper nouns, literary devices, and a variation of sentence structure
- ◆ transitions are related to time, place, or action
- ◆ endings include the author's feelings about or reaction to the main event or what the author learned from the main event
- ◆ writer may use past or present tense, first or third person to tell the story
- ◆ transitions are related to time, place, or action
- ◆ writer may include minor bits or expository writing within the story or dialogue: definitions, directions, philosophical asides, etc.

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Unit 1, Activity 11, Graphic Organizer for a Personal Timeline



Name _____
Date _____ Period _____

Graphic Organizer for a Personal Timeline

Directions: Brainstorm memorable events from your own life into the categories below.

Memories that Make Us Smile	
Memories that Make Us Cry	
Memories from Long Ago	
Memories as Precious as Gold	

Unit 1, Activity 11, Graphic Organizer for a Personal Narrative



Name _____

Date _____ Period _____

Graphic Organizer for a Personal Narrative

Directions: Brainstorm details about one memorable event from your life that fits each category below.

Memorable Event (Name it):	
Setting (Where and when did it happen? Be specific. <i>Show us</i>):	
Events (What was the series of actions that occurred? <i>Show us</i>):	
People (By whom? Show us the significance of all people involved):	
Sights (Show us your surroundings and the people involved):	
Sounds (Show us the noises in the background):	

Unit 1, Activity 12, Graphic Organizer for a Personal Narrative



Name _____
Date _____ Period _____

Graphic Organizer for a Personal Narrative (con't)

Directions: Brainstorm details about one memorable event from your life that fits each category below.

Textures (Show us the physical textures of your surroundings):	
Tastes (If applicable):	
Smells (If applicable):	
Thoughts (Express what you were thinking <i>throughout this experience</i> , sometimes in exact quotations) :	
Feelings (Express what you were feeling by naming your emotions at the time):	
Lesson Learned/ Personal Meaning of this Event (Explain what you've gained or learned from this experience):	

Unit 1, Activity 12, Personal Narrative Beginnings

Name _____
Date _____ Period _____

Personal Narrative Beginnings

Try one of these as a **hook** for your personal narrative!

- **Begin by showing the time and place of the setting.**
The late afternoon August heat rose from the pavement in front of my house that momentous afternoon.
- **Begin by using dialogue with stage directions between the characters involved,**
“Jason, you’re going to be late!” shouted my mom, as I dawdled over getting dressed.
“Aw, Mom, the bus never comes this early,” I responded with unconcern, slowly spooning even more Fruit Loops into my bowl, never dreaming the fate that awaited me at the bus stop that morning.
- **Begin by showing the first action in the series of events.**
I was just turning the corner on my bike when it happened.
- **Begin by asking a question.**
Have you ever done something you knew in your heart was foolish, but you just couldn’t seem to resist?
- **Begin by showing the background noise(s).**
“Vroom . . .vroom . . .vroom.” I couldn’t resist racing the engine of my brand new dirt bike.
- **Begin with descriptive details about a main character (could be yourself).**
As a skinny, eight-year-old, freckle-faced boy, I didn’t know the first letter of the word danger . . .then.
- **Begin with a quotation of good advice you didn’t follow that day.**
My mom had always told me to be careful about the people I chose for friends. I never thought it would turn out to be such important advice.
- **Begin with, “It all began . . .”**
It all began with a phone call.
- **Begin with a hint of the outcome or personal meaning of the event.**
I had no idea that morning that it was going to be a day that would change my life forever.

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Unit 1, Activity 12, Time Transitions for a Personal Narrative

Name _____
Date _____ Period _____

Personal Narrative Endings

Try one of these as a **clincher** for your personal narrative! Don't forget that the conclusion of a personal narrative should reveal the lesson you learned or the insight you gained from the experience

- **End with a reminder statement.**
Be sure to look both ways when you cross the street!
Remember that mothers sometimes really do have good advice after all.
The next time you think something is foolish, it probably is. Listen to what your subconscious is trying to tell you.
- **End with Finally, Eventually**
The last thing you need is a broken arm.
Eventually, the scar and the pain will fade.
- **End with a quotation concerning the whole topic.**
Next time, I'll listen when someone tells me, "Be careful, Matt."
I hope you'll never hear the words, "She's going to need an operation."
Like my grandma always says, "If life hands you lemons, make lemonade!"
- **End with your feelings about the event.**
The best part about it all was the look on my parents' faces. I still feel warm inside when I remember the proud looks on their faces that day.
I knew then that I had succeeded. I was overjoyed to have made it through the whole performance without forgetting my lines.
- **End with a prediction or advice.**
The next time you are around a toddler and a swimming pool, you will know never to turn your back for even a second.
If you learn from my experience, you'll never have the same problem with friendship that I did.
- **End with a summary statement.**
No matter how you look at it, laughter is good medicine
In spite of all the difficulties, I have survived.
You really can learn from your mistakes.

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Unit 1, Activity 12, Time Transitions for a Personal Narrative



Name _____
Date _____ Period _____

Time Transitions in Narratives

Later

After that

When

Suddenly

All of a sudden

Finally

Two days later

On Friday

Last week

In no time at all

Then

That afternoon

In the evening

The following day

While

In the spring

As

Two hours later

The next day

On December tenth

It was morning and

Soon

This time

By the time

By three o'clock

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Name _____ Date _____

Unit 1, Activity 14, Specific Emotion Words



Name _____
Date _____ Period _____
Date _____ Period _____

**SPECIFIC EMOTION WORDS:
POSITIVE EMOTIONS**

accepted
acknowledged
amused
appreciated
attractive
aware
calm
capable
cheerful
cherished
comfortable
competent
complimented
confident
content
cool
cozy
creative
daring
delighted
elated
elegant
encouraged
energetic
energized
esteemed
excited

faithful
free
friendly
focused
giddy
glad
gleeful
handsome
happy
helpful
important
impressive
included
independent
intelligent
joyful
lovable
loved
loyal
needed
noticed
noticeable
peaceful
playful
pleased
powerful
prepared

prepared
pretty
proud
ready
refreshed
relaxed
relieved
respected
rewarded
safe
satisfied
serene
soothed
special
supported
talented
thankful
thoughtful
together
trusted
unworried
validated
valued
wanted
welcome
worthwhile
worthy

PRACTICE SENTENCES:

I feel _____ when I think of _____.

I feel _____ when I think of _____.

I feel _____ when I think about _____.

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Unit 1, Activity 14, Specific Emotion Words

Name _____
Date _____ Period _____

**SPECIFIC EMOTION WORDS:
NEGATIVE EMOTIONS**

**afraid
agitated
angry
annoyed
anxious
ashamed
bashful
betrayed
bewildered
bitter
bored
bossed
bothered
confused
criticized
dejected
depressed
disappointed
discouraged
disheartened
dissatisfied
distrustful
down
dumb**

**embarrassed
enraged
excluded
fearful
foolish
forced
frustrated
furious
grouchy
guilty
hateful
heartbroken
helpless
hopeless
hostile
humiliated
hurt
ignored
insecure
insulted
interrupted
irate
irritated
jealous**

**judged
lonely
lost
miserable
mocked
nervous
overlooked
overwhelmed
patronized
pitiful
rejected
ridiculed
riled
sad
stressed
stupid
teary
ugly
unappreciated
unhappy
uninformed
unloved
unprepared
weak
worried**

PRACTICE SENTENCES:

I feel _____ when I think of _____
_____.

I feel _____ when I think of _____
_____.

I feel _____ when I think of _____
_____.

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Unit 1, Activity 14, Exploding the Moment



Name _____
Date _____ Period ____

Exploding the Moment *from Barry Lane's After the End*

Exploding the moment is the concept of **showing the details of an event rather than just summarizing** the events. Students can understand the importance of exploding a moment in words if you read them two versions of the same incident and then ask them which is more powerful. **Then have them look for places in their own drafts where they can *explode a moment*.**

"Sisters" by Jan Wilson

Version 1:

I was so mad at my sister that I couldn't stand it. I grabbed the carton of milk from the table and dumped it right over her head. It went all over her and the floor. Her clothes were soaked. She was so shocked that she couldn't talk for a minute. Then she yelled for my dad. I knew I was in trouble now.

Version 2:

I watched myself begin this horrible deed. My hand seemed to suddenly have a will of its own. It picked up the milk carton, the spout was already open. My arm extended over Carol's head, tipping the carton. The liquid poured in a slow, steady, thick, unending stream down through her long, blonde hair, soaking the back of her clothes and drumming onto the floor. As the milk reached the floor, I shifted the spout to begin another long, milky journey down the front of her. It poured over her head, in her eyes, running in rivers down each side of her nose, converging on her chin, and splashing into her plate. Her food was soon awash and the milk poured over the edge and ran into her lap. And still I poured on. It was too late to stop now. The rapture of it all. Oh, sweet revenge!

Carol was shocked in to absolute silence, her milk-washed eyes staring at me in total disbelief, almost uncomprehending. What had I done? I only meant to pour a little to scare her, and now it was all over --everywhere. Her chair was a 4-legged island in the middle of a white pond in the kitchen floor. How could one quart of milk go so far? For a second or two, she didn't react, and I had a brief but fleeting prayer that she was stunned speechless. However, not for long.

"Daddeeeeeeeeeeeeeee!"

Unit 1, Activity 14, Figurative Language



Name _____
Date _____ Period _____

Figurative Language Composing Skills

- ◆ **er or est (comparison):** bigger, taller, kinder, the best, the worst, . .
- ◆ **more than, less than, fewer than (comparison):** A baseball team has two fewer players than a football team
- ◆ **it reminds me of (comparison):** *The lake reminds me of the pond behind my uncle's house.* They have the same pebbly edge.
- ◆ **the same as _____ (comparison):** *Spaghetti is the same as macaroni except it's longer.*
- ◆ **like (simile):** The tree's branches spread over us *like* an umbrella.
- ◆ **just like (simile):** The room felt *just like* a library.
- ◆ **as _____ as _____ (simile):** The catcher's mitt seemed *as wide as a platter*.
- ◆ **so _____ that (simile):** My dog is *so big that his feet hang over the front seat when he rides in the car.*
- ◆ **metaphor (saying one thing IS another to show how the two share some important attribute):** *The kid is a shrimp.*
- ◆ **magic 3 (listing 3 items in a row for power – it could be 3 nouns, 3 verbs, 3 phrases, but 3 of anything is powerful):** Jason walked to the door, opened it, and motioned her inside.
- ◆ **alliteration (the deliberate repetition of beginning letter sounds for several words close together in text):** Brett's room is a *dark, dank dungeon of dirty clothes and debris*.
- ◆ **onomatopoeia (the use of noise words for emphasis):** The quiet *scritch scratch* of her pen irritated my already aggravated nerves.
- ◆ **hyperbole (exaggeration for effect):** There were *at least ten trillion roaches* crawling around the room.
- ◆ **anadiplosis (repetition of the last word or phrase of one sentence to start the next - for effect):** Outwitting the dog had become *a test of my courage*. *A test of my courage* was about to occur again, and this time, it was far more serious than ever before.

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Unit 1, Activity 16, Proofreading Strategies for a Personal Narrative



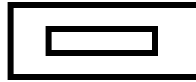
Name _____
Date _____ Period _____

Proofreading Strategies That Work!

Tired of grading papers that look as if the student never checked for spelling, grammar, or usage mistakes? Frustrated at the same old errors being committed time and time again?

Try these proofreading techniques:

- 1) Cut a rectangular hole about 2 inches long by $\frac{1}{2}$ inch high in the center of an index card; student then moves it one word at a time over his or her handwritten draft.



- 2) Student reads his or her own paper backwards, word by word, starting at the end.
- 3) Student reads only sentence # 1 of his or her paper carefully. With his or her left hand, the student then points to the punctuation mark that signals the end of that sentence. Next, the student puts his or her right index finger on the punctuation mark that ends sentence #2. Student then carefully reads only the words between his or her two fingers, carefully checking for errors.
- 4) Student then moves left finger to the end of the second sentence and moves right hand finger to the end of the third sentence and repeats the process. Student continues until he or she has examined carefully every sentence in the paper for errors.
- 5) Student uses any of the strategies above for a peer rather than for his/herself.

Unit 1, Activity 16, Proofreading Checklist for a Personal Narrative



Name _____
Date _____ Period _____

Editing/Proofreading Checklist

Title or Description of Assignment													
Directions: For each corrected assignment, record title/description and number of errors you made in each area.													
ERROR													
Sentence Fragments													
Run-Ons													
Comma Splices													
Comma Use [Indicate: Compound Sentence; Adjectives; Intro. Phrase/Clause; Items in a Series, etc.]													
Subject-Verb Agreement													
Verb Tense													
Irregular Verbs													
Incorrect Pronoun Form													
Pronoun Agreement													
Double Negative													
Comparison of Adjectives/Adverbs													
Plurals													
Possessives													
Capitalization													
Spelling													
End Marks													
Apostrophe													
Homonyms/Confusing Words													
Quotation Marks/Dialogue													
Italics/Underlining													
Semicolon/Colon Use													
Hyphen/Dash Use													
Indentation/Margins													
Word Endings													
Word Omissions													
Title													
Unnecessary Repetition													
Parallel Structure													
Legibility													
Ellipsis													
OTHER:													

NOTE: DE = Daily Edit; ¶ = Practice Paragraph

Unit 1, Activity 13/ 17, Rubric for a Personal Narrative

Name _____
Date _____ Period _____

Writing a Personal Narrative Rubric

Title of Piece _____

CRITERIA: The essay will be evaluated on the basis of these criteria:
4-complete, 3-almost complete, 2-partial, 1-minimal

INTRODUCTION

- | | | | | | |
|---|---|---|---|---|---|
| 1. The introduction has an effective hook (attention grabber). | 0 | 1 | 2 | 3 | 4 |
| 2. The essay contains sufficient background information , including setting and revelation of character. | 0 | 1 | 2 | 3 | 4 |

BODY (ESSAY AS A WHOLE)

- | | | | | | |
|---|---|---|---|---|---|
| 3. The essay focuses on one main incident in the author's life. | 0 | 1 | 2 | 3 | 4 |
| 4. The events of the story are arranged in chronological order . | 0 | 1 | 2 | 3 | 4 |
| 5. The essay uses at least 3 kinds of sensory details and at least 3 types of figurative language . | 0 | 1 | 2 | 3 | 4 |
| 6. The essay uses dialogue to advance the plot and to reveal character. | 0 | 1 | 2 | 3 | 4 |
| 7. The essay reveals the author's thoughts and feelings throughout. | 0 | 1 | 2 | 3 | 4 |
| 8. Transitions of time, place and events are used effectively to connect ideas. | 0 | 1 | 2 | 3 | 4 |

CONCLUSION

- | | | | | | |
|---|---|---|---|---|---|
| 9. The conclusion reveals the overall meaning of the event, the lesson learned, or the insight gained from the experience for the author . | 0 | 1 | 2 | 3 | 4 |
| 10. The paper is relatively free of mistakes in spelling, grammar, usage, mechanics, & manuscript form {Use spellcheck; proofread your work!}. | 0 | 1 | 2 | 3 | 4 |

Possible: 40 points x 2.5 = 100 points

TOTAL EARNED = _____ points X 2.5 = _____

Unit 1, Activity 13/17, LEAP WRITING RUBRIC

Student's Name _____

Date _____ **Period** _____

LEAP Writing Rubric		Points Earned	
Composing Dimension [IDEAS]: Focus on a Central Idea Support and Elaboration Unity of Purpose Organization	4 pts./Consistent Control = Shows sharp focus, clarity of purpose, preplanning strategy; foreshadowing; selection of appropriate information; thorough elaboration; idea development includes examples/necessary information/vivid, specific details; wholeness throughout, all ideas related to central idea; shows clear beginning, middle, end in logical order, "appropriate transitions," and sense of completion 3 pts./Reasonable Control = Shows clear central idea w. clear focus; idea development includes necessary information/relevant details; may have uneven development; beginning/middle/end in logical order; uses simple transitions; has wholeness, but may have weak ending or beginning 2 pts./Inconsistent Control = Vague central idea w. shifts in focus; digressions; listing; information superficial, incomplete, and/or irrelevant; idea clusters with little or uneven development; has weak beginning/middle/end; retreats and/or repetitions; gaps; random order; little or no ending 1 pt./Little or No Control = Vague central idea/focus; ideas barely developed; minimal information; irrelevant details; uneven development; uneven beginning/middle/end in logical order; few simple transitions; has wholeness, but weak or no ending/beginning 0 pts./Too minimal to evaluate	Possible Points: (0-4) Your Points:	
	Audience Awareness & Style Dimension: Selection of Vocabulary Sentence Variety Tone Voice	4 pts./Consistent Control = Word choice appropriate, relevant; vivid, power verbs; stylistic techniques (imagery, similes); information selected for relevance/impact; vivid examples/anecdotes; word choices appropriate to audience; manipulation of audience (with humor); some variety in sentence structure (beginnings, endings), complexity, & length; consistent, clear, vibrant tone; voice reveals individual personality; engaging 3 pts./Reasonable Control = Word choice clear, appropriate, relevant, shows some variety; selects information; uses some examples; and appropriate to audience; some variety in sentence structure, complexity, and/or length; may use And/But beginnings; uses consistent tone; awareness of audience, and clear voice 2 pts./Inconsistent Control = Word choice generic and/or overused; some may be inappropriate or wrong word; uses contradictions; information is bare bones/listing, irrelevant or superficial; uses sentence patterns, simple sentences, and over-extended sentences, And/But beginnings; vague inappropriate, monotonous, inconsistent, weak tone and/or voice 1 pt./Little or No Control = Word choice is functional or inappropriate, with wrong word or omission errors; automatic writing; information may be too little or inappropriate with abrupt change from central idea; simple sentences and patterns; sentences that run on and on; tone and/or voice confusing or absent; no awareness of audience; unengaging 0 pts./Too minimal to evaluate	Possible Points: (0-4) Your Points:
		Sentence Formation Uses complete sentences; avoids run-ons/fragments/comma splices (+/-)	
Usage Uses specific words correctly [EX: verb tenses, subj./verb & pronoun/antecedent agreement; modifiers, etc.] (+/-)			
Mechanics Uses correct indentation, capitalization, punctuation, margins, and paragraphing (+/-)			
Spelling Uses correct spelling (+/-)			
TOTAL POINTS (of possible 12)			

Grade Conversions:

11-12=A
Advanced

9-10=B
Mastery

7-8=C
Basic

6=D
App. Basic

0-5=F
Unsatisfactory

Grade 8

Unit 2


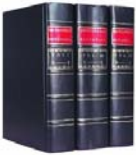






Refer to Unit 1 for BLMs
for
Activities 1-3

Unit 2, Activity 7, Nonfiction Examples

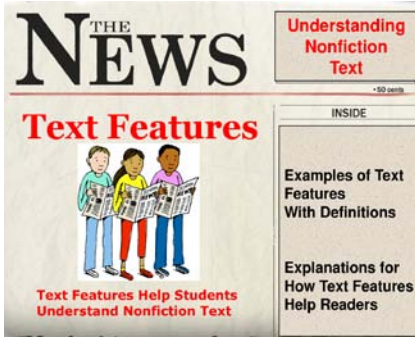
Name _____

Date _____ Period _____

NONFICTION EXAMPLES

TYPE	CHARACTERISTICS	AUTHOR'S PURPOSE
Historical document 	Focuses on one idea	to inform to persuade
Encyclopedia 	Information on many different topics Usually alphabetical in volumes Used for reports	to inform
Essay 	Relates personal experience May be researched based	to inform to entertain to persuade
Magazine 	Recent articles on many different topics May be used for reports	to inform to entertain
Manual 	Focuses on one idea Technical writing	to inform
News paper 	Articles focus on one topic or idea News items Feature articles Editorials/columns Advertisements	to inform to entertain to persuade
Recipes 	List of ingredients Written in bullet format	to inform
Textbooks 	Used for reference Information organized by topic or chronologically	to inform

Unit 2, Activity 8 , Text Features and Text Structures



Name _____
Date _____ Period _____

TEXT FEATURES

Using two different selections review each and indicate what text features each has. Check the appropriate column.

Feature	Definition	Title:	Title:
Title Page	at the beginning, states title, author, publisher		
Copyright page	states when and where and by whom the book was published		
Preface Introduction	states why the book/article was written		
Table of Contents	gives an general overview of information contained in book; list of chapters with their page numbers		
Headings & subheadings	states the main idea and supporting details		
Text boxes & sidebars	gives additional information that is not contained in the text		
Captions and labels	words under pictures/ graphics that explain the item		
Graphics (charts, diagrams, maps)	give additional information to help visualize text		
Quotes	gives the exact words of person in selection		
Boldfaced words	indicates important vocabulary or concept		
Glossary	alphabetical list of definitions and pronunciations of special or unusual words		
Appendix	extra information in separate section at the back		
Index	alphabetical list of specific topics & page numbers		
Bibliography	list of books used as resources or other books to read		

Unit 2, Activity 8 , Text Features and Text Structures

Name _____

Date _____ Period _____

Nonfiction Text Structures

TEXT STRUCTURE	SIGNAL WORDS	MEANING FOR READER	QUESTIONS to Ask for Understanding the Structure:
Description or List	<i>one, two, first, second, third, to begin, next, finally, most important, when, also, too, then, to begin with, for instance, for example, in fact, etc.</i>	A set of a topic's characteristics or a list will follow.	<i>What is being described? What are its unique (sensory) attributes?</i>
Sequence or Time Order	<i>on (date), not long after, now, as, before, after, when, first, second, then, finally, during, until, etc.</i>	A set of steps in a process or a sequence of events is being described in order of occurrence.	<i>What happened first, second, and third? How were items in this paragraph organized: by age, time, etc?</i>
Compare & Contrast	<i>however, but, as well as, on the other hand, not only...but also, either...or, while, although, similarly, yet, unless, meanwhile, nevertheless, otherwise, compared to, despite, etc.</i>	The likenesses and differences of two things are being described.	<i>How are these items alike? How are these items different?</i>
Cause & Effect Problem & Solution	<i>because, since, therefore, consequently, as, so, as a result, cause, this led to, so, nevertheless, accordingly, if....then, thus, etc.</i>	A cause and its resulting effects will be explained or a problem and its solution(s) will be described.	<i>What happened? What were the effects of (TOPIC)? What were the reasons for this? What caused this to happen?</i>
Problem & Solution	<i>because, cause, since, therefore, consequently, as a result, this led to, so, so that, nevertheless, accordingly, if....then, thus, etc.</i>	a problem and its solution(s) will be described.	<i>What were the reasons for this? What caused this to happen? Is there a solution to the problem?</i>

Unit 2, Activity 7, Directed Learning /Thinking Activity

**Directed Learning-Thinking Activity
Notetaking Form**

Name _____
Date _____ **Period** _____

DL-TA for (topic or title):

Before reading, write down what you know about the subject.

What I know:

Before reading, based on what you know about the subject, write down what you think may be true.

What I think I know:

Before reading, write down what you predict you will learn from reading this text.

What I predict I will learn:

During reading, check and/or revise your predictions based on the information read. Support with evidence from the text.

After reading, summarize what you have learned from reading the text.

Summary of what I learned:

Unit 2, Activity 7, SQRRR

SQRRR– a study skills strategy Survey, Question, Read, Recite, Review

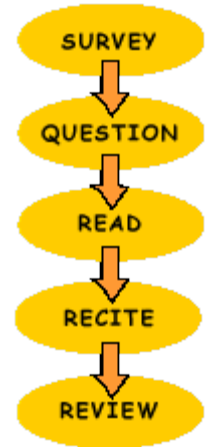
What is it?

SQRRR is a mnemonic device used to facilitate an active reading strategy and learning attitude. This system was originally developed for college students, but has proven effective for students of all ages (elementary school through high school). It has also been shown to be an effective strategy for English Language Learners.

How does it work?

There are five parts to SQRRR.

- **Survey** – glance through titles, subtitles, tables, illustrations and summaries, and then ask:
 - What is the chapter about?
 - What is the purpose for reading this chapter?
 - What do you already know about this topic?
 - This process should not be extensive...one or two minutes, at most.
- **Question** – develop a list of questions of your own before you begin reading.
 - What do you want to learn from this chapter?
 - What questions about the topic do you want answered?
 - Try to use subtitles to narrow your range of questions.
- **Read** – read the chapter in small sections, making note of key items (in your notes or in the margins) and develop a short outline, describing the chapter.
 - Some key ideas to consider:
 - Definitions
 - Lists
 - Characteristics
 - Names/dates
 - Examples
 - Causes/effects
 - Similarities/differences
 - Formulas
- **Recite** – without looking at the book, try to answer each of the questions you developed about the chapter.
- **Review** – look over your outline, then try to recite some of the main ideas from your notes without referencing the book or your notes. Repeat this process until you feel comfortable with the material.



Chapter SQ3R Assignments - Read through the chapter. Write at least one question you have and the answer to that question for each page.

Unit 2, Activity 7, SQRRR



Name _____

Date _____ Period _____

Assignment _____

<p>Survey <i>Record important title/ subtitles from work.</i></p>	
<p>Question <i>Write "Who, What, When, Where, and Why" questions from main topics.</i></p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Read <i>Write answers to questions from above.</i></p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Recite <i>Record key facts and phrases as needed for each question.</i></p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Review <i>Create a summary paragraph for each question.</i></p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>



Name _____

Date _____ Period _____

Article Title _____

Article Source _____

1. Read the article. 2. Fill out the 5Ws and H.

Who:	
What:	
Where:	
When:	
Why:	
How:	

3. Write a 20-word GIST.

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

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Unit 2, Activity 7, Media Quotes



Name _____

Date _____ Period _____

Guess Who? from American History

_____ was a calculating politician who waged the bloodiest war in American History. He was accused by many of trampling the Constitution. Even today, he is accused of being the president who ruined the Founding Fathers' dream for our country. Not only that, but his wife was considered by many to be a spy working against the government.

_____ 's look at that moment—the classic image of gloom—was familiar to everyone who knew him well. Such spells were just one thread in a curious fabric of behavior and thought that his friends called his "melancholy." He often wept in public and recited maudlin poetry. He told jokes and stories at odd times—he needed the laughs, he said, for his survival. As a young man he talked more than once of suicide, and as he grew older he said he saw the world as hard and grim, full of misery, made that way by fate and the forces of God. "No element of Mr. _____'s character," declared his colleague Henry Whitney, "was so marked, obvious and ingrained as his mysterious and profound melancholy." His law partner William Herndon said, "His melancholy dripped from him as he walked."

His absolute conviction that he was taking the proper course of action enabled him to persevere while others recoiled at the immense cost and suffering caused by the war, leading them to entertain thoughts of peace without victory. . . . _____ was not a highly experienced national politician in _____, but his humor and willingness not to address every criticism earned him the trust of many political leaders. In an age of overblown oratory, _____ made his points with simple eloquence.

_____ embodies the 'American Dream,' rising from humble roots to the highest office in the land. He envisioned America united in peace. . . His place at the forefront of the _____ War eventually put _____ himself in the line of fire.



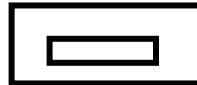
Name _____
Date _____ Period _____

Proofreading/Editing Strategies That Work!

Frustrated at committing same old errors time and time again?

Try these proofreading techniques:

- ❖ Read your own paper backward word by word.
- ❖ Cut a rectangular hole about 2 inches long by $\frac{1}{2}$ inch high in the center of an index card; move it one word at a time over your rough draft checking spelling & capitalization as you go.



- ❖ Read the first sentence in your paper carefully. Put your left index finger over the punctuation mark that signals the end of that first sentence.
 - Next, put your right index finger on the punctuation mark that ends the second sentence. Carefully read material between two of your fingers, looking for errors.
 - Then move your left index finger to the end of the second sentence and move your right index finger to the end of the third sentence and read carefully. Keep moving fingers until you have carefully examined every sentence in your paper.
-
- ❖ Do any of these strategies for a peer's writing.

Unit 2, Activities 10, 11, 12, and 15 Research Group Checklist

Research Group Reviewer _____

	Student:	Student:	Student:	Student:
<p>Development of Topic: Writer introduces and develops a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</p>	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no
<p>Relevant evidence: Writer provides relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</p>	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no
<p>Transitions: Writer uses appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</p>	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no
<p>Word Choice: Writer uses precise language and domain-specific vocabulary to inform about or explain the topic.</p>	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no
<p>Formal style: Writer uses language that is formal, refraining from slang or other casual language.</p>	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no	<input type="checkbox"/> yes <input type="checkbox"/> somewhat <input type="checkbox"/> no

Unit 2, Activity 13, Knowledge Rating Chart

Name _____

Date _____ Period _____

Knowledge Rating Chart – Reference Resources

Complete the following chart to summarize the information you know about reference resources.

Place an X in the column that reflects your knowledge of the term.

1. I've never heard of this before.
2. I have heard of this; but I'm not sure what it is, how it works, or where it is.
3. I know what it is, where it is, and how to use it.

Reference Resource	1	2	3	Information contained	How Organized	When to Use
dictionary						
thesaurus						
encyclopedia						
almanac						
atlas						
directories (phone,city)						
Readers' Guide to Periodical Literature						
Internet Search Engine						
Magazines						
Newspapers						

Unit 2, Activity 16, LEAP WRITING RUBRIC

Student's Name _____ Date _____ Period _____

LEAP Writing Rubric		Points Earned
Composing Dimension [IDEAS]: Focus on a Central Idea Support and Elaboration Unity of Purpose Organization	4 pts./Consistent Control = Shows sharp focus, clarity of purpose, preplanning strategy; foreshadowing; selection of appropriate information; thorough elaboration; idea development includes examples/necessary information/vivid, specific details; wholeness throughout, all ideas related to central idea; shows clear beginning, middle, end in logical order, "appropriate transitions," and sense of completion 3 pts./Reasonable Control = Shows clear central idea w. clear focus; idea development includes necessary information/relevant details; may have uneven development; beginning/middle/end in logical order; uses simple transitions; has wholeness, but may have weak ending or beginning 2 pts./Inconsistent Control = Vague central idea w. shifts in focus; digressions; listing; information superficial, incomplete, and/or irrelevant; idea clusters with little or uneven development; has weak beginning/middle/end; retreats and/or repetitions; gaps; random order; little or no ending 1 pt./Little or No Control = Vague central idea/focus; ideas barely developed; minimal information; irrelevant details; uneven development; uneven beginning/middle/end in logical order; few simple transitions; has wholeness, but weak or no ending/beginning 0 pts./Too minimal to evaluate	Possible Points: (0-4) Your Points:
	Audience Awareness & Style Dimension: Selection of Vocabulary Sentence Variety Tone Voice	4 pts./Consistent Control = Word choice appropriate, relevant; vivid, power verbs; stylistic techniques (imagery, similes); information selected for relevance/impact; vivid examples/anecdotes; word choices appropriate to audience; manipulation of audience (with humor); some variety in sentence structure (beginnings, endings), complexity, & length; consistent, clear, vibrant tone; voice reveals individual personality; engaging 3 pts./Reasonable Control = Word choice clear, appropriate, relevant, shows some variety; selects information; uses some examples; and appropriate to audience; some variety in sentence structure, complexity, and/or length; may use And/But beginnings; uses consistent tone; awareness of audience, and clear voice 2 pts./Inconsistent Control = Word choice generic and/or overused; some may be inappropriate or wrong word; uses contradictions; information is bare bones/listing, irrelevant or superficial; uses sentence patterns, simple sentences, and over-extended sentences, And/But beginnings; vague inappropriate, monotonous, inconsistent, weak tone and/or voice 1 pt./Little or No Control = Word choice is functional or inappropriate, with wrong word or omission errors; automatic writing; information may be too little or inappropriate with abrupt change from central idea; simple sentences and patterns; sentences that run on and on; tone and/or voice confusing or absent; no awareness of audience; unengaging 0 pts./Too minimal to evaluate
Sentence Formation Uses complete sentences; avoids run-ons/fragments/comma splices (+/-)		
Usage Uses specific words correctly [EX: verb tenses, subj./verb & pronoun/antecedent agreement; modifiers, etc.] (+/-)		
Mechanics Uses correct indentation, capitalization, punctuation, margins, and paragraphing (+/-)		
Spelling Uses correct spelling (+/-)		
TOTAL POINTS (of possible 12)		

Grade Conversions:

11-12=A	9-10=B	7-8=C	6=D	0-5=F
Advanced	Mastery	Basic	App. Basic	Unsatisfactory

Grade 8

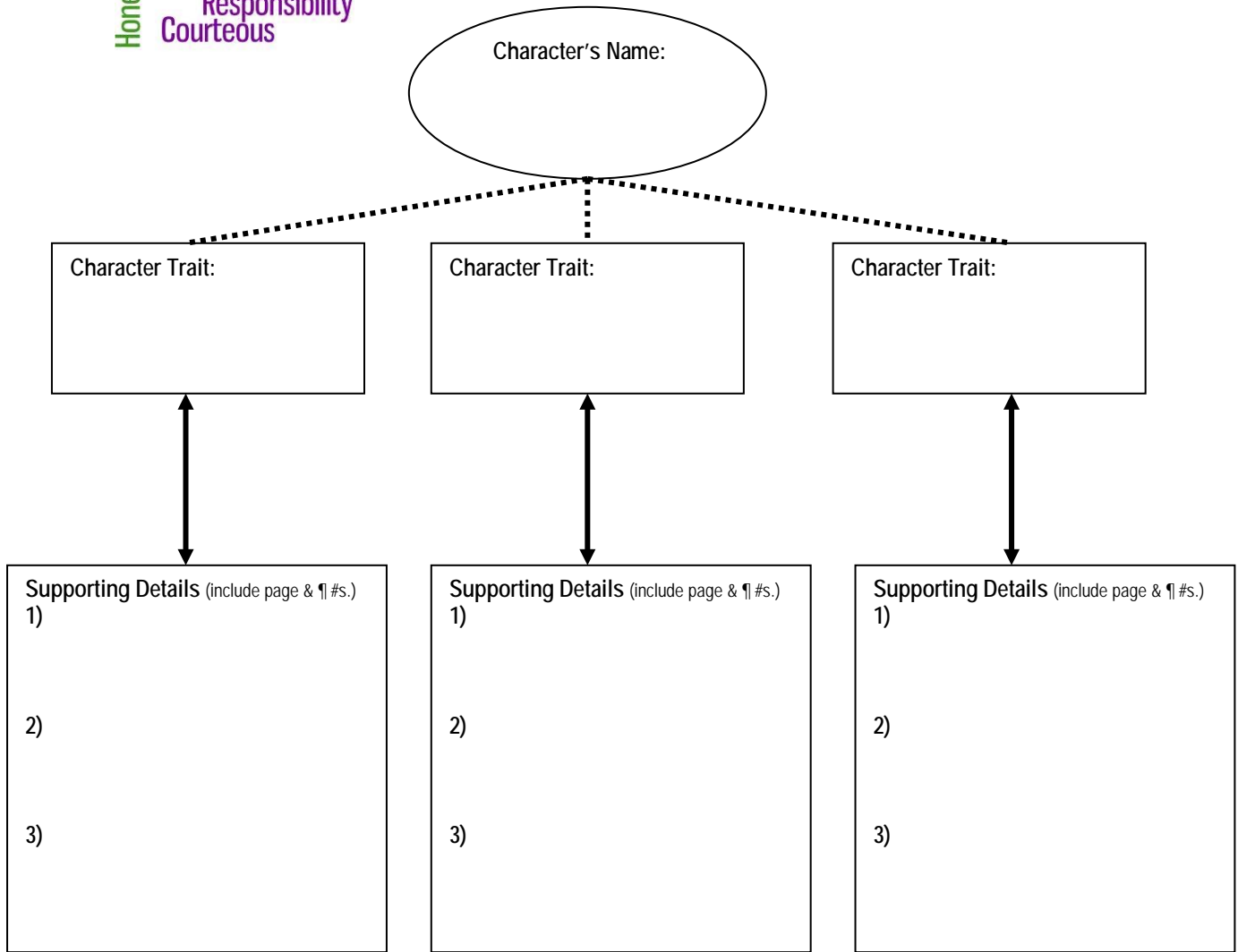
Unit 3

Refer to Unit 1 for BLMS
for
Activities 1-3

Unit 3, Activities 7, 8, and 9, Story Map/Character Map

Self-Control
Honesty
Excellence
Courteous
Respect
Responsibility

Character Map



For an additional Character Traits Handout, go to:
http://www.readwritethink.org/lesson_images/lesson175/traits.pdf

Unit 3, Activities 7, 8, and 9, Story Map/Character Map



Name _____
Date _____ Period _____

Story Map

Title of Book:

Author/Illustrator:

Main Character(s)

Setting (Where & When)

Main Character(s) Central Conflict (Problem)

Plot –Complications and Events

Beginning

1.

2.

3.

Middle

1.

2.

3.

End

1.

2.

3.

Resolution (How Problem is Solved)

Name _____

Title:
Author:

CLIMAX:

Rising Action

Falling Action

Event #4

Event #3

RESOLUTION:

Event #2

PLOT DIAGRAM

Event #1

Point of View

EXPOSITION:

Conflict:

Theme:

Unit 3, Activities 7, 8, and 9, Story Map/Character Map

Self-Control
Honesty
Excellence
Courteous
Respect
Responsibility

Name _____
Date _____ Period _____

Character Map

Feelings
How I Feel/How Others Feel About Person

Description

Character (Person)

Behavior

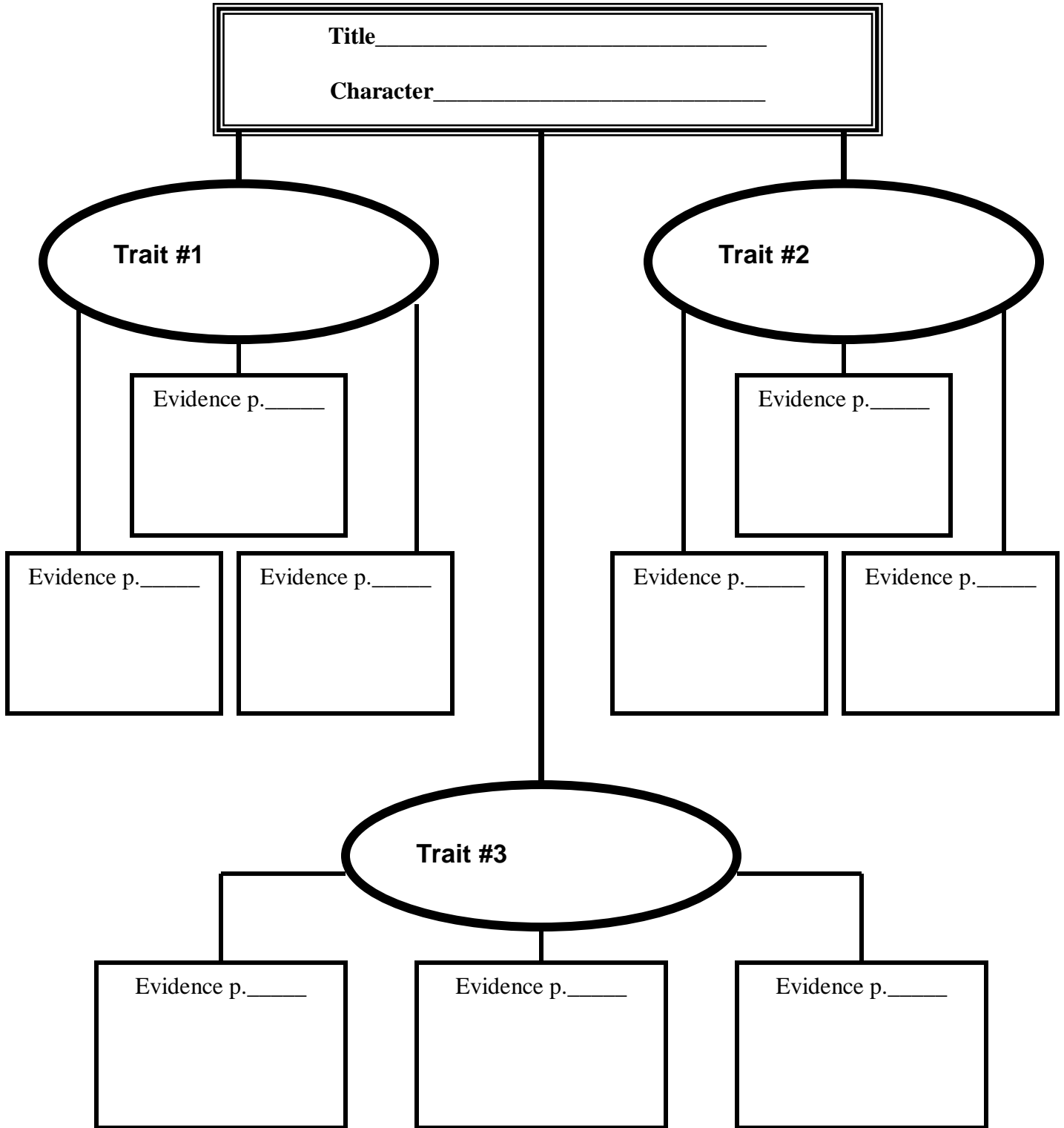
Personality Traits

Unit 3, Activities 7, 8, and 9, Story Map/Character Map

Self-Control
Honesty Excellence
Courteous
Respect
Responsibility

Name _____
Date _____ Period _____

Character Trait Organizer

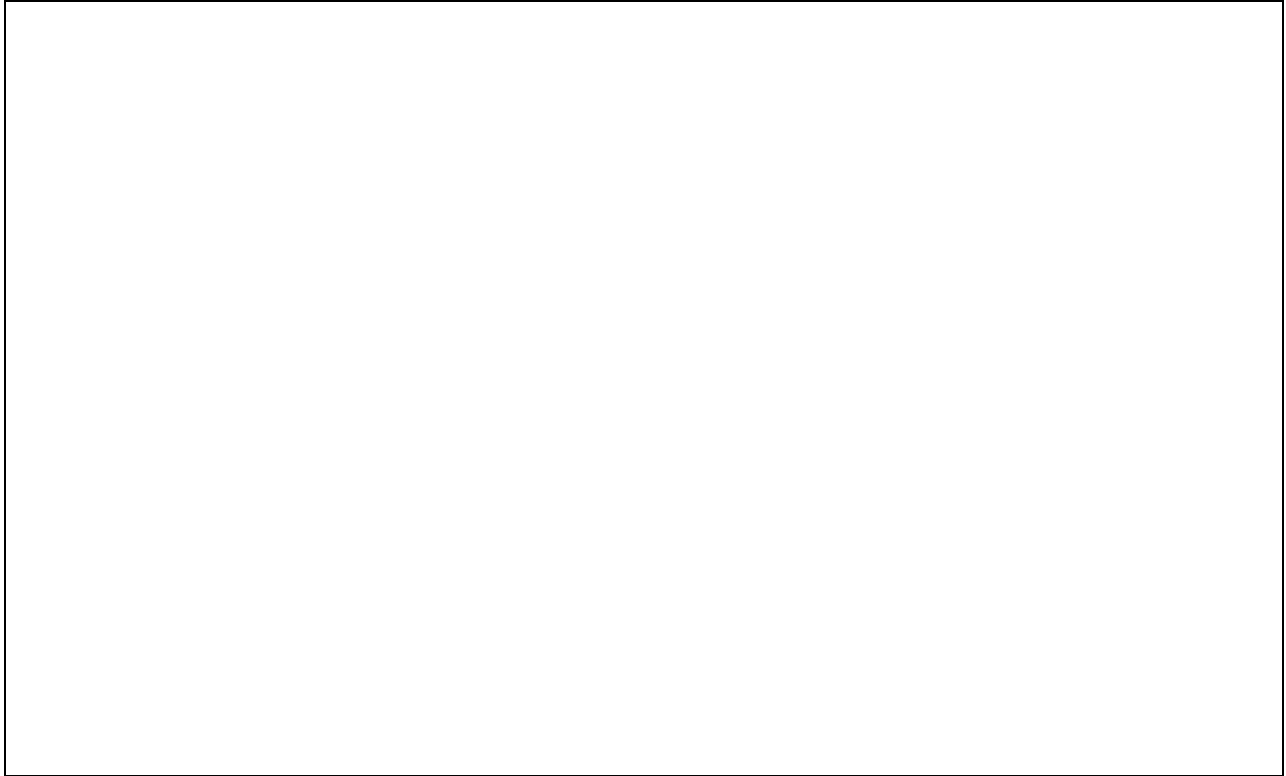


Unit 3, Activities 7, 8, and 9, Story Map/Character Map

Name _____
Date _____ Period _____

CHARACTERIZATION

Illustration of Character



Traits

_____	_____
_____	_____
_____	_____
_____	_____

Unit 3, Activities 7, 8, and 9, Story Map/Character Map

Name _____
Date _____ Period _____

CHARACTER TYPES CHART

Character A:		Character B:	
dynamic or static		dynamic or static	
Use evidence/example from the text for support:		Use evidence/example from the text for support:	
Evidence:	page:	Evidence:	page:

Unit 3, Activities 7, 8, and 9, Story Map/Character Map

Name _____
Date _____ Period _____

CHARACTER TYPES CHART

Character A:		Character B:	
round or flat		round or flat	
Use evidence/example from the text for support:		Use evidence/example from the text for support:	
Evidence:	page:	Evidence:	page:

Unit 3, Activities 7, 8, and 9, Story Map/Character Map

Name _____

Date _____ Period _____

Analyzing Point of View in a Selection

Title _____ **Author** _____

Questions to Help Analyze Point of View	Response (with examples from the selection)
1. Who is the narrator?	
2. From which point of view is the story told? (circle one)	first person third person limited third person omniscient How do you know?
3. What (if any) does the narrator know that no one else could know?	
4. What (if any) does the narrator not know?	
5. What are the narrator's biases, if any?	
6. How does the point of view affect the way a reader feels about the characters? (Does it help to identify with a character? Does it create sympathy for one character?)	
7. Select a different point of view from which the story could be told. How might the story change if this point of view were used?	

Unit 3, Activities 7, 8, and 9, Story Map/Character Map

Name _____

Date _____ Period _____

Development of Theme in a Selection

Title _____ **Author** _____

Questions to Help Clarify Theme	Response (with examples from the selection)
1. Does the title suggest something about the selection? Does it relate to a lesson learned in life?	
2. Does the protagonist (main character) change during the course of the selection? Does the protagonist realize something that he/she had not known before?	
3. Do any of the characters make any important statements about life or people?	
4. Is the theme ever directly stated? If so, where?	
5. Think about the characters, setting, and events in the selection. What message or life lesson do you think the author wants the reader to learn? State the selection's theme.	
6. How does the author develop this theme through the characters, setting, or events?	

Unit 3, Activity 7, Irony

Identifying Irony

Name: _____ Per . _____

Directions: Read the following examples of irony. Determine which of the three types of irony are being used and then explain your answer.

Dramatic irony – This occurs when the reader or audience understands more about the events of a story than a character.

Situational irony – This occurs when what actually happens is the opposite of what is expected or appropriate.

Verbal irony – A character says one thing but really means the opposite.

1. A mean old man ate a large meal at a restaurant. The waitress tried to provide him with excellent service, but every time she brought him a dish, he complained. First he thought that the soup was too cold when it was hot. Then he said that his steak was dry and chewy, when it was moist and succulent. Then he complained that one of her blonde hairs was in his mashed potatoes, but the hair was actually grey like his own. She remained patient and continued to try to help him until the end of the meal, when he left her a quarter for a tip. She replied on his way out, "Thank you for the generous tip, Mister."

Which type of irony is used? _____

Explain your answer:

2. Tom has always liked Lucy, but Lucy has always thought Tom was annoying and unattractive. One day, Lucy comes home to find an eviction notice on her door. Apparently, her roommate had been spending the rent money that Lucy was giving her on other things. Lucy only has 24 hours to get all her stuff over to her mom's house, and Lucy doesn't even have a car. But Tom has a truck. So Lucy calls up Tom and asks him how he's doing. She tells him that she's always thought he was funny, and that they should hang out sometime. Tom thinks that Lucy has finally come around is beginning to like her. He also thinks that his jokes are funny because she is laughing after everything that he says.

Which type of irony is used? _____

Explain your answer:

3. The rapper Eminem is well-known for his song writing ability, but he is equally known for his shockingly profane and obscene lyrical content. Eminem has made a fortune selling his curse-filled songs to millions of children around the world. But, on a 60 Minutes interview, Eminem claimed that there was no swearing in his own home and that his children were not allowed to play music with curse words, including his own tracks.

Which type of irony is used? _____

Explain your answer:

Unit 3, Activity 7, Irony

4. When Lawrence saw the posters for the circus hanging on the bulletin board, as he swept up the trimmings at Slim's Barbershop, he knew he would be taking his little cousins. They loved animals, and he was looking forward to seeing the smiles on their faces as the circus performers amazed them with their stunts. But sweeping up hair clippings didn't pay a whole lot. Lawrence spent 45 dollars just getting tickets. But it was worth it to see his cousins' faces. The day finally came and everyone was excited as they walked into that big circus tent. But Lawrence soon realized that he and his cousins would be thirsty and hungry. As they sat in their seats, the drink vendor walked by selling beverages. Desperately thirsty, Lawrence asked him how much a lemonade would cost, and the drink vendor said, "Eleven dollars each." Lawrence replied, "Oh, that's it? Just eleven dollars? What a great deal for one cup of lemonade. That's totally worth it." The drink vendor walked away.

Which type of irony is used? _____

Explain your answer:

5. Mr. Reinhart is the building inspector for the entire county. Anytime a person wants to add a permanent structure to their home or property, such as a deck or balcony, the building plans need to be approved by Mr. Reinhart before construction can begin. Mr. Reinhart checks to see that each plan is safe before construction begins. Once building begins, he checks to see that construction is going according to the plan. In a way, he is responsible for ensuring that every structure in the county is built properly. One day Mr. Reinhart was having a party at his house. He and his three guests were barbecuing on the porch attached to his house, when the structure suddenly collapsed. Apparently, termites got into the wood and had been chewing away the support beams for several months.

Which type of irony is used? _____

Explain your answer:

6. Mr. Bath is the president of Make-A-Bath Industries, a small company that employs fifteen workers, including Tom Miller, father of six. Ever since the economy went down the tubes, Make-A-Bath hasn't been selling bath tubs like they once did, and now Mr. Bath has to fire three workers, one of whom will be Tom Miller. But Mr. Bath has never fired anyone before, so he has been delaying giving Tom and the other employees the bad news. But Christmas is approaching. Tom wants to buy nice gifts for his six children, but he doesn't have any money. So Tom charges a whole bunch of nice gifts on his credit card, figuring that he can pay it back with money from his checks that he will be getting from his job all year. Tom and his family don't have a lot of extra money to spend, so he likes to get his kids nice Christmas presents. Tom is looking forward to one of the best Christmases ever.

Which type of irony is used? _____

Explain your answer:

Unit 3, Activity 11, Cartoon Analysis Chart



Name _____
Date _____ Period _____

Cartoon Analysis Chart

- ◆ Select a political or editorial cartoon.
- ◆ Read the cartoon's title and any other words. For example, some cartoons have labels, captions, and thought balloons. Then study the cartoon as a whole.
- ◆ If the cartoon has people in it, are they famous? Sometimes the cartoonist wants to comment on a famous person, such as a world leader. Look for symbols or details in the cartoon.
- ◆ Summarize the cartoonist's message. What is the cartoonist's point of view about the subject?
- ◆ Use the following chart for the assignment that you have on the political cartoon.
- ◆ Attach the cartoon to this analysis chart and turn it in.

Identify all of the objects or people that you see in the cartoon. Who or what are they? Why are they significant?
Identify all the symbols included in the cartoon? What does each symbolize?
Describe what is happening in the cartoon. In detail, explain what issue is being presented in the cartoon?
Identify each of the elements of political cartoons that are being used in the cartoon.
What is the cartoonist's viewpoint on the issue? How do you know this?
Identify at least two groups or individuals who would disagree with the message presented. Why would they disagree with the message?

Unit 3, Activity 12, LEAP Writing Rubric

Student's Name _____
Date _____ Period _____

LEAP Writing Rubric		Points Earned
Composing Dimension [IDEAS]: <i>Focus on a Central Idea</i> <i>Support and Elaboration</i> <i>Unity of Purpose</i> <i>Organization</i>	<p>4 pts./Consistent Control = Shows sharp focus, clarity of purpose, preplanning strategy; foreshadowing; selection of appropriate information; thorough elaboration; idea development includes examples/necessary information/vivid, specific details; wholeness throughout, all ideas related to central idea; shows clear beginning, middle, end in logical order, “appropriate transitions,” and sense of completion</p> <p>3 pts./Reasonable Control = Shows clear central idea w. clear focus; idea development includes necessary information/relevant details; may have uneven development; beginning/middle/end in logical order; uses simple transitions; has wholeness, but may have weak ending or beginning</p> <p>2 pts./Inconsistent Control = Vague central idea w. shifts in focus; digressions; listing; information superficial, incomplete, and/or irrelevant; idea clusters with little or uneven development; has weak beginning/middle/end; retreats and/or repetitions; gaps; random order; little or no ending</p> <p>1 pt./Little or No Control = Vague central idea/focus; ideas barely developed; minimal information; irrelevant details; uneven development; uneven beginning/middle/end in logical order; few simple transitions; has wholeness, but weak or no ending/beginning</p> <p>0 pts./Too minimal to evaluate</p>	<p>Possible Points: (0-4)</p> <hr/> <p>Your Points:</p>
Audience Awareness & Style Dimension: <i>Selection of Vocabulary</i> <i>Sentence Variety</i> <i>Tone</i> <i>Voice</i>	<p>4 pts./Consistent Control = Word choice appropriate, relevant; vivid, power verbs; stylistic techniques (imagery, similes); information selected for relevance/impact; vivid examples/anecdotes; word choices appropriate to audience; manipulation of audience (with humor); some variety in sentence structure (beginnings, endings), complexity, & length; consistent, clear, vibrant tone; voice reveals individual personality; engaging</p> <p>3 pts./Reasonable Control = Word choice clear, appropriate, relevant, shows some variety; selects information; uses some examples; and appropriate to audience; some variety in sentence structure, complexity, and/or length; may use And/But beginnings; uses consistent tone; awareness of audience, and clear voice</p> <p>2 pts./Inconsistent Control = Word choice generic and/or overused; some may be inappropriate or wrong word; uses contradictions; information is bare bones/listing, irrelevant or superficial; uses sentence patterns, simple sentences, and over-extended sentences, And/But beginnings; vague inappropriate, monotonous, inconsistent, weak tone and/or voice</p> <p>1 pt./Little or No Control = Word choice is functional or inappropriate, with wrong word or omission errors; automatic writing; information may be too little or inappropriate with abrupt change from central idea; simple sentences and patterns; sentences that run on and on; tone and/or voice confusing or absent; no awareness of audience; unengaging</p> <p>0 pts./Too minimal to evaluate</p>	<p>Possible Points: (0-4)</p> <hr/> <p>Your Points:</p>
Sentence Formation	Uses complete sentences; avoids run-ons/fragments/comma splices (+/-)	
Usage	Uses specific words correctly [EX: verb tenses, subj./verb & pronoun/antecedent agreement; modifiers, etc.] (+/-)	
Mechanics	Uses correct indentation, capitalization, punctuation, margins, and paragraphing (+/-)	
Spelling	Uses correct spelling (+/-)	
TOTAL POINTS (of possible 12)		

Grade Conversions:

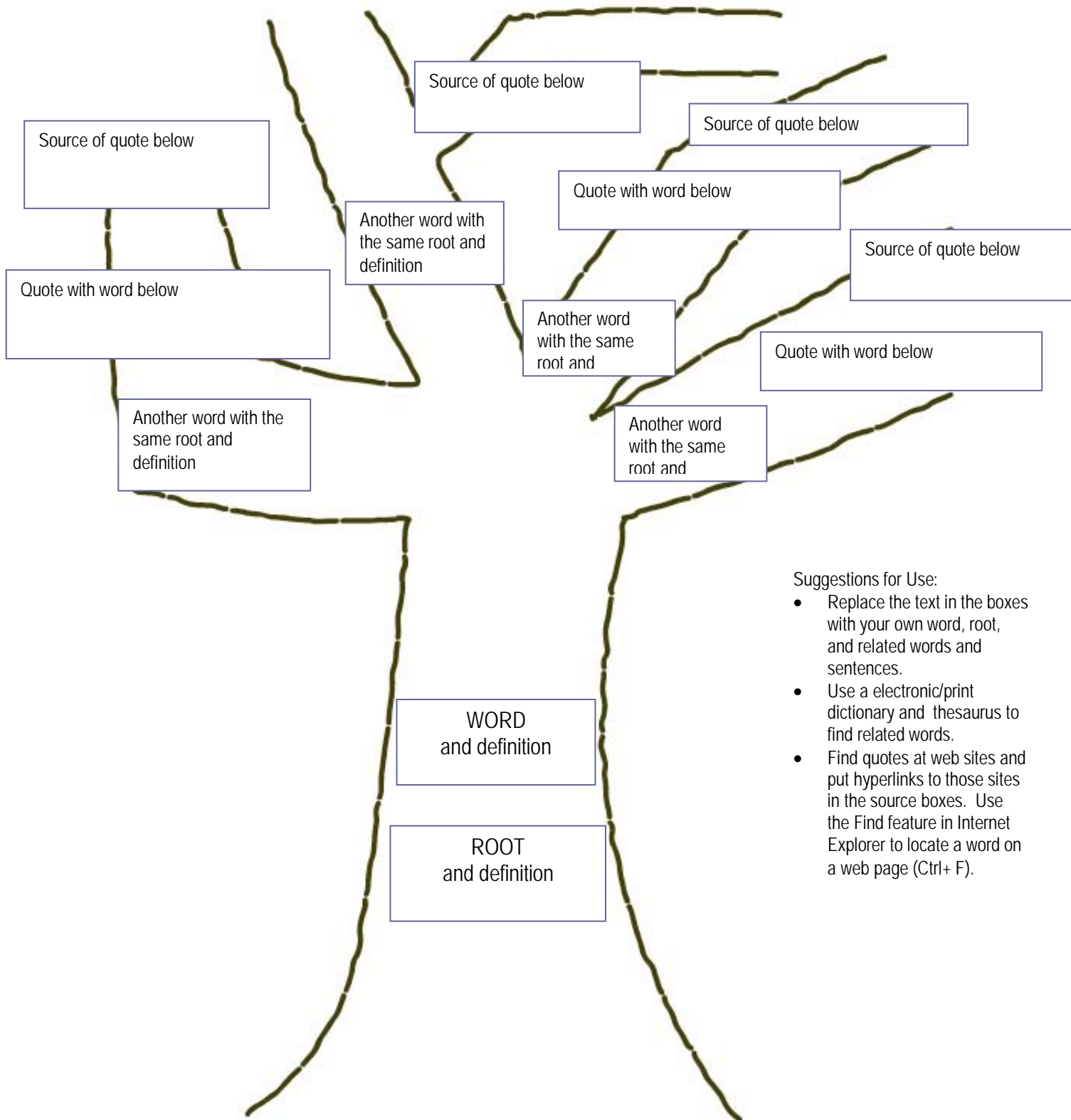
11-12=A	9-10=B	7-8=C	6=D	0-5=F
Advanced	Mastery	Basic	App. Basic	Unsatisfactory

Grade 8

Unit 4

Refer to Unit 1 for BLMS
for
Activities 1-3

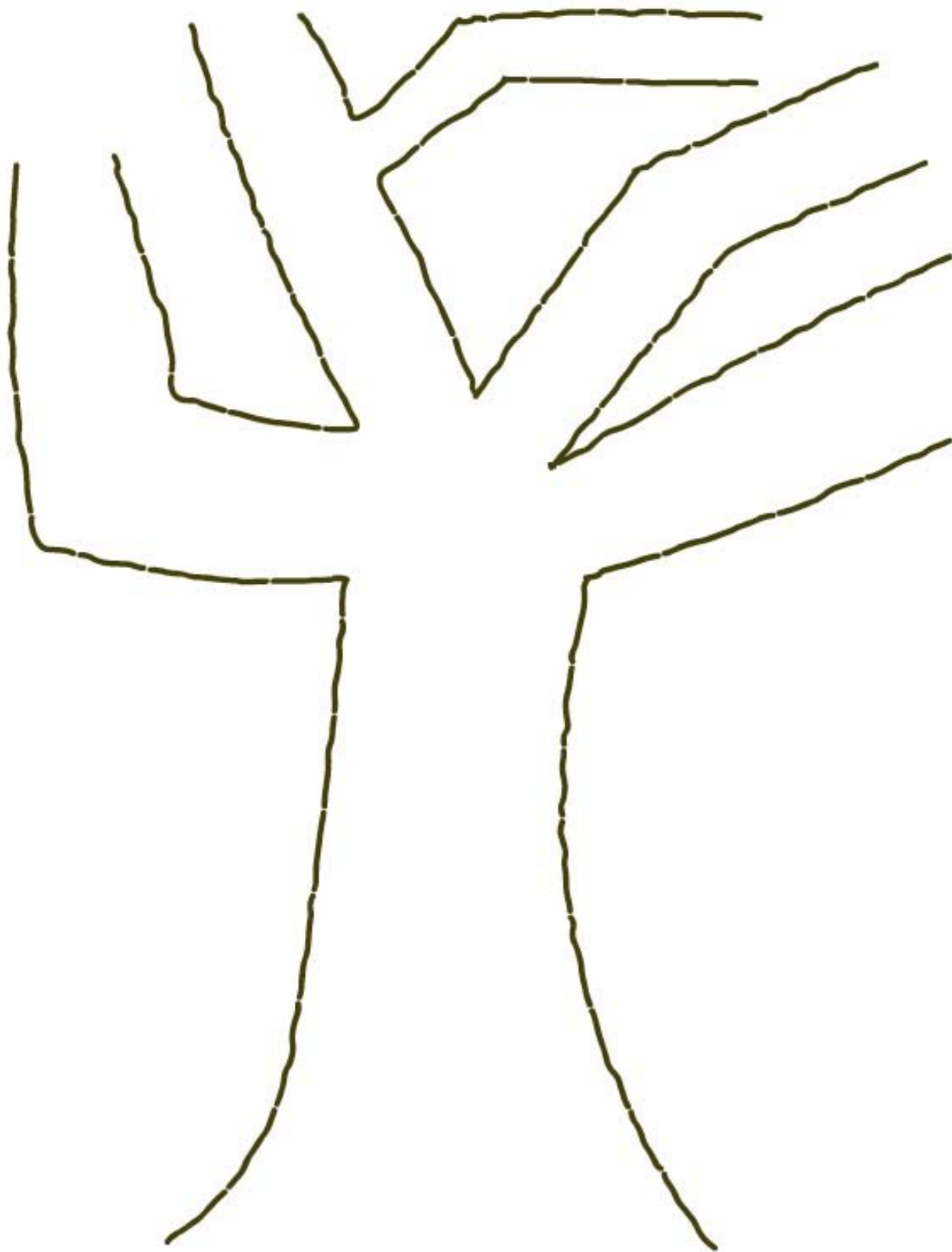
Unit 4. Activity 3. Vocabulary Tree



- Suggestions for Use:
- Replace the text in the boxes with your own word, root, and related words and sentences.
 - Use a electronic/print dictionary and thesaurus to find related words.
 - Find quotes at web sites and put hyperlinks to those sites in the source boxes. Use the Find feature in Internet Explorer to locate a word on a web page (Ctrl+ F).

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Unit 4, Activity3, Vocabulary Tree



Unit 4, Activity 5, Mystery Alphaboxes

Mystery Alphaboxes Think-Pair-Square-Share

Think—Have students individually list all of the words that they know about a mystery on their AlphaBoxes graphic organizer. **Pair** – Have students work with a partner to compare their lists and add any words that they did not have on their own. **Square** – Have two pairs of students get together and compare the words they have recorded on their AlphaBoxes graphic organizer. They will add to their own personal sheet as they share the words and discuss why they should be included in the chart. **Share**: Students share feedback from their group choices to the class as a whole, with the reasons for the choices that they have made.

A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Y
Z				

Alpha box by Linda Hoyt

Unit 4, Activity 7, Two Minute Mysteries

The Case of the Desert Caper

<http://www.mysterydigest.com/detective-nose/the-case-of-the-desert-caper/>

It was a long and almost unbearable drive out into the desert as the hot sun beat down on Detective Nose's face. As luck would have it, his air conditioning had broken down only two days earlier and despite having all the windows open, the heat was simply excruciating. As the inspector sipped on some of the water that he brought for the trip, the thought that he may have somehow missed his destination was beginning to penetrate his mind. Just as he was about to turn around and head back, a small sign appeared that read "Ross Expeditions Here". With a silent sigh of relief, he turned his car towards the small cabin that could be seen in the distance.

As Nose reached the front door, Jason Ross introduced himself and motioned for the detective to come inside. The interior of the cabin consisted of one very large, but cozy room. In the right-hand corner, all the camping supplies were piled including an axe, one five-liter jug of water, some canned food, a lantern and other various pieces of camping equipment. To the back of the room was a small fireplace, and a wooden table with a couple mismatched chairs.

The most notable item in the cabin could be seen in the middle of the floor; a body, evidently lifeless, sprawled on top of two sleeping bags that were casually laid there. The cause of death was not obvious.

"Can you tell me what happened?" said Detective Nose.

"I wish I knew," Jason said quietly. "I run a desert camping expedition business, providing tours to a variety of people. I have been trying for years to get my brother to come and join me, but being the city person that he was, he would always scoff at the idea. He used to joke that if he wanted to be without the convenience of phones, running water, or electricity, he'd simply skip paying his bills. Anyways, last week we were having a few drinks together, and we made a silly bet in which if he lost, he would have to spend a week out here with me. As you can see, he lost."

Jason then paused for moment and took a long deep breath before continuing.

"I woke up early this morning and since my brother was still sleeping, I decided to do a little dirt biking. I was gone for about two hours. When I returned, I found my brother dead in the middle of the floor. I really do not know what happened. Other than his wallet that was on the table, nothing seems to be missing."

"I think you may know more than you're telling me!"

Why did Detective Nose suspect that Jason was not being completely honest?



ANSWER: Had Jason really intended on camping out in the desert for the week, he would have brought more than five liters of water. Remember, Jason ran an expert camping business in the desert, and he would have known that five liters of water was not nearly adequate for the week.

Unit 4, Activity 7, Two Minute Mysteries

The Mona Lisa Caper

<http://www.mysterydigest.com/two-minute-mysteries/the-mona-lisa-caper/#more-101>

The Louvre's director in charge, Théophile Homolle was pacing back and forth within his small disorganized office. With the setting where the Mona Lisa was once proudly displayed now empty, he wondered if the mystery of her disappearance would ever be solved. The whole country screamed with retribution and if the police didn't start producing results soon, the whole of France would be screaming at him too!

Just as the director was about to pack up and leave for the day, the phone rang. He quickly slouched down in his chair, and picked up the receiver.

"Bonjour."

"Monsieur Homolle?" queried a monotone voice.

"Yes."

"I have the Mona Lisa and if you want her returned, you'll pay me a ransom of 50,000 francs!"

Homolle was momentarily speechless as he tried to digest what he just heard. With the mystery of exactly how Mona disappeared having played out in his head over and over during the past few days, he asked, "How did you acquire the painting?"

"It was simple. I stowed overnight in the Louvre knowing that the next day, a Monday, the museum would be closed for cleaning. With the Louvre being chiefly vacant, I took the portrait, carefully removed it from its frame, rolled it up and placed it under my smock. I then headed down the stairs, where I discarded the frame and promptly left the museum." After a brief ominous laugh, he continued. "It was as easy as that! So if you would like to see ..."

Homolle interrupted. "Although I am sure that the police would love to meet with you, it won't be to recover the Mona Lisa. It's obvious to me that you do not have the painting!"

How did Monsieur Homolle know that the mystery caller did not have the Mona Lisa?



Answer: *Da Vinci painted his masterpiece, the Mona Lisa, on a plank of poplar wood. Since the painting is not on canvas, as the unidentified caller probably assumed, it could not have been "rolled up" and placed under his smock as he claimed.*

Unit 4, Activity 7 & 9, Edgar Allan Poe



DETECTIVE MAP
NAME _____

Title: _____
Author: _____

Characters: _____ Setting: _____

PLOT

Problem/Conflict: _____

Clue 1: _____ Clue 4: _____

Clue 2: _____ Clue 5: _____

Clue 3: _____ Clue 6: _____

Unit 4, Activity 7 & 9, Edgar Allan Poe

List any additional clues on back of this paper.

Ending: _____

Name _____

Solving Mysteries Chart



Title _____

Author _____

sleuth	
crime/problem	
witnesses (identify & describe them)	
suspects (identify & describe them)	
alibis	
sequence of events	

Unit 4, Activity 7 & 9, Edgar Allan Poe

clues	
red herring?	
solution	

Name _____

Detective’s Log

*“Detection is, or ought to be, an exact science, and should be treated in the same cold and unemotional manner.”
—Sherlock Holmes, The Sign of Four*

As you watch or read a classic detective story or murder mystery, use this graphic organizer to keep track of clues and suspects. Assume that nothing shown or described—a glance between a married couple, a lost boot, a hound baying in the night—has been put in the story accidentally. For each of the following categories, identify the details from the story you are reading. Add some description about how the writer or filmmaker brings that element to life. You might also use this organizer to plan your own mystery or detective story and keep track of all the clues you’ll use.

Title:	Author:	
The Detective {usually someone intellectually superior to the ordinary person who uses logic and keen observation to see what others do not}		
The Setting {usually a “closed society” of some kind—a train, an isolated house—so that the criminal must be one of the people already in the setting, not an outsider; the atmosphere is tense or frightening}		
The Crime		
The Victim(s)		
The Suspects {a limited group, each with motive, means, and opportunity} Use the back if necessary.		
Suspect: _____	Suspect: _____	Suspect: _____
Means: _____	Means: _____	Means: _____
Motive: _____	Motive: _____	Motive: _____
Opportunity: _____	Opportunity: _____	Opportunity: _____
The Clues {some, perhaps, will turn out to be false to mislead the audience or detective – red herrings}		

Unit 4, Activity 7 & 9, Edgar Allan Poe

The Capture {how the criminal is caught}
The Solution {an explanation that brings all of the clues together}

Lesson Impression for Poe’s “The Tell-Tale Heart”

Impression Words:

house
old man
young man
hated
ugly
eye
tub
blood
floor
police
heart
beating
guilt
crazy
confession

Unit 4, Activity 7 & 9, Edgar Allan Poe

NAME _____

Anticipation Guide for "The Tell-Tale Heart"

Part I. – Describe 5 things that you expect to find in scary stories.

1. _____
2. _____
3. _____
4. _____
5. _____

Part II. – Read the following statements and decide whether you agree or disagree with them. Place an X in the correct column. After reading the story, refer back to this anticipation guide and decide if the author agrees or disagrees with these same statements.

Statements	You Agree	You Disagree	Author Agrees	Author Disagrees
1. People who are insane always know that they are insane.				
2. Sane people sometimes imagine that they hear things.				
3. If you commit a major crime, sooner or later you will be caught.				
4. When you've done something wrong, it's agony to wonder if you'll be caught.				
5. All people share the same fears (i.e., the same things frighten all people.)				

Unit 4, Activity 10, The Writing Process

THE FIVE STEPS OF THE WRITING PROCESS

STEP 1: PREWRITING/BRAINSTORMING

THINK

- Decide on a topic to write about.
- Consider who will read or listen to your written work.
- Brainstorm ideas about the subject.
- List places where you can research information.
- Do your research.

STEP 2: DRAFTING

WRITE

- Put the information you researched into your own words.
- Write sentences and paragraphs even if they are not perfect.
- Read what you have written and judge if it says what you mean.
- Show it to others and ask for suggestions.

STEP 3: REVISING

MAKE IT BETTER

- Read what you have written again.
- Think about what others said about it.
- Rearrange words or sentences.
- Take out or add parts.
- Replace overused or unclear words.
- Read your writing aloud to be sure it flows smoothly.

STEP 4: PROOFREADING/EDITING

MAKE IT CORRECT

- Be sure all sentences are complete.
- Correct spelling, capitalization, and punctuation.
- Change words that are not used correctly.
- Have someone check your work.
- Recopy it correctly and neatly.

STEP 5: PUBLISHING/SHARING

SHARE THE FINISHED PRODUCT

- Read your writing aloud to a group.
- Create a book of your work.
- Send a copy to a friend or relative.
- Put your writing on display.
- Illustrate, perform, or set your creation to music.
- Congratulate yourself on a job well done!

Unit 4, Activity 10, Book Review

Book Review Information

Student model @ http://eolit.hrw.com/hlla/writersmodel/pdf/W_S0802.pdf

If you do not know how to structure your book review, the information given below will help you. The structure presented below is the most general one:

1. Introduction presents the most general information on the book:
 - Title/Author
 - Publication information
 - Genre
 - 1-2 sentences-long for the introduction to your book review

2. Body
 - What is the book about? Tell about the book, but don't give away the ending!
 - What do you think about the book? Tell about your favorite part or make a connection.

3. Analysis and evaluation
 - Is the writing effective, powerful, difficult, or beautiful?
 - What are the strong and weak points of the book?
 - Did its author achieve his/her purpose?
 - Do you agree with the author's point of view? Why?
 - What is your impression from the book? Is it interesting, moving, or boring?
 - Your recommendations.

4. Conclusion—Pull your thoughts together and make a brief conclusion. Tell about your favorite part or make a connection. Write an ending sentence for your review.

Unit 4, Activity 10, Book Review

BOOK REVIEW TEMPLATE

NAME _____

Title/Author _____

Publication information _____

Genre _____



Introduce the book.

Tell about the book, but don't give away the ending!

Tell about your favorite part of the book or make a connection.

Give a recommendation (e.g., If you like..., you will love this book, **or** I recommend this book to anyone who likes...)

Unit 4, Activity 11 & 12, Creating and Writing a Mystery Story

CHARACTERISTICS OF A GOOD MYSTERY



CHARACTERS:

Detective: Character trying to solve the mystery

Suspects: Characters believed to have possibly committed the crime

Witnesses: Characters who saw the crime being committed

SETTING:

When and where the mystery takes place; needs to be believable

PLOT:

A mystery usually includes one of the following:

- A problem that needs to be solved
- An event that cannot be explained
- A secret
- Something that is lost or missing
- A crime that has been committed

CLUES:

Clues are hints that can help the reader and the detective solve the mystery. They can be things people say or do, or objects that are found that provide important information.

RED HERRINGS:

Red herrings are distractions or false clues that may lead the reader or the detective off track. Red herrings often make it more difficult to solve a mystery.

SUSPENSE:

Suspense is anxious uncertainty about the outcome of events.

STRUCTURE:

Most mysteries are set up the same way. The structure of a mystery usually looks like this:

Beginning: Characters are introduced and the reader learns about the problem.

Middle: Detectives work to solve the mystery by interviewing suspects and gathering clues.

End: The mystery is solved.



Unit 4, Activity 11 & 12, Creating and Writing a Mystery Story

Mystery Story Starters

<http://library.thinkquest.org/J002344/StoryStarters.html>

- A beaker of some unknown chemical bubbled ominously on the corner burner.
- Sandy kept repeating, “I don’t believe in ghosts. I don’t believe in ghosts. • It was a strange night; there seemed to be a chill in the air...
- As soon as I arrived, I could sense that something was out of place...
- One night, I looked out the window and saw the neighbor...
- I was reading a book when I looked up. There in the window I saw...
- I decided to go for an evening stroll. I walked about three blocks when I felt it...
- They would have been fine if they hadn't stopped for the stranger...
- Everyone avoided the big old mansion. It was believed to have...
- They said she was able to utter a few words before she died...
- Something is drastically wrong! Every time I pick up the telephone...
- Sometimes I think my friend has strange powers. Every time he's around...
- All of the sudden I was trapped!
- A musty, wet smell hung in the room like a deadly cloud.
- Panting and the sound of huge, slushy footsteps followed closer and closer.
- No one could tell if the moving figure was a solid shape, a shadow, or simply an image in one’s imagination.
- I had set out that afternoon on a seemingly ordinary errand.
- Everything seemed normal—the sunshine, the garden, the picket fence, and the perfect white cottage.
- Everything in the room was frozen in time—the table was set, the candles were ready to be lit, and one expected the butler to walk in at any moment carrying an elaborate tray of food.
- Something brushed my cheek; one second it seemed to be a leaf, then a bat, then some horrible undefined creature.
- The shrouded figures chanted their summer solstice hymns deep in the forest.



Unit 4, Activity 11 & 12, Creating and Writing a Mystery Story



Creating and Writing a Mystery Story

Planning a Mystery Story

Choose the Setting for Your Story

- Where will your story take place?
- Will it be in the city where you live or somewhere else? Writing about someplace you know or can picture is easier to do. Use the five senses to help describe the setting.
- When will your story take place?
- Will your story take place in the present, past, or future?
- Will your story take place all in one day or over a longer time?

Cast of Characters

- Make a list of the people in your story.
- The main character is most important.
- Minor characters may help the main character, or they may prevent the main character from solving the mystery.
- For each character, make a web or cluster. Develop your character's personality and appearance. What is the motivation for how your characters act and talk?

Conflict

- **WHODUNIT?** What is the mystery?
- What is the problem that your main character will have to solve?
 - Is someone or something missing?
 - Did someone steal something?
 - Was there a murder?
 - Is there a secret?
 - Is there an unexplained event?

Rising Action

- Rising action is the events between learning there is a mystery and finding the solution.
- List these events in order, but stop right before the mystery is solved.
- Develop suspense with clues.
- Red herrings are clues that lead the reader to suspect the wrong person.
- At least one clue must be the key to solving the crime.

Climax

- This is the moment when the mystery is solved.
- This is the moment for which the reader has been waiting!

Resolution

- The resolution ties up the loose ends.
- This is the end of the story – the last paragraph or two.
- This tells the reader any details necessary understand how the mystery was solved.
- The end of the story should be obvious; do not write "The End."



Unit 4, Activity 11 & 12, Mystery Story Planning Sheet



Name _____

Mystery Planning Sheet

<p>Characters –</p>
<p>Conflict – The main character has a problem to be solved. What is the problem to be solved?</p>
<p>Rising Action – Develop suspense with clues. One clue must be the key to solving the crime. Red herrings are clues that are designed to mislead the readers by making them suspect the wrong characters. Red herrings are fun because they make the mystery harder to solve. List the events you will use to develop your story. Stop right before you solve the mystery. Do NOT tell the final step when the mystery is solved. (Use the back if necessary.)</p> <p>1. _____</p> <p>_____</p> <p>2. _____</p> <p>_____</p> <p>3. _____</p> <p>_____</p> <p>4. _____</p> <p>_____</p> <p>5. _____</p> <p>_____</p> <p>6. _____</p> <p>_____</p>
<p>Climax – Moment when the mystery is solved – In this space, write the solution to the mystery – how the conflict is solved. This is the big moment your readers have been waiting for.</p>
<p>Resolution – tying up the loose ends – Tell what details your reader has to know to understand how the mystery was solved. This will be the last paragraph or two of your story.</p>
<p>Opening Sentence – Begin with a captivating hook. Grab the reader’s attention and make him want to read the rest of the story. Try starting with dialogue or action.</p>

Unit 4, Activity 12, Peer Editing Checklist



Writer's name _____

Peer editor's name _____

Title of writing piece _____

Writing a Mystery-Peer Checklist

Peer Editing: Use checklist as you read your partner's story.

+ evident - not evident N needs improvement

The story has a clear beginning, middle, and end.	
The beginning introduces a problem or crime to be solved.	
The events are told in the right order.	
The story builds to a climax that keeps readers interested.	
The ending ties the pieces together and solves the mystery.	
The solution is believable.	
The setting adds to the feeling of the mystery.	
The mystery has two or more clues to build suspense.	
The characters are appropriate and seem real.	
The characters are well-developed through dialogue, actions, and thoughts.	
The dialogue sounds realistic.	
The point of view remains the same throughout the story.	
The story has elaboration with supporting detail.	
The story uses stylistic techniques (figurative language, imagery).	
There are no errors in spelling, grammar, punctuation, and capitalization.	
Dialogue is punctuated and formatted correctly.	
Varied sentence structure is used.	

Comments _____



Unit 4, Activity 12, LEAP Writing Rubric

Student's Name _____ Date _____ Period _____

LEAP Writing Rubric		Points Earned
Composing Dimension [IDEAS]: Focus on a Central Idea Support and Elaboration Unity of Purpose Organization	4 pts./Consistent Control = Shows sharp focus, clarity of purpose, preplanning strategy; foreshadowing; selection of appropriate information; thorough elaboration; idea development includes examples/necessary information/vivid, specific details; wholeness throughout, all ideas related to central idea; shows clear beginning, middle, end in logical order, "appropriate transitions," and sense of completion 3 pts./Reasonable Control = Shows clear central idea w. clear focus; idea development includes necessary information/relevant details; may have uneven development; beginning/middle/end in logical order; uses simple transitions; has wholeness, but may have weak ending or beginning 2 pts./Inconsistent Control = Vague central idea w. shifts in focus; digressions; listing; information superficial, incomplete, and/or irrelevant; idea clusters with little or uneven development; has weak beginning/middle/end; retreats and/or repetitions; gaps; random order; little or no ending 1 pt./Little or No Control = Vague central idea/focus; ideas barely developed; minimal information; irrelevant details; uneven development; uneven beginning/middle/end in logical order; few simple transitions; has wholeness, but weak or no ending/beginning 0 pts./Too minimal to evaluate	Possible Points: (0-4)
		Your Points:
Audience Awareness & Style Dimension: Selection of Vocabulary Sentence Variety Tone Voice	4 pts./Consistent Control = Word choice appropriate, relevant; vivid, power verbs; stylistic techniques (imagery, similes); information selected for relevance/impact; vivid examples/anecdotes; word choices appropriate to audience; manipulation of audience (with humor); some variety in sentence structure (beginnings, endings), complexity, & length; consistent, clear, vibrant tone; voice reveals individual personality; engaging 3 pts./Reasonable Control = Word choice clear, appropriate, relevant, shows some variety; selects information; uses some examples; and appropriate to audience; some variety in sentence structure, complexity, and/or length; may use And/But beginnings; uses consistent tone; awareness of audience, and clear voice 2 pts./Inconsistent Control = Word choice generic and/or overused; some may be inappropriate or wrong word; uses contradictions; information is bare bones/listing, irrelevant or superficial; uses sentence patterns, simple sentences, and over-extended sentences, And/But beginnings; vague inappropriate, monotonous, inconsistent, weak tone and/or voice 1 pt./Little or No Control = Word choice is functional or inappropriate, with wrong word or omission errors; automatic writing; information may be too little or inappropriate with abrupt change from central idea; simple sentences and patterns; sentences that run on and on; tone and/or voice confusing or absent; no awareness of audience; unengaging 0 pts./Too minimal to evaluate	Possible Points: (0-4)
		Your Points:
Sentence Formation	Uses complete sentences; avoids run-ons/fragments/comma splices (+/-) 1 or 0	
Usage	Uses specific words correctly [Ex: verb tenses, subj/verb & pronoun/antecedent agree; modifiers, etc.] (+/-)	
Mechanics	Uses correct indentation, capitalization, punctuation, margins, and paragraphing (+/-)	
Spelling	Uses correct spelling (+/-)	
TOTAL POINTS (of possible 12)		

Grade Conversions:

11-12=A	9-10=B	7-8=C	6=D	0-5=F
Advanced	Mastery	Basic	App. Basic	Unsatisfactory

Grade 8

Unit 5

Refer to Unit 1 for BLMS
for
Activities 1-3

Unit 5, Activity 5, Poetry Terms

NAME _____ # _____

POETRY TERMS –POETRY OR PROSE?

Prose is the ordinary form of written language that uses sentences and paragraphs. For example, textbooks and newspapers are written in prose.

Poetry is the art of expressing one's thoughts in verse. Usually briefer or shorter than prose, poetry is written in lines and stanzas, with a lot of white space on the page. The two major genres (kinds) of poetry are narrative poetry and lyric poetry.

- **narrative:** A narrative poem tells a story. Narrative poems often have all the elements of a short story, including characters, dialogue, setting, conflict, and plot. Ballads and epics are different kinds of narrative poems.
- **lyric:** A lyric poem expresses the thoughts and feelings of the poet. Lyric poems create a single, unified impression. A lyric poem may resemble a song in form or style. A sonnet and an ode are two kinds of lyric poetry. Although its name, from the word *lyre*, implies that it is meant to be sung, this is not always the case; much lyric poetry is purely meant to be read. It is not exclusively love poetry. Many poets also wrote lyric poems about war and peace, nature and nostalgia, grief and loss.

BASIC POETRY ELEMENTS

form: the shape or structure of a poem; the way a poem looks on the page

lines: the arrangement of words; lines may or may not be sentences

mood: the feeling that a poem creates in the reader. The mood colors the whole poem.

Ex – dark, mysterious, cheery, happy.

poet: one who writes poetry

speaker: the imaginary voice a poet uses when writing a poem. The speaker is the character telling the poem and is often not identified. There can be important differences between the poet and the poem's speaker.

stanza: a group of lines that usually develop one idea. Poets use stanzas to give their poems structure and to help emphasize different ideas. Stanzas can signal the beginning of a new image, thought, or idea.

symbol: anything that stands for or represents something else. *Examples – eagle/freedom; heart/love; dove/peace.*

style: the distinctive way that a poet uses language, including word choice, line length, figurative language, and imagery.

theme: central message the poet gives the reader. The theme is the central idea that the writer communicates.

tone: a poet's attitude toward the subject of the poem. *Ex – sarcastic, serious.*

verse: one line of poetry written in meter; a stanza of a long poem or hymn. Verse is named according to the number of patterns of accented and unaccented syllables in the line.



Unit 5, Activity 5, Poetry Techniques

Name _____

POETRY TECHNIQUES

Sounds of poetry: A poem is like a parade of sounds through your ears.

alliteration: the **repetition** of the same or **similar sounds** at the beginning of words. Some famous examples of alliteration are tongue twisters such as *She sells seashells by the seashore* and *Peter Piper picked a peck of pickled peppers*. *Examples – silver sails, satin slippers, creamy and crunchy, helpful hand. Waves want to be wheels.*

- **assonance:** the repetition of vowel sounds in words that are close to each other
- **consonance :** The repetition of similar consonant sounds, especially at the ends of words, as in *lost* and *past* or *confess* and *dismiss*.

onomatopoeia: words are used to imitate **sounds**. Words sound like the noises they describe. *Examples- buzz, hiss, zing, clippity-clop, cock-a-doodle-do, pop, splat, thump, tick-tock, whirl*

rhyme: the occurrence of the same of similar sounds at the end of two or more words. When words rhyme, they have the same sound.

- **end rhyme:** occurs at the **end** of lines.
*Example – I went to town
to see a clown.*
- **internal rhyme:** occurs when a word in the **middle** of a line rhymes with a word at the end *Example – Jack Sprat could eat no fat.*

rhyme scheme: the **pattern of rhyme** in a stanza or poem will usually be shown by using a different letter for each final sound. In a poem with an aabba rhyme scheme, the first, second, and fifth lines end in one sound, and the third and fourth lines end in another.

rhythm: the **patterns of beats** or a series of stressed and unstressed syllables; the musical quality.

refrain: a **line or group of lines that is repeated** throughout a poem, usually after every stanza.

repetition: the **repeating of a word, sounds, or phrases** to add rhythm or to focus on an idea.

meter: the arrangement of a line of poetry by the number of syllables and the rhythm of accented (or stressed) syllables.

stress: the prominence or **emphasis given to particular syllables**. Stressed syllables usually stand out because they have long, rather than short, vowels, or because they have a different pitch or are louder than other syllables.



Name _____



IMAGERY in POETRY—Painting with Words

allusion: a reference to a famous person, place, event, or work of literature or art

imagery: language that appeals to the **five senses** – sight, hearing, smell, taste, and touch; sensory details.

idiom: common phrase made up of words that can't be understood by their literal, or ordinary, meanings. *Example – cat got your tongue, frog in my throat.*

oxymoron: a seeming contradiction of two words put together (jumbo shrimp).

figurative language: language that has meaning **beyond the literal meaning**; also known as “figures of speech.” --you have to figure out the meaning

- **simile:** comparison of two things using the words “**like**” or “**as**,” e.g., “*Her eyes were as sparkly as diamonds.*”
- **metaphor: direct comparison** between two things. It does not use “like” or as,” e.g., “*Her eyes were diamonds.*”
- **hyperbole:** a purposeful **exaggeration** for emphasis or humor. *Example – tons of money, waiting for ages, a flood of tears.*
- **personification: human qualities** given to an animal, object, or idea, e.g. *The wind exhaled. The sky is crying. Dead leaves dance in the wind. Blind justice.*



Unit 5, Activity 9, TP-CASTT

NAME _____ Per _____

TP-CASTT	
Analyzing Poetry	
T	Title: Read the TITLE and write what you THINK it means before you read it.
P	Paraphrase: After reading the poem, what does it mean literally in your own words? Put the poem, line by line, in your own words; do not analyze the poem for figurative meaning. DO NOT READ INTO THE POEM. Only read on surface level. Look at the number of sentences/lines in the poem, your paraphrase should have exactly the same number.
C	Connotation: It does NOT simply mean “negative” or “positive.” Consider imagery, figures of speech (simile, metaphor, personification, hyperbole, symbolism, allusion), diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme)
A	Attitude: What is/are the feeling(s) expressed by the author? What feelings does it arouse in you, the reader (mood)? What emotions do you think the poet wanted to awaken? Watch punctuation, word choice and sound usage for clues. Examination of diction, images, and details suggests the speaker's attitude and contributes to understanding. (Soft words like "slide," "feather," "laughter" usually add a gentle feel, while words with harsh sounds like "corked," "guzzle," "battled" can lend a clipped, acrimonious atmosphere.)
S	Shift: What changes in speakers and attitudes occur in the poem? Where does the shift in thought arrive? There should be a break, when the speaker ends one manner of speech, changes point of view, or pauses to consider something other than the subject. This is known as the shift, referring to the shift in thought. That place is generally the turning point of the poem, and it's important to understand where and why the shift occurred in your poem.
T	Title: After unlocking the puzzle of the poem itself, return to the title. The connotations you uncovered before analyzing the body can now be matched up to your results to see if they apply, or add any fresh perspectives.
T	Theme: What does the poem mean? What is it saying? How does it relate to life?

Unit 5, Activity 9, TP-CASTT

Name _____ Period _____

TP-CASTT Practice

Title	Read the title and write what you THINK it means before you read it.
	This poem's title is called "The Road Not Taken" and without reference to the poem, it gives me feeling of loneliness. Also, it makes me think about regretting moments in the life time.
Paraphrase	Rewrite the poem in your own words in the space below.
	Two roads separated inside the yellow wood and I felt disappointed that I could not travel both I stood for a while and thought... I looked as far as I could see to the point that it bent in to the undergrowth finally, I made the choice because it looked better than the others also because it was grassier and it seemed not so many people had chosen this way but, eventually they will be the same They were the same in the morning and seemed like nobody passed by I will keep the other road for another day I didn't know where I was going I didn't think I would ever come back and someday I will be telling the story with the regretting feeling that there were two roads separated in the forest I took the one people didn't go on and it made all the difference.
Connotation	Write the connotative or interpretive meaning of the poem. What's below the surface?
	I think the road in this poem represents the life. Like we need to make choice when we are walking, there are also time that we need to make choice in our life. Since human only can take one way, there will be disappointing moments. Also, people need to give up other choice by choosing one way. Also, the poem shows that people usually look back at their life and regrets.
Attitude	How does the speaker/poet use words to express his or her attitude toward the subject (tone, diction, images, mood, etc.)
	I think the writer is speaking in a tone of telling old story and looking back at author's own life.
Shifts	Note shifts in speakers and in attitudes (are there any changes?)
	At first author was writing poem like as it was present and kind of satisfying with the choice but at last stanza, it became kind of negative and creates the feeling of wishing to go back.
Title	Now look at the title again and discuss the meaning on an interpretive level.
	After analyzing the poem, the title seems like, as what I said before, remembering mournful moments in the life time.
Theme	What is the main idea behind the poem? What is the poet saying?
	I think the theme of this poem is that there will be a point where everyone needs to make a choice in their life time. Also, we need to be careful at our choice.

Unit 5, Activity 9, TP-CASTT

Name _____ Period ____

TP-CASTT *Personal Poem*

Title	Ponder the title before reading the poem
Paraphrase	Translate the poem into your own words
Connotation	Contemplate the poem for meaning beyond the literal (Interpretation)
Attitude	Observe both the speaker's and the poet's attitude (tone, diction, images, mood, etc.)
Shifts	Note shifts in speakers and in attitudes (are there changes?)
Title	Examine the title again, this time on an interpretive level
Theme	Determine what the poet is saying






Unit 5, Activity 10, Sense Chart

Name _____ Period _____

Five Senses
Sensory Chart

A sensory chart can help you think about details that can be seen, heard, smelled, tasted or felt. Read the poem several times. Fill in each box.

Poem _____ Poet _____

				
I see...	I hear...	I smell...	I taste...	I touch...

Unit 5, Activity 12, Poetry Response

Poetry Response

1. How does the poem make you feel?
2. Does the poem make you see something in a different way? Explain.
3. Tell me a part of the poem that you like/dislike and why.
4. Which words help you to see pictures in your mind?
(*imagery*)
5. What part of the poem surprises you?
6. Voice
 - a. Who is the speaker?
 - b. What point of view is the speaker?
 - c. Is the speaker involved in
 - d. the action or reflection of the poem?
 - e. What perspective (social, intellectual, political) does the speaker show? The voice and perspective of the speaker tells of what world the poem is in.
7. Theme
 - a. What is the poem about?
 - b. What are the obvious and less obvious conflicts?
 - c. What are the key statements and relationships of the poem? The thesis gives an indication of what tone the poem is written in: historical, social, emotional.
8. Structure
 - a. What is the poem's 'formal structure' (number of meters, stanzas, rhyme scheme)?
 - b. What is the 'thematic structure' (the plot)?
9. Setting
 - a. What type of 'world' is the poem set in?
 - b. The time, place -- is it concrete, tonal, connotative, symbolic, allegorical?

Unit 5, Activity 12, Poetry Analysis

Literary Analysis Handout

How to analyze and write about poetry

Handout adapted from http://www.studyguide.org/poetry_tips.htm

For additional tips on how to analyze literary devices go to

http://www.studyguide.org/poetry_tips.htm

Interpreting Poetry Tips

In your **INTRODUCTION**, you may choose to talk about the following:

Voice Who is the speaker? From what point of view is the poem written? Is the speaker involved in the action or reflection of the poem? What perspective (social, intellectual, political) does the speaker show? The voice and perspective of the speaker tells of what world the poem is in.

Theme What is the poem about? What are the obvious and less obvious conflicts? What are the key statements and relationships of the poem? The thesis gives an indication of what tone the poem is written in: historical, social, emotional.

Structure What is the poem's 'formal structure' (number of meters, stanzas, rhyme scheme)? What is the 'thematic structure' (the plot)?

Setting What type of 'world' is the poem set in? The time, place -- is it concrete, tonal, connotative, symbolic, allegorical?

Below are some suggestions to include in the **BODY** of your literary analysis essay. *Examples of sentences in your body*

Claim: In the _____ stanza, a _____ (literary device) is used.

Claim: Towards the (beginning, middle, or end) of the poem, the author uses a _____ (literary device)

Evidence: In line _____, the poet uses _____ (literary device) when he/she writes that "_____ " (use quotations for the phrase that comes from the poem)

Analysis: The poet seems to say that _____

An analysis of this type of literary device indicates that

The idea behind this type of **figurative language** is _____

The **sound effect** that the poet is trying to produce is _____

The **imagery** that the poet is using appeals to the sense of _____

The comparison that the author is making is between _____ and _____ is _____

By choosing to use a _____ (literary device), the poet is trying to tell the readers that _____

A SAMPLE ANALYSIS

For example, "The woman moved **like** a fish--she moved **as though** she were as weightless **as** a fish in water. Her movements were certainly **as** graceful and fluid **as** those of a sea creature. She **seemed** ready to swim away at any moment, **like** a startled school of fish." Here, the woman is the **literal** term, while the fish, sea creatures, and school of fish are all **figurative** terms.

Below are some suggestions to include in the **CONCLUSION** of your literary analysis essay.

*What is the **tone** of the speaker*

*How many **stanzas** does the poem have? What does this indicate about the form? (Are the ideas expressed ongoing, or are there several ideas which are broken into various stanzas?)*

Summarize the main theme

Summarize the three literary terms.

What does the poet say about issues? What are the values and basic ideals of the world that are expressed? What sort of learning or experience does the poem give its reader?

Unit 5, Activity 12, Poetry Analysis

A Sample ANALYSIS of THE POEM
Preludes by T.S. Eliot

The winter evening settles down
With smell of steaks in passageways.
Six o'clock.
The burnt-out ends of smoky days.
And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And newspapers from vacant lots;
The showers beat
On broken blinds and chimney-pots,
And at the corner of the street
A lonely cab-horse steams and stamps.

And then the lighting of the lamps.
The morning comes to consciousness
Of faint stale smells of beer
From the sawdust-trampled street
With all its muddy feet that press
To early coffee-stands.
With the other masquerades
That time resumes,
One thinks of all the hands
That are raising dingy shades
In a thousand furnished rooms.

A SAMPLE ANALYSIS: PHRASES IN BOLD MAY BE ADAPTED FOR YOUR OWN PAPER

Source: http://www.essortment.com/all/howtounderstan_rhuk.htm

The **first lines** suggest a feeling of decline and despair. How does the **imagery** help to achieve this effect? Notice **the use of "winter"** images. Winter is usually associated with a lack of growth and a loss of vitality. **The poem is suggesting** that the modern city is in a state of "winter" and has lost its direction and vitality. **The poet builds on this image to suggest** a further delineation of the modern state of mental societal decadence. **The image of "smell of steaks" paints a picture of** a polluted and mundane environment. **The fourth line emphasizes** this feeling of loss of vitality coupled with urban squalor. The day, and the society, is associated with an image of a burnt-out (read loss of energy) cigarette end. The poet carefully couples images of decadence with images that we usually associate with the modern urban milieu, like steaks and cigarettes. He places these ordinary images into a context that suggests a criticism of the modern world and lifestyle. The point is again emphasized with another image of decadence and dirt in "The grimy scraps."

The image of "withered leaves" again points to the winter motif and paints a clear picture of death and decline. Always remember that the poet is not only referring to leaves here; he is using this image, through association, to connect to the general idea of loss of meaning in the modern urban world.

The second stanza intensifies its attack on the modern world. The first two lines clearly express the idea that modern life is little more than a drunken hangover. The feeling of personal and social decadence is strengthened by the images in these lines: "The morning comes to consciousness Of faint stale smells of beer" The final image of the second stanza achieves a brilliant but shocking image of the essence of the poem. "One thinks of all the hands/That are raising dingy shades/In a thousand furnished rooms." This image presents us with a particularly clear impression of the intention of the poem. We can imagine all the people repeating the same meaningless actions. They all raise "dingy shades" to greet the day. Note the use of the adjective to describe the shades, which again points to the sense of squalor and decadence of the modern city. More importantly, this image suggests a sense of repetitive meaninglessness.

Throughout the poem the poet uses the images to bolster and construct his impression of the modern city. Once the function of these images is understood, then the meaning of the poem becomes clear.

Unit 5, Activity 13, Poetry Forms

Name _____

Traditional Poetry Forms

ballad: short, musical, narrative, poem; similar to a folk tale or legend and often has a repeated refrain. Ballads are usually written in four-line stanzas called quatrains. Examples- Alfred Noyes' "The Highwayman"; "Lord Randal"; "Tom Dooley"; "Ballad of Birmingham"

blank verse: unrhymed poetry with meter. The lines in blank verse are 10 syllables in length. Example- Robert Frost's "Birches"

cinquain: a 5 line stanza, varied in rhyme and line, usually with the rhyme scheme ababb.

- Line 1: Title 2 syllables, 1 word
- Line 2: Description of title 4 syllables, 2 words
- Line 3: Action about the title 6 syllables, 3 words
- Line 4: Feeling about the title 8 syllables, 4 words
- Line 5: Synonym for title 2 syllables, 1 word

Snowman
Chubby, cheerful
Waiting, grinning, winking
Icy weather keeps him smiling
Frosty

clerihew: humorous or light verse, consists of two rhyming couplets usually about a famous person; Example- Louis Untermeyer's

Alfred, Lord Tennyson
Lived upon venison
Not cheap, I fear,
Because venison's dear

concrete: poem's shape suggests its subject expresses its meaning or feeling

concrete poems: play with letters form
space words fonts ideas shapes image.
concrete block forms filled with water
words images poems
words images poems
words images poems
words images poems
gravel sand cement gravel sand gravel.
concrete poems: play with letters form
space words fonts ideas shapes image.

couplet: two lines of verse that are the same length and usually rhyme and form a complete thought. Shakespearean sonnets usually end in a couplet. Example—
Kilmer's "Trees"

I think that I shall never see
A poem as lovely as a tree

diamante: unrhymed poetry with meter; historically, it consisted of an arrangement of carefully chosen words featuring either contrasting historic cultures, figures or events or two conflicting sides of one historic figure, culture, or event;

Modern Diamante Pattern:

- Line 1. Noun (beginning topic)
- Line 2. Adjective, Adjective (about beginning topic)
- Line 3. Gerund, Gerund, Gerund (-ing words about beginning topic)
- Line 4. Four nouns -OR- a short phrase (about both beginning and ending topics)
- Line 5. Gerund, Gerund, Gerund (-ing words about ending topic)
- Line 6. Adjective, Adjective (about ending topic)
- Line 7. Noun (ending topic)

Autumn
Brisk, Cool,
Raking, planting, hibernating,
Football weather, Flower power—
Blooming, watering, growing,
Bright, warm,
Spring

Unit 5, Activity 13, Poetry Forms

Traditional Forms of Poetry

elegy: poem simply sad and thoughtful about the death of a person, or one that is. Example- Whitman's "O Captain, My Captain"

epic: a long, serious poem that traces the adventures of a heroic figure. Examples- Homer's *Iliad* and *Odyssey*

free verse: poetry composed of either rhymed or unrhymed lines that have no set meter; most common verse form in modern poetry. Example- Whitman's "I Hear America Singing"

haiku: a Japanese poem composed of three unrhymed lines of five, seven, and five syllables. Haiku often reflect on some aspect of nature. Ex.-

Oh, little blue bird
gracefully soaring on high
you make me want wings

limerick: a light, humorous poem of five lines with the rhyme scheme of *aabba*. Ex.- Edward Lear's

There was an old man with a beard. a
Who said: "It is just as I feared. a
Two Owls and a Hen, b
Four Larks and a Wren, b
Have all built their nest in my beard!" a

ode: a lyric poem with a serious and thoughtful tone; has a very precise, formal structure. Ex.-John Keat's "Ode to a Grecian Urn"

sonnet: a 14-line poem that states a poet's personal feelings. English (or Shakespearean) sonnets are composed of three quatrains and a final couplet, with a rhyme scheme of *abab cdcd efef gg*. English sonnets are written generally in iambic pentameter.

tanka: A Japanese poem of five lines, the first and third composed of five syllables and the rest of seven.

Line one - 5 syllables
Line two - 7 syllables
Line three - 5 syllable
Line four - 7 syllables
Line five - 7 syllables

Beautiful mountains
Rivers with cold, cold water.
White cold snow on rocks
Trees over the place with frost
White sparkly snow everywhere.



Invented Poetry Forms

acrostic poetry: a poem or series of lines, where the letters spell another word; uses a word for its subject; doesn't have to rhyme.

Tall and stately
Reaching ever upward
Elegant and proud
Embracing the land
Showering it with shade

alphabet poetry: states a creative or funny idea, written as a list; uses letters of the alphabet

Beautiful
Children
Danced
Elegantly

biopoem: focuses on the characteristics of a person or an animal, anything or anyone

Line 1: First Name
Line 2: Four descriptive traits
Line 3: Sibling of...
Line 4: Lover of
Line 5: Who fears...
Line 6: Who needs...
Line 7: Who gives...
Line 8: Who would like to see...
Line 9: Resident of...
Line 10: Last Name

definition poetry: defines a word or idea creatively

Popcorn
edible treat
hard kernels that burst
when heated to form
irregularly shaped puffs

formula poems: uses parts of speech and literary devices to make writing lively and exciting; uses words effectively.

Example:

#1: Participle, participle, participle
#2: Noun
#3: Adverb (how)
#4: Verb
#5: Adverb (where or when)

Gliding, flying, soaring
The bald eagle
Majestically
Rules
Over the land

found poetry: shaped from a collection of words or phrases found in one text; may be created after a text has been read, in part or in whole; choose at least eight interesting words or short phrases

headline poetry: formed by creatively using the words cut from a newspaper or magazine

list poetry: lists words or phrases. Lists can be either rhyming or not.

Shoes
There are shoes to walk in
Shoes to run in
Shoes to dance in
Shoes to look good in
Shoes to get married in
Shoes to loaf in

name poetry: the letters of a name begin each line

Jovial
Athletic
Muscular
Energetic
Shy

Unit 5, Activity 13, Poetry Forms

personal poetry-I Am...: a poem which expresses personal thoughts and focuses on personal characteristics

I am (two special characteristics)
I wonder (something you are actually curious about)
I hear (an imaginary sound)
I see (an imaginary sight)
I want (an actual desire)
I am (the first line of the poem restated)
I pretend (something you actually pretend to do)
I feel (a feeling about something imaginary)
I touch (an imaginary touch)
I worry (something that really bothers you)
I cry (something that makes you very sad)
I am (the first line of the poem repeated)
I understand (something you know is true)
I say (something you believe in)
I dream (something you actually dream about)
I try (something you really make an effort about)
I hope (something you actually hope for)
I am (the first line of the poem repeated)

opposite poetry: a poem that is two or four lines long, featuring words/concepts are opposite in meaning; the first two and the last two lines should rhyme.

Example:

The opposite of honest
What some politicians do the best.

riddle poetry: reader must guess the poem's subject. Ex.-Dickinson's "I Like to See It Lap the Miles"

I am inquisitive and caring
I wonder how space walking feels
I hear books talking
I see myself flying over rooftops
I want people to be carefree
I am inquisitive and caring

I pretend to have special powers
I feel like I have weight of the world
I touch the world with kind fingers
I worry about violence
I cry about world hunger
I am inquisitive and caring
I understand what goes up must come down
I say everyone deserves a good life
I dream that all children have good homes
I try to accept others
I hope the world will live in peace one day
I am inquisitive and caring

someday poems: Begin each line with the word *Someday...* and complete it with a wish you have; the first two or three lines should say something about your everyday wishes and slowly move away from yourself to the world in general. End the poem with the word *Someday...*

SOMEDAY...

Someday I will play the piano.
Someday I will earn a college degree.
Someday I will play in the Arctic snow.
Someday I will travel the Seven Seas.
Someday I will be fast not slow.
Someday I will be noticed.
Someday...

synonym poetry: uses a word, then three to five synonyms from thesaurus, then descriptive phrase about the word. The last two lines of the poem should rhyme.

Feast
Banquet, dinner, repast, spread
People like to be well-fed

Grade 8

Unit 6

*Refer to Unit 1 for BLMs
For
Activities 1-3*

Unit 6, Activities 1, 2, 5, Literary Devices

LITERARY ELEMENTS

Character: One of the people, animals, machines, creatures in a story, play, or literary work.

- **Protagonist:** The main character in a story, often a good or heroic type.
- **Antagonist:** The person or force that works against the hero of the story.

Conflict: A problem or struggle between two opposing forces in a story. There are four basic conflicts:

External-

Person Against Person: A problem between characters. □

Person Against Society: A problem between a character and society, school, the law, or some tradition.

Person Against Nature: A problem between a character and some element of nature—a blizzard, a hurricane, a mountain, etc.

Internal-

- **Person Against Self:** A problem within a character's own mind.

Dialogue: The conversations that characters have with one another.

Mood: The feeling a piece of literature is intended to create in a reader.

Moral: The lesson a story teaches.

Narrator: The person or character who actually tells the story, filling in the background information and bridging the gaps between dialogue.

Plot: The action that makes up the story, following a plan called the plot line.

Plot line: The planned action or series of events in a story. There are five parts: exposition, rising action, climax, falling action, and resolution.

- **Exposition:** The part of the story, usually near the beginning, in which the characters are introduced, the background is explained, and the setting is described.
- **Rising Action:** The central part of the story during which various problems arise after a conflict is introduced.
- **Climax:** The high point in the action of a story reveals how the conflict will turn out.
- **Falling Action:** The action and dialogue following the climax that lead the reader into the story's end.
- **Resolution:** The part of the story in which the problems are solved and the action comes to a satisfying end.

Setting: The place and the time frame in which a story takes place.

Style: The distinctive way that a writer uses language, including such factors as word choice, sentence length, arrangement, and complexity, and the use of figurative language and imagery.

Theme: The message about life or human nature that is "the focus" in the story that the writer tells.

Tone: The attitude that a writer takes toward his/her subject, characters, and audience.

Unit 6, Activities 1, 2, 5, Literary Devices

LITERARY DEVICES

Alliteration: The repetition of initial consonant sounds used to emphasize and link words and to create pleasing, musical sounds. (e.g., the fair breeze blew, the white foam flew; creamy and crunchy)

Allusion: A reference to a well-known person, place, event, literary work, or work of art to enrich the reading experience by adding meaning. (e.g., She opened Pandora’s box when she asked the question.)

Characterization: Techniques a writer uses to create and develop a character’s personality or traits.

Indirect characterization

- character’s words and actions
- character’s looks and clothing
- character’s thoughts and feelings
- what other characters say about him/her, or how they react to him/her

Direct characterization

- the author reveals directly or through a narrator.

Dialect: Speech that reflects pronunciation, vocabulary, and grammar typical of a geographical region. (e.g., “Where y’at?” “ Who dat?” “How y’all doin’?”)

Flashback: Interruption of the chronological (time) order to show something that occurred before the beginning of the story. It usually gives background information the reader or

audience needs to understand the present action.

Figurative Language: Language that has meaning beyond the literal or actual meaning; also known as “figures of speech.”

- **Simile:** comparison of two things using the words “like” or “as” (e.g., “Her hair was as soft as silk.” “The ginkgo’s tune is like a chorus.”)
- **Metaphor:** comparison of two things essentially different but with some commonalities; does not use “like” or “as” (e.g., “Her hair was silk.” “The fog comes on little cat feet.”)
- **Hyperbole:** a purposeful exaggeration for emphasis or humor—stretching the truth (e.g., “I have told you a million times.” “He vanished into thin air.”)
- **Personification:** human qualities attributed to an animal, object, or idea (e.g., “The wind whistled through the trees.”)

Foreshadowing: Important hints or clues that an author gives to prepare the reader or audience for what is to come and to help the reader or audience anticipate the outcome.

Imagery: Words or phrases that appeal to the reader’s senses—smell, sight, taste touch, hearing. It is used to create pictures in the reader’s mind.

Humor: The quality of a literary or informative work that makes the character and/or situations seem funny, amusing, or ludicrous.

Unit 6, Activities 1, 2, 5, Literary Devices

LITERARY DEVICES

Irony: A technique that involves surprising, interesting, or amusing contradictions or contrasts.

- **Verbal irony** occurs when words are used to suggest the opposite of their usual meaning.
- **Situational irony** occurs when an event directly contradicts what is expected.
- **Dramatic irony** occurs when the audience or reader knows something a character does not know.

Onomatopoeia: The use of words that imitate sounds.

(e.g., *snap, crackle, pop, buzz, swish, or crunch.*)

Point of View: Perspective from which the story is told

- **First-person:** narrator is a character in the story; uses “I,” “we,” etc.
- **Third-person:** narrator outside the story; uses “he,” “she,” “they”
- **Third-person limited:** narrator tells only what one character perceives
- **Third-person omniscient:** narrator can see into the minds of all characters.

Satire: Writing that comments humorously on human flaws, ideas, social customs, or institutions in order to change them.

Style: The distinctive way that a writer uses language, including such factors as word choice, sentence length, arrangement, and complexity, and the use of figurative language and imagery.

Suspense: A feeling of excitement, anxiety, curiosity, or expectation about what will happen.

Symbol: Person, place, thing, or event that represents something beyond itself, most often something concrete or tangible that represents an abstract idea.

(e.g., *A dove is a symbol for peace.*)



Unit 6, Activity 5, Guiding Questions for Fiction

Guiding Questions for Analyzing Fiction

Guiding questions for Analyzing Character:

1. What does the character do?
2. What does the character say?
3. What does the character think?
4. What does the character want?
5. What is the character's problem?
6. What do other characters say and do to the character?
7. What do other characters think and say about the character?

Guiding Questions for Analyzing Point of View

1. Who is telling the story?
2. Whose story is it?
3. What is the narrator's role in story?
4. What pronouns are used in the story?
5. Whose thoughts/feelings do we know?

Guiding Questions for Analyzing Setting:

1. Is the setting general (not stated or implied) or specific (a certain time, a specific location)?
2. What elements of the setting are emphasized and described? (interior or exterior spaces, weather, politics, emotional back ground, social information)
3. What mood is set via the elements of setting?
4. What abstract concepts might elements of setting (universal symbols) represent or symbolize?
5. How does the setting affect the characters? Are elements of the setting associated with particular characters?
6. Are elements of the setting part of the conflict?
7. How does the setting affect the plot?

Guiding Questions for Analyzing Tone:

1. What is the (abstract) subject of the story (desire, escape, redemption, loss)?
2. What is the author's attitude toward the subject?
3. What word choices (diction) convey the author's attitude?
4. What imagery conveys the author's attitude?
5. How does the setting convey the tone?
6. How is the "author's" attitude different from the "narrator's"?

Guiding Questions for Analyzing Conflict:

1. What is the main character trying to overcome (something inside him/herself, another character, society, or the environment)?
2. Is the problem emotional (based on feelings like abandonment, fear, grief), physical (a need to go somewhere, a fist fight, a climb up a mountain) or ethical (a question of right or wrong, a challenge of beliefs)?
3. What are the two sides of the conflict concretely (character 1 vs. character 2, character 1 vs. the mountain, character 1's decision to stay or go)?
4. Identify what the two sides represent or symbolize on the abstract level (courage vs. cowardice, love with pain vs. being alone with no pain)?
5. Which conflicts are the most important to the theme?

Guiding Questions for Analyzing Plot:

1. What is revealed in the exposition? How does the story start?
2. What are the main complications?
3. How are the complications connected?
4. What is the climax?
5. How much of the conflict is resolved?
6. What is revealed in the falling action and denouement?
7. How many plot threads are there?
8. How do they converge? Or run parallel?
9. How does the story end?

Guiding Questions for Analyzing Theme:

1. What are the subjects/ideas of the story?
2. What is the lesson the author is teaching or the observation the author is making about the subject? Express it in a single declarative sentence.
3. What common life experience does the story examine?
4. How do the other elements in the story work together to reveal the theme?

Unit 6, Activity 6, Characterization

Name _____

Date _____ Period _____

CHARACTERIZATION CHART

This chart shows six ways in which we learn about the main character. Next to each of the six ways in which character is revealed, give a specific example to illustrate it. In the third column, explain what you learned about the character from this example.

Ways character is revealed (indirect)	Example	What you learned about the character from this example
Character's speech		
Character's appearance		
Character's actions		
Character's private thoughts		
How others feel or react to him/her		
Writer's comments (direct)		

Unit 6, Activity 6, Characterization

Name _____

Date _____ Period _____

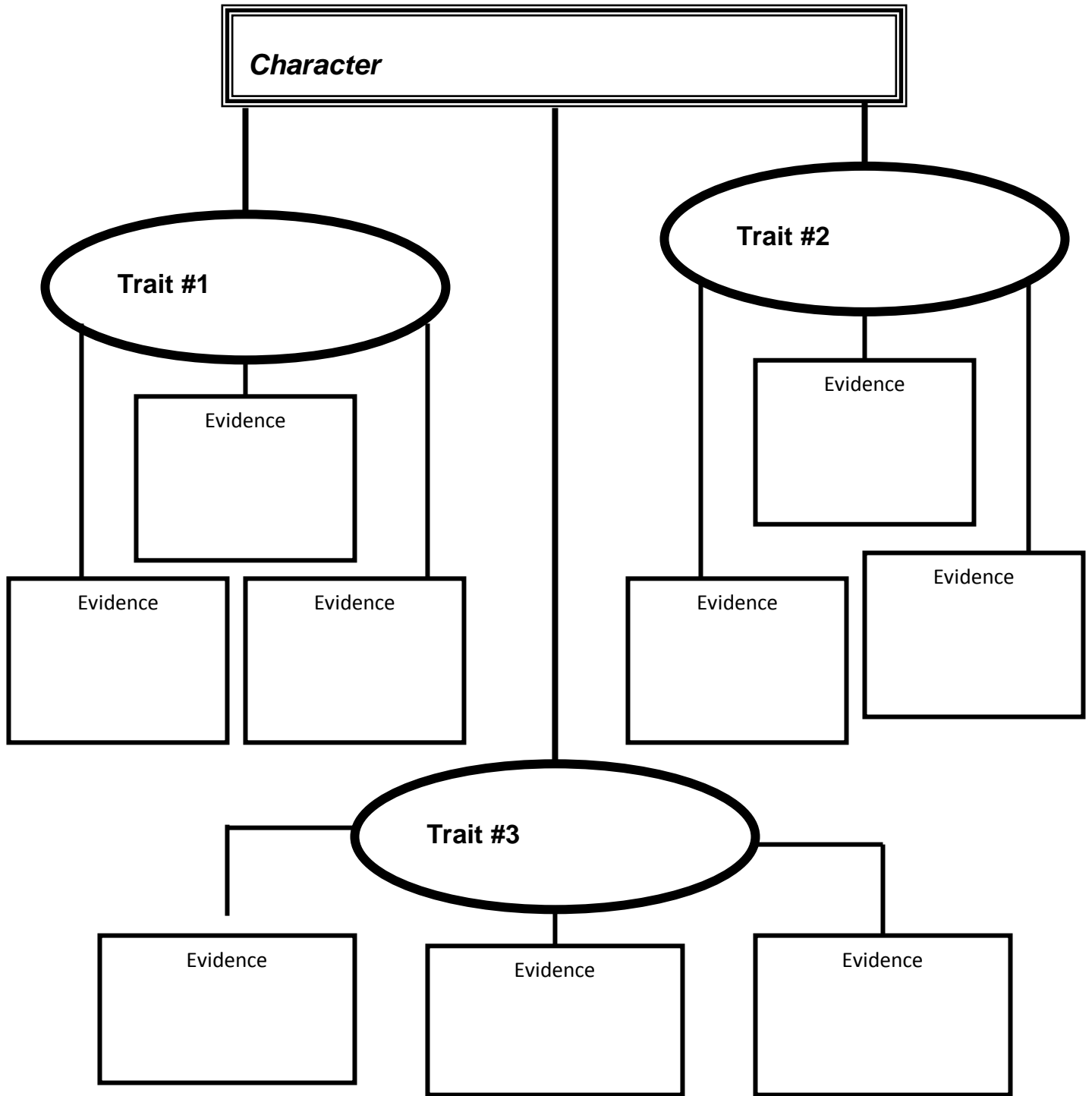
CHARACTER QUESTIONS to PONDER

1. When does my character live? Past, present or future?
2. Where does my character live? In the country, the city, the suburbs...?
3. What is the socioeconomic background of my character?
4. Does my character work? If so, at what?
5. What is a typical day for my character like?
6. Who lives with my character and what are their relationships?
7. Who else heavily influences my character?
8. Is my character very religious, political, or a member of a specific group?
9. What is my character's biggest life goal?
10. How does my character's motivation change from the beginning of the story to the end?
11. What is the primary emotion my character has throughout the story?
12. What other emotions are affecting my character underneath that emotion?
13. Does my character have mental or emotional difficulties, illnesses or tics?
14. What kind of self-esteem does my character have?
15. How does my character relate to the outside world?
16. What emotion should the audience feel toward my character? Sympathy, hatred, friendliness?
17. In the beginning of the novel, what do we discover about my character?
18. In the middle of the novel, how does my character grow and change?
19. At the end of the novel, what will happen to my character?
20. When does my character help the plot along and how?
21. What is the most important element to my character: family, love, or career?
22. How old is my character? What major historical events have they lived through?
23. Does my character have children? How does he/she feel about them?
24. Is my character manipulating or being manipulated by anyone, have a hidden agenda, or a deep secret?
25. Who are they hiding this from? Another character? The audience?
26. How strong are my character's emotions in this piece? Pure hatred? Mild lust?
27. What is my character's greatest fear? What is my character's greatest accomplishment?
28. What is my character's motivation in each chapter of the novel? Does it coincide with or conflict with other character's motivations in other chapters?
29. What person or fictional character does my character most remind me of?
30. If I met my character, how would I react to him or her?

Name _____

Date _____ Period _____

CHARACTER TRAIT MAP



Name _____

Date _____ Period _____

Unit 6, Activity 6, Characterization

CHARACTERIZATION CHART

Character's Name: _____

Definition: Characterization is the method an author uses to acquaint the reader with the characters. Authors typically reveal the personality traits of their characters in the following ways:

Methods of
characterization

- Narrator's statements- descriptions of the character's physical traits and personality (telling)
- Character's own actions— what the character does (showing)
- Character's own speech & thoughts – what the character says (showing)
- Other characters' actions & reactions to the character (showing)
- Other characters' speech about or in response to the character (showing)

Trait	Evidence from Text	Pg #	Explanation of evidence	Method of Characterization
Character's Name:				
Character's Name				

Unit 6, Activity 6, Characterization

Name _____

Date _____ Period: _____

Main Characters Analysis Questions for Discussion

Novel: _____

Character's Name: _____

1. What is this character's nationality and position?
2. What is this character's function in society?
3. What are this character's important relationships with other characters?
4. What is this character's moral, ethical, or heroic code? Does this character deviate from it?
5. What are this character's strengths and weaknesses? Does this character have an "epithet?" Does this character have a "fatal flaw?"
6. What kind of character is this character? (Protagonist, Antagonist, Minor Character, Major Character, Static Character, Dynamic Character, Symbolic Character?) Why?
7. How does the author present and develop this character? What "characterization" techniques are used? (appearance, actions, dialogue, motivations, setting, etc?)
8. Does this character change throughout the story? growth? deterioration?
9. What is the author's attitude toward this character? Is the character treated sympathetically, or not? How?
10. Does the author use this character to explore any of the themes of the book? How?
11. What is the purpose of this character? (inform, inspire, represent, reform, explain, warn?) What is **your** response?
12. What does the author say about human existence through this character? (Does it progress forward, tread water, or sink?) Think about: What is **your** belief about human existence?

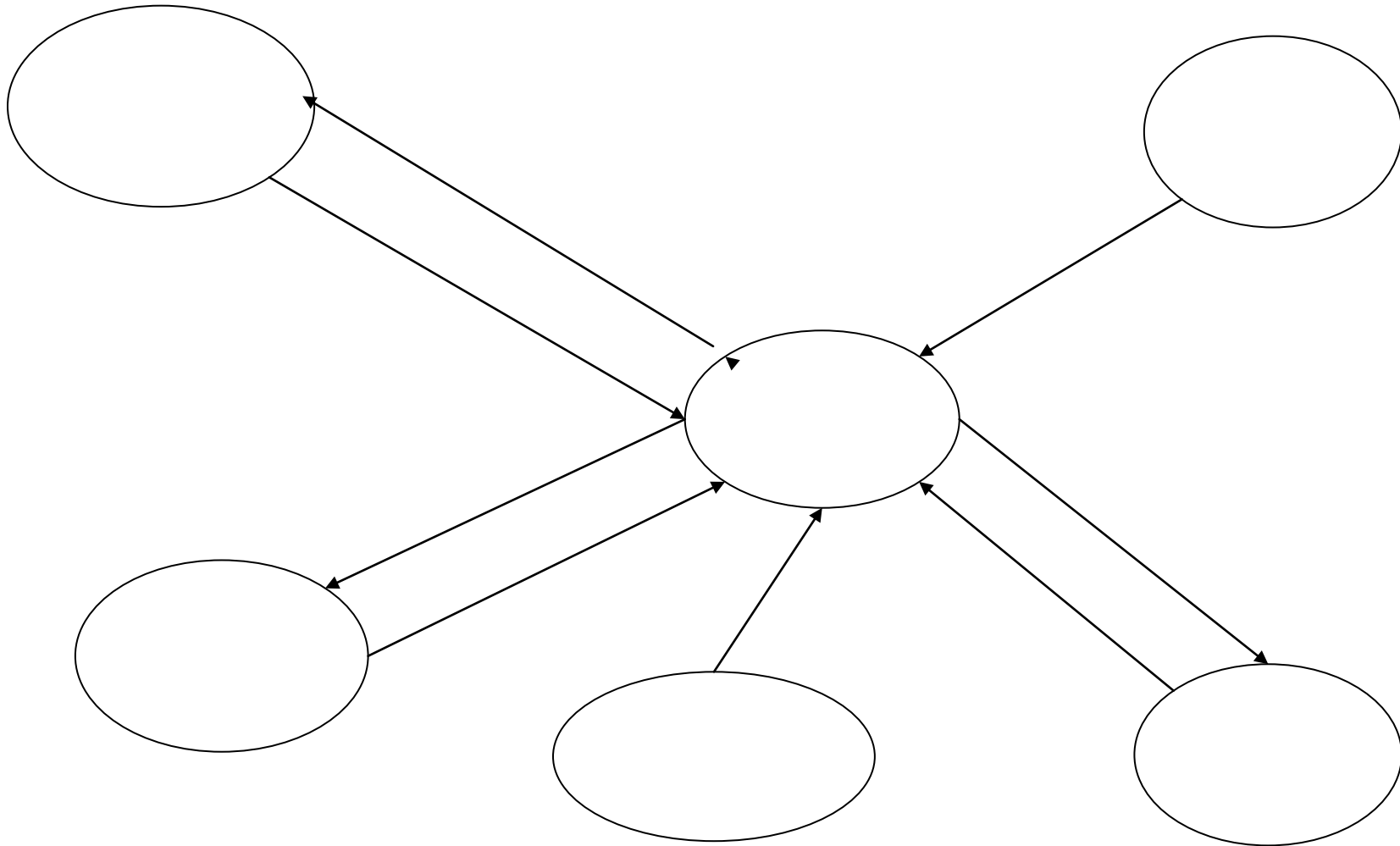
Unit 6, Activity 6, Sociogram

Name _____

Date _____ Period ____

Sociogram

A sociogram is a graphic representation showing how the characters in a literary text are linked together. The main character is placed in the center of the page, and the other characters are placed around him/her. Lines or arrows are used to show the “direction and nature of the relationship.”



Unit 6, Activity 7, Setting

Name _____

Date _____ Period _____

Setting

Select a story or novel you have recently read. Describe the setting (time and place) in a sentence. Now, select a different setting for the story--- your own neighborhood, or another time period, or city. List three important aspects of the story that would be affected by this change in setting, and explain how they would change.

Title: _____

Author: _____

Setting: _____

Alternative setting: _____

Changes to the story:

1. _____

2. _____

3. _____

Unit 6, Activity 8, Story Map

Name _____
Date _____ Period _____

STORY MAP

Title:	Author:
Point of view:	
Characters:	
Setting:	
Problem/Conflict:	
Major Events: _____	
Climax:	
Resolution:	
Theme:	

Unit 6, Activity 8, Plot Diagram

Title: _____

Author: _____

NAME _____

CLIMAX: _____

Event #6 _____

Event #5 _____

Event #4 _____

Event #3 _____

Event #2 _____

Event #1 _____

EXPOSITION: _____

Conflict: _____

RESOLUTION: _____

Point of View _____

Theme: _____

Rising Action

Falling Action

PLOT DIAGRAM

Unit 6, Activity 8, Identifying Types of Conflicts

Name _____

Date _____ Period _____

Identifying Types of Conflicts

Every plot has a conflict. A plot's conflict is the problem that triggers the action and makes the story interesting.

Title of Selection: _____

Author: _____

Types of Conflicts	Descriptions	Examples from Selection
EXTERNAL CONFLICT		
person v. person (man vs. man)	problem with another character	
person vs. society (man vs. society)	problem with the laws or beliefs of a group of people	
person vs. nature (man vs. nature)	problem with the environment or a force of nature	
person vs. fate (man vs. fate)	problem that seems to be uncontrollable	
INTERNAL CONFLICT		
person vs. self (man vs. self)	problem deciding what to do or think; takes place within the character's own mind	

Unit 6, Activity 8, Identifying Types of Conflicts

Name _____

Date _____ Period _____

Title: _____

Author: _____

SOMEBODY (character)	WANTED (goal)	BUT (problem)	SO (solution)

Unit 6, Activity 11, Book Review

Book Review Information

Student model http://eolit.hrw.com/hlla/writersmodel/pdf/W_S0802.pdf

If you do not know how to structure your book review, the information given below will help you. The structure presented below is the most general one:

1. Introduction presents the most general information on the book:
 - Title/Author
 - Publication information
 - Genre
 - 1-2 sentences-long for the introduction to your book review

2. Body
 - What is the book about? Tell about the book, but don't give away the ending!
 - What do you think about the book? Tell about your favorite part or make a connection.

3. Analysis and evaluation
 - Is the writing effective, powerful, difficult, or beautiful?
 - What are the strong and weak points of the book?
 - Did its author achieve his/her purpose?
 - Do you agree with the author's point of view? Why?
 - What is your impression from the book? Is it interesting, moving, or boring?
 - Your recommendations.

4. Conclusion—Pull your thoughts together and make a brief conclusion. Tell about your favorite part or make a connection. Write an ending sentence for your review.

Unit 7, Activity 1, Reading Response Learning Log
Reading Response Learning Log for SSR

Reading Response Learning Log				Name:	
Title & Author	Genre	Date	Pages Read B-E	Summarize with text support	Teacher or Guardian Signature

Unit 7, Activity 1, Reading Response Prompts

Reader Response Questions/Prompts for Fiction –Use evidence from the text.

1. Does the book remind you of another book? Why??
2. Does the season or the time affect the characters or the plot of the story? How important is the place or time to the story?
3. Explain how a character is acting and why you think the character is acting that way.
4. From what you've read so far, make predictions about what will happen next and explain what in the text makes you think it will happen.
5. What types of symbolism do you find in this novel? What do these objects really represent? How do characters react to and with these symbolic objects?
6. Who tells the story? Is this the best person to tell it? Why?
7. How would the story be different if told through another character's eyes?
8. Why do you think the author wrote this story?
9. If you were the author, would you have ended the story in a different way? Why? How so?
10. How do the character's actions affect other people in the story?
11. How does the author provide information or details to make the story seem realistic?
12. How does the author help you feel that you are really there (in both realistic stories and fantasy)?
13. Do you have any unanswered questions about the story? Explain.
14. Copy an interesting/confusing/important/enjoyable passage and explain why you chose it.
15. From what you've read so far, make predictions about what will happen next and explain what in the text makes you think it will happen. How is the book structured? Flashbacks? Multiple points of view? Why do you think the author chose to write the book this way?

Reader Response Questions/Prompts for Nonfiction –Use evidence from the text.

1. Who is the author? What qualifies the author to write this information?
2. What kind of research did the author have to do to write this information?
3. What techniques does the author use to make this information easy to understand?
4. Give some examples of specific clue words the author uses that let you know he /she is stating an opinion or a fact.
5. Explain the basic information that is being presented in terms of the 5W's: Who? What? When? Where? Why?
6. Does this book provide recent information? Where could you look to find more information about the topic?
7. What information do you question or think might not be correct? How might you check it out?
8. By reading this, did you discover anything that could help you outside of school?
9. Summarize the main idea of the text without adding your opinion. Support with text examples.
10. Explain some of the things that you have learned so far that you are not likely to forget in the near future.

Unit 7, Activity 1, A Guide to Creating Text Dependent Questions for Close Analytic Reading

A Guide to Creating Text Dependent Questions for Close Analytic Reading **Text Dependent Questions: What Are They?**

The Common Core State Standards for reading strongly focus on students gathering evidence, knowledge, and insight from what they read. Indeed, eighty to ninety percent of the Reading Standards in each grade *require* text dependent analysis; accordingly, aligned curriculum materials should have a similar percentage of text dependent questions.

As the name suggests, a text dependent question specifically asks a question that can only be answered by referring explicitly back to the text being read. It does not rely on any particular background information extraneous to the text nor depend on students having other experiences or knowledge; instead it privileges the text itself and what students can extract from what is before them.

For example, in a close analytic reading of Lincoln’s “Gettysburg Address,” the following would not be text dependent questions:

- *Why did the North fight the civil war?*
- *Have you ever been to a funeral or gravesite?*
- *Lincoln says that the nation is dedicated to the proposition that “all men are created equal.” Why is equality an important value to promote?*

The overarching problem with these questions is that they require no familiarity at all with Lincoln’s speech in order to answer them. Responding to these sorts of questions instead requires students to go outside the text. Such questions can be tempting to ask because they are likely to get students talking, but they take students away from considering the actual point Lincoln is making. They seek to elicit a personal or general response that relies on individual experience and opinion, and answering them will not move students closer to understanding the text of the “Gettysburg Address.”

Good text dependent questions will often linger over specific phrases and sentences to ensure careful comprehension of the text—they help students see something worthwhile that they would not have seen on a more cursory reading. Typical text dependent questions ask students to perform one or more of the following tasks:

- Analyze paragraphs on a sentence by sentence basis and sentences on a word by word basis to determine the role played by individual paragraphs, sentences, phrases, or words
- Investigate how meaning can be altered by changing key words and why an author may have chosen one word over another
- Probe each argument in persuasive text, each idea in informational text, each key detail in literary text, and observe how these build to a whole
- Examine how shifts in the direction of an argument or explanation are achieved and the impact of those shifts
- Question why authors choose to begin and end when they do
- Note and assess patterns of writing and what they achieve
- Consider what the text leaves uncertain or unstated

Unit 7, Activity 1, A Guide to Creating Text Dependent Questions for Close Analytic Reading

Creating Text-Dependent Questions for Close Analytic Reading of Texts

An effective set of text dependent questions delves systematically into a text to guide students in extracting the key meanings or ideas found there. They typically begin by exploring specific words, details, and arguments and then moves on to examine the impact of those specifics on the text as a whole. Along the way they target academic vocabulary and specific sentence structures as critical focus points for gaining comprehension.

While there is no set process for generating a complete and coherent body of text dependent questions for a text, the following process is a good guide that can serve to generate a core series of questions for close reading of any given text.

Step One: Identify the Core Understandings and Key Ideas of the Text

As in any good reverse engineering or “backwards design” process, teachers should start by identifying the key insights they want students to understand from the text—keeping one eye on the major points being made is crucial for fashioning an overarching set of successful questions and critical for creating an appropriate culminating assignment.

Step Two: Start Small to Build Confidence

The opening questions should be ones that help orientate students to the text and be sufficiently specific enough for them to answer so that they gain confidence to tackle more difficult questions later on.

Step Three: Target Vocabulary and Text Structure

Locate key text structures and the most powerful academic words in the text that are connected to the key ideas and understandings, and craft questions that illuminate these connections.

Step Four: Tackle Tough Sections Head-on

Find the sections of the text that will present the greatest difficulty and craft questions that support students in mastering these sections (these could be sections with difficult syntax, particularly dense information, and tricky transitions or places that offer a variety of possible inferences).

Step Five: Create Coherent Sequences of Text Dependent Questions

The sequence of questions should not be random but should build toward more coherent understanding and analysis to ensure that students learn to stay focused on the text to bring them to a gradual understanding of its meaning.

Step Six: Identify the Standards That Are Being Addressed

Take stock of what standards are being addressed in the series of questions and decide if any other standards are suited to being a focus for this text (forming additional questions that exercise those standards).

Step Seven: Create the Culminating Assessment

Develop a culminating activity around the key ideas or understandings identified earlier that reflects (a) mastery of one or more of the standards, (b) involves writing, and (c) is structured to be completed by students independently.

Unit 7, Activity 1, Book Talks



Name _____

Date _____ Period _____

BOOK TALKS

The most important rule: Don't booktalk anything unless you've read and enjoyed it yourself. Always **respect** your audience.

Your book talk must be approximately 3-4 minutes long.

1. Introduction: hold up your book and tell the class the title, author and number of pages. Include genre and author information, if you know it.
2. If fiction :
 - a. What is the setting (time and place)?
 - b. Who are the main characters? What kind of people are they?
 - c. Briefly retell the basic story line, or plot. Include the conflict, but not the resolution—don't give the story away!
 - d. What was the climax of the story?
 - e. What, in your view, is the primary theme of the novel?
3. If nonfiction:
 - a. State the main idea of the book
 - b. Give supporting details
4. Recommendation: Tell whether you liked the book and if you would recommend it to others and why. Who would enjoy this type of book?

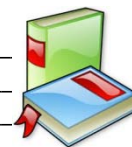
Review the following checklist before you give your book talk. Rehearse what you are going to say. Be prepared to answer questions about the book.

- ___ Read the entire book before giving a book talk.
- ___ Prepare a 3-4 minute talk.
- ___ Have a copy of the book to show in class.
- ___ State the title and author of the book.
- ___ State whether the book is fiction or nonfiction.
- ___ State the genre of the book.
- ___ If fiction, summarize the plot of the book without revealing the book's ending. Talk about the main character(s), setting, plot.
- ___ If nonfiction, state the main idea of the book. Give supporting details.
- ___ Read and explain your favorite passage from the book.
- ___ Share what you liked/disliked about the book.
- ___ Suggest who might enjoy or not enjoy this book.



Unit 7, Activity 1, Book Talks

BOOK TALK RUBRIC				
Name _____		Book _____		
	4	3	2	1
Interesting presentation Introduction: (Incl.: title, author,	Wow! Great intro; included the title, author and genre.	Good intro; some of the required info is missing.	Forgot to tell something important, but did try to introduce it; most of the required info is missing.	What introduction? Needs a lot of work.
Summary (Include: setting, characters and plot).	Well organized and informative & interesting info about the book's main events/ideas & some important details. Book's level &/or content was appropriate for your reading ability.	Mostly organized & informative; provided lots of detailed info about the book. Book's level &/or content was appropriate for your reading ability.	Somewhat organized. Lacks detailed info. Book's level was somewhat inappropriate for your reading ability.	Did you read the book? Who are your characters? Inappropriate content. I'm not sure I understand.
Presentation Conclusion & Recommendation	Well-summarized & good closing; told who would be interested in book	Mostly well-done; told who would be interested in book	Okay; told who might be interested in reading the book.	Poor. No recommendation
Brought Book to Class	Yes! You did it- showed it & passed it around.	Brought it, forgot to pass it around	Brought it, but forgot to show it to class	Didn't bring book
Explained opinion of the book	Includes a succinct, detailed explanation of your opinion with great support	Includes some details in the explanation with some support	Includes basic details in the explanation with little support	Confusing or incomplete explanation
Connections	Yes, you really related to the book; connections clearly stated beyond surface level.	Yes, you connected to the book; connections need to be more clearly stated.	You connected to the book; connections need to be clear beyond surface level.	Didn't connect to any part of the book
Professional	You were prepared, organized & calm; made eye contact	Pretty good job; made sufficient eye contact	Hmm. Something is lacking; limited eye contact.	Did you even know you had to report to us? No eye contact
Voice	Fast enough, loud enough; sounded enthusiastic.	Pace & volume were mostly good. Some enthusiasm detected.	Pace & volume could be improved. May have been somewhat	What? Couldn't hear you! Too fast (or too slow!)
Total				
Comments _____ _____ _____ _____				
A 2-30 pts.	B 29 – 27pts.	C 26- 23 pts.	D 20-23 pts.	F below 20 pts.



Unit 7, Activity2, Tier 2 Words

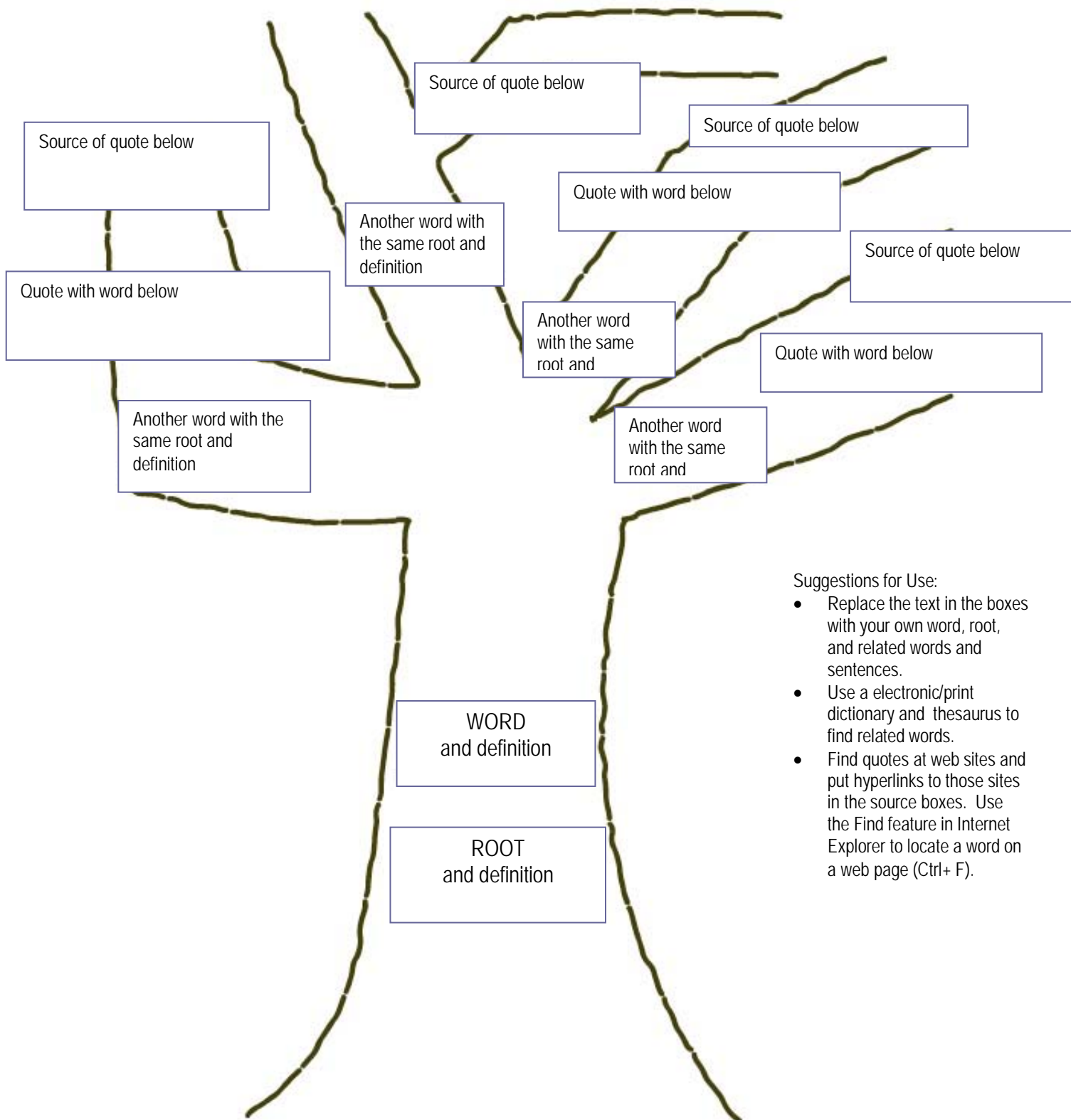
abet
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endeavor
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exceptional
excerpt
excruciating
exemplify
exotic
facilitate
fallacy
fastidious
feasible
fend
ferret
flair
flustered
foreboding
forfeit
formidable
fortify
foster
gaunt
gingerly

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jurisdiction
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legendary
liberal
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lucrative
luminous
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panorama
perspective
phenomenon
pioneer
pithy
pivotal
plausible
plunder
porous
preposterous
principal

prodigy
proficient
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pseudonym
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stance
staple
stint
strident
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subside
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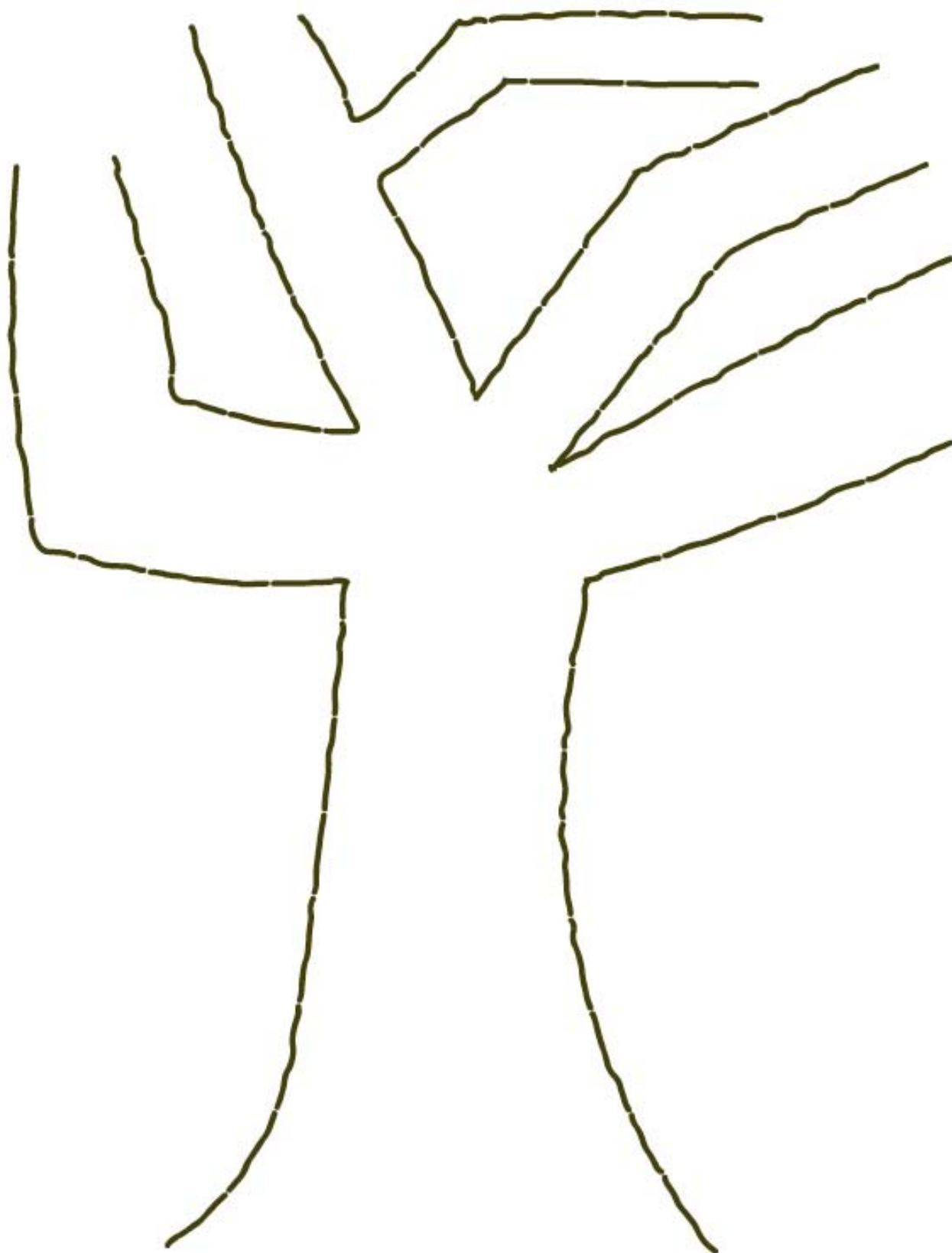
Unit 7. Activity 2. Vocabulary Tree






Suggestions for Use:

- Replace the text in the boxes with your own word, root, and related words and sentences.
- Use an electronic/print dictionary and thesaurus to find related words.
- Find quotes at web sites and put hyperlinks to those sites in the source boxes. Use the Find feature in Internet Explorer to locate a word on a web page (Ctrl+ F).



Unit 7, Activity 2, Vocabulary Tree




Unit 7, Activity 3, Writing Craft Minilessons

 Writing Target Skill Mini-Lessons MODEL, MODEL, MODEL! 	
<p>Organization organization of Expository writing - natural or logical div.; sequential; comparison; 5-paragraph essay; formulas organization of Narrative writing - chronological</p>	<p>Sentence Variety Techniques variety of sentence beginnings by using: where/when/why/how/which one/what kind? Prepositional phrases, participles and participial phrases; subordinate clauses; noun absolutes; appositives or appositive phrases Strong verb writing Fiddle-Dee-Dee rhythm Sentence Structure: adj. or adv. clauses w/in a sentence for clarity and specificity and appositives or absolutes to add detail compound elements (EX: subj., verbs, etc) with conjunctions for smoothness or use of adj. or adv. phrases to show the relationships between the parts</p>
<p>Description Strong Verb writing Comparisons Specificity of Descriptive Attributes Variety of Descriptive Attributes Showing, not Telling</p>	<p>Other Composing Skills Word Choice (strong verb, specific noun, show-don't-tell adjectives, etc.) Audience Tone Voice Literary Devices Dialogue (with/without tags & stage directions) Unity (no left-field sentences) Coherence (through use of transitions) Parallel structure (Magic 3)</p>
<p>Beginnings: Techniques Hooks, Leads, Attention Grabbers Thesis Focus (no left-field sentences/ideas)</p>	
<p>Endings: Techniques Clinchers Feel-think sentences Reiteration of focus/Finished "feel"</p>	
<p>Body Paragraph's: Support and Elaboration Techniques EXAMPLES, EXAMPLES, EXAMPLES Concrete Attributes or Descriptive Details Oh, Yeah? Prove It! Facts/Statistics (Use a number word) Thoughts/Feelings Definitions Anecdotes (Make them up!) Logical Reasons Authoritative Quotes Comparisons Magic 3 – using three groups of words adds a poetic element to one's writing Repetition for Effect</p>	




Unit 7, Activity 3, Writing Piece with Target Skills Planner

WRITING GENRES/MODES CHARACTERISTICS		2
	Elements	Forms
<p>Description NOTE: Description is part of all good writing!</p> 	<ul style="list-style-type: none"> • Sensory details of sight, sound, taste, texture, emotion, and smell • Simile, metaphor, or other comparisons • Specific descriptive attributes beyond the obvious [Don't Hit Your Reader Over the Head!] of topic • Observation and recollection of images and feelings • Strong verbs & specific nouns that show, not tell • Build an overall, dominant impression of a topic • Organization based on author's chosen attributes • Scenery/Objects: central item out to surroundings: top-to-bottom, far-to-near, etc. • People: Eyes first, then other significant features • Graphic Organizer: Sensory Detail/Attribute Chart 	<p>Riddles – focus on all details except the who or what; uses descriptive attributes and common settings or behaviors as clues to help a reader determine the unnamed topic</p> <p>Biographical/Character Sketches — focus on person/animal, use transitions of time/place, use incidents, examples, or quotations to show the subject's personality, reveal the writer's overall attitude toward the subject, and create an overall central impressions of the person's main physical and personality traits.</p> <p>Observation Reports - identify the subject, convey the vantage point or angle from which the subject is observed, identify the specific time and place in which the observation occurs, and use descriptive attributes and sensory detail to describe the writer's observations</p> <p>Descriptive Essays — focus on one person, place, or scene, use transitions of time/place, use descriptive attributes, sensory details, comparisons, incidents, examples, and quotations to create one overall impression of the person, place, or scene, and reveal the writer's overall attitude toward the subject - (but do NOT tell events that change over time) – A common form of descriptive essay would be seen in a travel brochure.</p>
<p>Narration Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> 	<ol style="list-style-type: none"> a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. e. Provide a conclusion that follows from and reflects on the narrated experiences or events. 	<p>Fictional Narratives (Short Stories) — focus on an imagined main event or theme in chronological order, use transitions of time/place/events, have a clear plot, setting, & conflict, include complicating events/setbacks, use descriptive attributes, movements, comparisons which evoke the 5 senses, use dialogue to reveal character and advance plot, and end with a resolution to the central conflict [EX: Realistic Fiction, Tall Tales, Myths, Legends, etc.]</p> <p>Personal Narratives - focus on a real event in chronological order, have introduction, body, & conclusion, use transitions of time/place/events, use sensory details, movements, comparisons, & descriptive attributes which evoke the 5 senses, reveals a personal voice, use dialogue to reveal character and advance plot, and end with a lesson learned or overall personal meaning of the event(s)</p> <p>Historical or Science Fiction Narratives - focus on a researched and documented real historical (or an imagined science fiction) event in chronological order, have introduction, body, & conclusion, use transitions of time/place/events, use sensory details, movements, comparisons, & descriptive attributes which evoke the 5 senses, use dialogue to reveal character and advance plot, and end with a resolution to the central conflict</p>




Unit 7, Activity 3, Writing Piece with Target Skills Planner

WRITING GENRES/MODES CHARACTERISTICS		3
<p>Expository Write informative & explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> 	<ul style="list-style-type: none"> a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from and supports the information or explanation presented. 	<p>Lists. Charts. Paraphrases. Summaries Friendly/Business Letters. Memos. E-Mails, News Writings which explain who, what, where, when, why, and how, are supported by examples and explanations, contain a title which hints at the topic of the piece, use headings and subheadings to break up the piece into smaller parts, use boldface and italics for important words, and which may contain an illustration with a caption</p> <p>Cause/Effect Essays which provide relevant facts, statistics, reasons, examples. etc. to support the stated effects of a particular cause in a well-organized, logical sequence and which make cause-and-effect connections clear with transitional words like as a result, consequently, because, due to, therefore, etc.</p> <p>Problem—Solution Essays which name a problem, explain the steps of a logical solution based upon an analysis of the problem, and support the worth of the proposed solution with facts, examples, or other relevant details to show why the solution will work.</p> <p>Comparison/Contrast Pieces* which name the two things being compared and an overall evaluation statement of similarity or difference, reveal unexpected relationships between them, maintain a consistent first-one-and-then-the-other or feature-by-feature organization, support the thesis with specific examples and descriptive details, and end with a final evaluation. * Format of LEAP Reading & Responding Extended Response Essay</p>
<p>Argumentative Write arguments to support claims with clear reasons and relevant evidence.</p>	<ul style="list-style-type: none"> a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of topic/ text. c. Use words, phrases, & clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports argument presented. 	<p>The argumentative essay is a genre/mode of writing that requires the student to investigate a topic, collect, generate, and evaluate evidence, and establish a position on the topic in a concise manner. The argumentative essay, although bearing many similarities to the persuasive (argument) essay, has several very distinct differences.</p> <p>The primary objective of an argumentative essay is just to show that you have a valid argument, allowing the reader either to adopt your position or to “agree to disagree”</p> <p>An important part of the argumentative essay is to use evidence both to substantiate one’s own position and to refute the opposing argument.</p> <p>http://www.roanestate.edu/owl/Argument.html</p>

Unit 7, Activity 3, Writing Piece with Target Skills Planner

WRITING GENRES/MODES CHARACTERISTICS		4
<p>Persuasive</p> 	<ul style="list-style-type: none"> • Takes a clear stance on an issue (pro-con) • Argues logically with appeals to: shared values, benefits [health, \$, social, etc.], vanity/ego, emotion • Provides proof/evidence of writer’s judgment through: concrete reasons, personal examples, anecdotes/vignettes, logic, example, facts/statistics, quoting acknowledged experts, etc. <p>Organizes support for position/opinion by importance to writer</p> <ul style="list-style-type: none"> • Uses transitions of addition or progression • Acknowledges opposing viewpoint; then disproves it • Uses persuasive writing graphic organizer that ranks supporting details 	<p>Persuasive or Opinion/Position essays, Editorials: 3-part organization of statement/opinion (15%), arguments with PROOF of each (75%), & Summary (10%); state an opinion or position, include an acknowledgement of the opposition’s stand & show why that stand is weak/false; provide arguments with substantive evidence/proof, and end with a call to action & best argument</p> <p>Written Evaluations - which state an opinion/judgment about a product, performance, book, idea, etc., describe the item in detail, including main strengths/differences, present facts, reasons, examples, logical arguments, & other convincing evidence in support of the writer’s judgment, & end with a strong restatement of the writer’s judgment</p> <p>Brochures, Commercials, or Print Advertisements - which are aimed at a specific audience, have a clear message, include specific elements of propaganda, (an introduction, an overall image, a slogan, descriptive attributes, reasons to buy, and a call to action) and appropriate emotional appeals, and words, pictures, sound effects, voices, music, etc. to convey the overall message</p> <p>Personal Essays which focus on a single personally-held view, a trend, or a news item, start with an introduction that grabs the reader’s attention, reflect the writer’s feelings (emotion words) and thoughts (direct quotations or paraphrases), are logically organized, sound like the writer, & leave the reader with something to think about</p>
<p>Literature Response</p> 	<ul style="list-style-type: none"> • Identifies the work by title, author, and genre • Compares & contrasts literary elements (characters, setting, themes, etc.) • Supports students’ personal reactions (thoughts & feelings) with text (quotations & paraphrases) • Refers to personal images, ideas, memories evoked when reading the piece When necessary, briefly summarizes work or passage explored • Organization is either: feature-by-feature (moves back and forth between two subjects comparing and contrasting the subjects point-by-point) or subject-by-subject (details of one subject and then the other) • Graphic Organizers: Venn Diagram, Y-Chart, T-Chart, Double-Entry Journal, etc. 	<p>Literature Response Pieces (EX: story or novel element analysis) which include a brief summary of the work or passage, explain the student’s thoughts & feelings about it and why it produces such a reaction, and support in the form of examples & quotations from the work to show what is being responded to</p> <p>Literary Analysis Pieces (EX: story or novel element analysis) which include a brief summary of the work or passage, explain the student’s thoughts and feelings about it & why it produces such a reaction, and support in the form of examples & quotations from the work to show what is being responded to</p>

Unit 7, Activity 3, Writing Piece with Target Skills Planner

WRITING GENRES/MODES CHARACTERISTICS		5
<p>Research</p> 	<p>Focuses on one narrowed research topic of student interest</p> <ul style="list-style-type: none"> • Presents accurate factual information from multiple sources • Develops a single thesis or main idea • Organized logically <p>Correctly credits sources consulted</p> <ul style="list-style-type: none"> • Includes a list of sources, the Works Cited, in MLA format • Has a clear beginning, middle, end • Uses paraphrase & summary to synthesize information from research • Graphic Organizers: Source Cards, Note Cards, Bibliographic Entry Forms, double-entry journal, etc. 	<p>—Search Reports which explain the reason for choosing the topic, tell the story of the search, including a personal interview, summarize what was learned, tell future plans, and document sources in MLA format parenthetical citations and Works Cited page.</p> <p>Interview Transcripts which have a clear focus, and purpose (inform, persuade, evaluate, entertain), include questions that fulfill the purpose and focus, follow either the question-and-answer or narrative format, and may be incorporate into reports or projects</p> <p>Research Reports which present factual information about an interesting topic, state and develop a main idea, bring together information from a variety of sources, have a beginning, middle, and end, and which credit sources for ideas, quotations, and information resented.</p>
<p>Poetry</p> 	<p>Focuses on a single topic from personal life</p> <ul style="list-style-type: none"> • Uses precise and vivid words • Creates imaginative sensory images • Creates an overall mood • Uses figurative language devices: comparisons (simile, metaphor, analogy), alliteration, assonance, consonance, hyperbole, onomatopoeia, personification, opposition, anadiplosis, and repetition for effect [magic 3] • Expresses writer’s personal meaning • Creates rhythm and meter • Correctly follows rules for mode of poetry (free verse, formula, lyric. etc.) • Breaks lines so each image stands on its own , • <p>Uses verses or stanzas as appropriate</p>	<p>Rhymed traditional poetry (EX. ballad, couplet, quatrain, limerick, sonnet, and narrative poems, etc.)</p> <p>Unrhymed traditional poetry (EX: haiku, tanku, blank verse, elegy, lyric, ode, and free verse, etc.)</p> <p>Non-traditional, formula, or “invented” poems (EX: alphabet, clerihew, concrete, contrast, definition, diamante', “found poems,” list, name, phrase, riddle poems, etc)</p>
<p>Drama</p> 	<ul style="list-style-type: none"> • Centers around a dramatic or suspenseful question or situation • Uses narrative elements (plot, character, setting) to tell a story with a central conflict to be performed on stage • Use dramatic elements and devices in script (title, setting description, a list of characters, act and scene division, stage directions) • Uses vocabulary of drama in script: • Uses dialogue to advance plot & reveal character ; • Often uses foreshadowing • Revolves around 4 parts: <ol style="list-style-type: none"> 1. Opening, in which problem is revealed 2. Plan for lead character to solve problem/reach goal 3. Obstacles & complications to the plan 4. Climax in which characters solve problem or fail. 	<p>Script for a short play, a scene from a play, or a screenplay/teleplay/radio play with dialogue, list of characters & props; and stage directions</p> <p>Readers Theater script from literature or expository text which will involve little or no costuming, sets, or props; Story is told with the drama of the human voice as dialogue is read directly from scripts marked for individual, paired, teamed, or chorus of readers</p>

Unit 7, Activity 3, Writing Piece with Target Skills Planner



Writing Piece with Target Skills Planner

ELA Standard, Benchmark, & Grade Level Objective(s)
Instructional Decisions to Make before Beginning Writing
Unit:

Writing Genre: _____

Writing Mode: _____

Prewriting Technique(s) _____

Model(s) from Literature: _____

Student Model(s): _____

Organization Style: _____

Transition Type: _____

Graphic Organizer(s): _____

Focus: _____

Supporting Details: _____

Beginning Technique _____

Ending Technique: _____

Composing Skill(s): _____

Literary Device(s): _____

Revision Focus(es) _____

Proofreading for:

Assessment with: _____

Unit 7, Activity 3, Writing Piece with Target Skills Planner

Writing Piece with Target Skills Planner, with Examples

Standards, Benchmarks, Grade Level Objectives

ELA2-Benchmarks 1-6: Central Idea;
Purpose/Audience; Process; Genre Elements;
Literary Devices; Response to Texts/Life

ELA2-M3-1 Writing Process: Prewriting

ELA2-M6-1 Responding to Texts

ELA2-M6-2 Responding to Life

ELA2-M1-9 Chronological Order in Narration
ELA2-M1-7 Transitions: Time order

ELA2-M3-1 and 2: Graphic Organizers + Drafting
ELA2-M1-1: Central Idea; Clear Focus
ELA2-M1-6: Unity

ELA2-M1-5: Support and Elaboration; ELA2-; ELA2-
M4-3 Writes w. Narrative Elements

ELA2-M1-2 and 3, Intro, Hook

ELA2-M1-4 Concluding Techniques

ELA2-M4-4 Narrative Elements: Dialogue to
advance plot; ELA2-5-2 Writing Dialogue
ELA2-M5-1 Using Figurative Language

ELA2-5-2 Writing Dialogue ELA2-M5-1 Using
Figurative Language

ELA3-M2-4 Punctuation and Capitalization:
Quotation Marks and Indenting
ELA3-M1 Legibility; ELA3-M3 Word Choices for
Writing and #-ELA-M5 Spelling

Instructional Decisions to Make before Beginning Writing Unit:

Writing Genre: Narrative
Writing Mode: Personal Narrative

Prewriting Technique(s) Brainstorming a List; Sorting
into Categories for Paragraphs

Model(s) from Literature Mem Fox's: "Wilfred
Gordon MacDonald Partridge;" Eve Bunting's: "The
Wall"

Student Model(s) Jane Jones's: "The Scare"; Robert
Smith's: "A Championship Season"

Organization Style: Chronological
\Transition Type: Time Order Words

Graphic Organizer(s): Timeline; Plot Chart
Focus: One Memorable Event

Supporting Details: Events; Descriptive Attributes,
plus Your Thoughts and Feelings throughout the
Event

Beginning Technique Hook: Onomatopoeia

Ending Technique: Telling the Lesson Learned/
Meaning of Experience

Composing Skill(s): Using Dialogue with Speaker
Tags and Stage Directions

Literary Device(s): Exploding the Moment; Use of
Simile and Magic Three

Revision Focus(es) Adding Use of Dialogue to Reveal
Character ; Adding Flashback
Proofreading for: Quotation Marks and Indenting for
Dialogue;

Assessment with: LEAP/GEE rubric and/or Personal
Narrative Analytic Rubric

Unit 7, Activity 4, Secondary Editing/Proofreading Checklist

Secondary Editing/Proofreading Checklist

Name _____

Period _____

Title/Description & Date of Assignment													
Directions: For each corrected assignment, record title/description and number of errors you made in each area.													
ERROR Types:													
Sentence Fragments													
Run-Ons													
Comma Splices													
Comma Use [Indicate: Compound Sentence; Adjectives; Intro. Phrase/Clause; Items in a Series, etc.]													
Subject-Verb Agreement													
Verb Tense													
Irregular Verbs													
Incorrect Pronoun Form													
Pronoun Agreement													
Double Negative													
Comparison of Adjectives/Adverbs													
Plurals													
Possessives													
Capitalization													
Spelling													
End Marks													
Apostrophe													
Homonyms/Confusing Words													
Quotation Marks/Dialogue													
Italics/Underlining													
Semicolon/Colon Use													
Hyphen/Dash Use													
Indentation/Margins													
Word Endings													
Word Omissions													
Title													
Unnecessary Repetition													
Parallel Structure													
Legibility													
OTHER: Colon Error													

NOTE: DE = Daily Edit; ¶ = Practice Paragraph

Unit 7, Activities 2 and 6, Drama Terms

DRAMA TERMS

act: a group of two or more scenes that form a major division of a play.

actor/actress: a person who performs in a play, movie, or television program.

aside: a remark spoken by a character in a play that the other actors on stage are not supposed to hear.

cast: a list that tells who is in the play. It may describe the characters and how they are related to one another.

chorus: a group of actors who speak together with one voice and describe or comment on the main action of the play.

climax: the turning point in the plot—the point of high emotional tension. The outcome of the drama’s main conflict is usually decided at the climax.

comedy: a play, movie, or television program that is funny and has a happy ending

crisis or conflict: a struggle between opposing characters or between opposing forces.

critic: a person who forms and expresses judgments about the qualities of a performance of a play

dialogue: the conversations that characters have with one another. Through dialogue, a playwright reveals the characters, plot, and theme of a play.

- **speech tag:** the character’s name. It helps a reader keep track of who is speaking.

farce: a comic play with an unlikely plot and characters exaggerated for humorous effect.

flashback: the insertion of an earlier event into a story, play, or movie

foreshadowing: the use of clues or hints suggesting events that will occur later in the plot. It helps the reader or audience anticipate the outcome.

irony: a technique that involves surprising, interesting, or amusing contradictions or contrasts.

- **Verbal irony** occurs when words are used to suggest the opposite of their usual meaning.
- **Situational irony** occurs when an event directly contradicts what is expected.
- **Dramatic irony** occurs when the audience or reader knows something a character does not know.

melodrama: a drama characterized by exaggerated emotions and conflicts between characters that often has a happy ending

monologue: a character speaks when alone on the stage or apart from the other characters. The other characters are unaware of what is being said.

playbill: a poster announcing a theatrical performance, a theatrical program

playwright: the person who wrote the play—the author.

plot: the action of a play.

poetic justice: a literary outcome in which bad characters are punished and good characters are rewarded.

prop: a movable article that is not part of the play’s scenery or costuming

Unit 7, Activities 2 and 6, Drama Terms

scene: smaller divisions within an act, usually happening in a particular time and place.

scenery: the painted backdrops and other structures used to create the setting of a play

screenplay: the script for a movie, including descriptions of scenes and some camera directions.

script: the written form of a play.

set: the scenery constructed for a play

setting: the place and the time frame in which a play takes place. The setting is usually described in a note or stage direction at the opening act and at each scene.

soliloquy - a single character on stage thinking out loud. It lets the audience know what is in the character's mind.

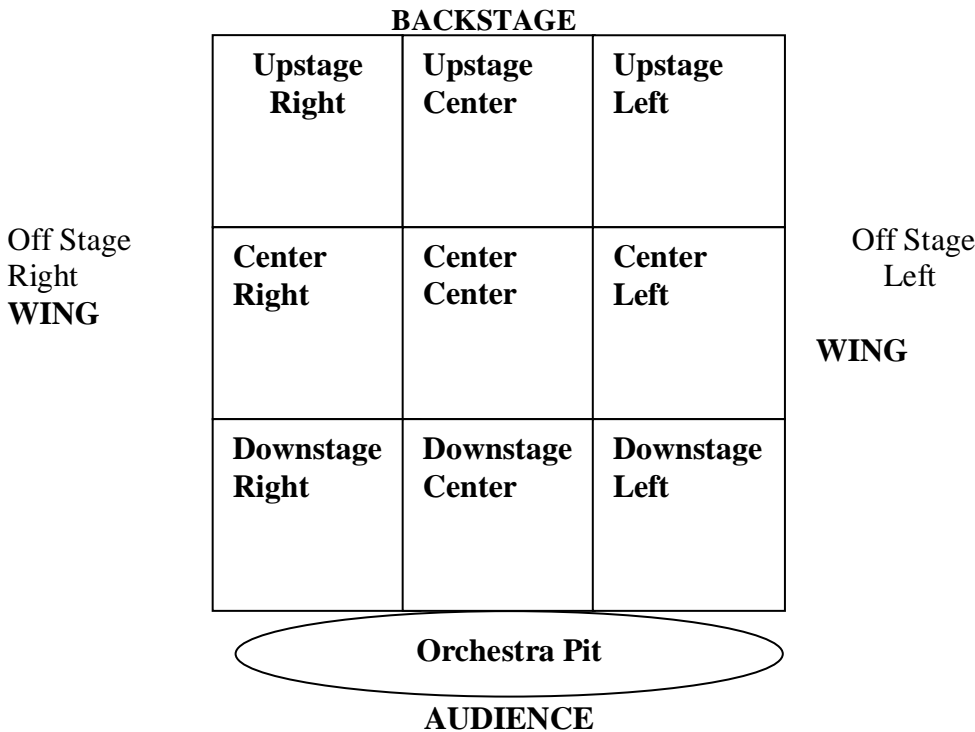
stage directions: usually in italics, tells the actors how to speak their lines, move, act, and look. It also tells the director how to stage the play.

theme: the message about life or human nature that is “the focus” in the story.

tragedy: a serious play having an unhappy ending

tragic flaw: a character trait that leads one to his/her own downfall or destruction

STAGE DIAGRAM



Unit 7, Activity 5 Drama Questions

DRAMA QUESTIONS

Drama is a work of literature that is meant to be performed by actors for an audience. Like a novel or short story, a drama has literary elements such as characters, setting, plot, and theme. However, in a drama, the characters' dialogue and actions tell the story. Drama includes live stage performances, as well as television, radio, and movie productions. The action in any dramatic work (play, movie, or television) usually centers on "Who wants what?" Think of any movie or television drama program you have seen recently. Then ask yourself these questions.



Setting

- Are the sets appropriate?
- Are the sets attractive?
- Are the sets authentic?

Conflict

- What did the leading character want?
- Who/What stood in his way? people - environment- personality, etc.,
- What was the turning point or the climax? This is where the leading character must make a crucial decision that will affect the outcome of the play.

Character analysis

- Are the characters true to life or are they stereotypes or caricatures?
- How is the character revealed?
- What is the driving force of each leading character?
- If a character changes, are the causes convincing and true to life?

Critical standards useful for drama, novel, motion pictures:

- What is the chief emphasis? ideas, character, atmosphere?
- What was the purpose? entertainment, humor, excitement?
- Is it realistic or idealistic?
- Does it show a real or unreal version of life?
- Does it present any problem in human relationships?
- Does it glamorize life and present an artificial happy ending?

adapted from <http://drb.lifestreamcenter.net/Lessons/index.html>

DRAMA QUESTIONS



Establish Genre and Format

- Is this play a comedy, a drama, or a tragedy?
- Did the playwright intend it to be performed on stage, on television, as a movie, or on radio?

Explore the Setting

- Where and when does the play take place?
- What impact does the setting have on the events of the play?
- What choices are suggested concerning set design, lighting, and props? Do you agree with these choices? Why or why not?

Analyze Characters

- Who are the main protagonists—the heroes or most important characters? Who are the main antagonists—characters in conflict with the protagonists? (The antagonist can be an obstacle or a force of nature.)
- What do you learn about the characters through their physical appearance (including costumes), actions, and speech? What do you learn from the comments of other characters?
- How does each character react to other people or events? What do the reactions reveal about these characters, or about what they are reacting to?
- If the play is a tragedy, what are the protagonist's tragic flaws?
- What reasons does each character have for acting as he or she does?

Examine Plot

What happens in the play? Use an Outline or Sequence Chain to record the main events.

- What conflicts develop? Which are internal, and which are external—between two people, people and society, or people and nature?
- What is the main conflict?
- How is the main conflict resolved?

Analyze Theme

- What happens to the main characters? What do they learn?
- What hints, if any, does the title give you about the author's message?
- What does the play demonstrate about people, values, or society?
- What is the main message, or theme, of this play?

Analyze the Writer's Craft

- Did the writer's divisions of events into acts, scenes, or episodes enhance your experience of the play? If so, what did they add?
- What dramatic devices does the playwright use to tell the story? Is there an onstage narrator? Did the playwright use any monologues? Explain what you think each device accomplished.

Evaluate and Critique

- How well did the playwright describe and use the setting?
- How well were the characters developed or portrayed? Support your answer with specific details and examples.
- Was the plot easy to follow? Was the resolution believable and/or satisfying?

Unit 7, Activity 5 Drama Questions

- What is your reaction to the theme?

Unit 7, Activity 6, A Christmas Carol

A Christmas Carol

novel excerpt

by Charles Dickens

Marley was dead, to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon 'Change, for anything he chose to put his hand to.

Old Marley was as dead as a door-nail.

Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.

Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnised it with an undoubted bargain.

The mention of Marley's funeral brings me back to the point I started from. There is no doubt that Marley was dead. This must be distinctly understood, or nothing wonderful can come of the story I am going to relate. If we were not perfectly convinced that Hamlet's Father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot -- say Saint Paul's Churchyard for instance -- literally to astonish his son's weak mind.

Scrooge never painted out Old Marley's name. There it stood, years afterwards, above the warehouse door: Scrooge and Marley. The firm was known as Scrooge and Marley. Sometimes people new to the business called Scrooge Scrooge, and sometimes Marley, but he answered to both names. It was all the same to him.

Oh! But he was a tight-fisted hand at the grindstone, Scrooge. a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

Unit 7, Activity 6, Drama Vocabulary Self-Awareness Chart



Name _____
 Date _____ Period _____

Drama Vocabulary Self-Awareness Chart

Rate your understanding of each word with either a “+” (**understand well**), a “√” (**limited understanding or unsure**), or a “—” (**don’t know**).

Word	+	√	--	Example	Definition
drama					
playwright					
script					
act					
scene					
cast					
dialogue					
monologue					
plot					
conflict					
crisis					
climax					
setting					
stage directions					
props					
theme					

Unit 7, Activity 7, I Said It Again

Said Is Dead??

There should be a definite reason for replacing *said* rather than because it is overused. If it is necessary for the dialogue to be spoken in a particular voice, then that particular *said* replacement should be used. For example, if two characters are arguing, they might scream or yell.

Often replacing *said* is not necessary. For example, the repetitive use of *said* in fictional dialogue is not a distraction.

After students have a command of using dialogue freely, then they can substitute said for specific effects.

One way to demonstrate is the *replace said* mini-lesson.

1. Have students search for books with plenty of dialogue in them.
2. Put students in pairs and have them scan the books and copy all the words the authors use to replace *said*. Write these on chart paper.
3. Have students notice that authors replaced *said* only when it added to the effectiveness of the dialogue.
4. Point out that good writers use more descriptive speech terms, such as *yelled*, *whispered*, and *whined*, rather than overuse adverbs. Using *yelled* is more effective than *said loudly*.

To show how adverbs can become word play, introduce students to “Tom Swifties.”

<http://school.discoveryeducation.com/brainboosters/categorization/TomSwifties.html>

Remind students that the manner in which characters speak and what they say is crucial to revealing characters’ personalities and to advancing the plot. *Said* should be replaced with a stronger verb only when the character’s manner of speaking is unusual.

adapted from Marcia S. Freeman

Unit 7, Activity 7, I Said It Again

I SAID IT AGAIN

Dialogue should reveal characters' personalities and advance the plot. *Said* should be replaced only when there is a definite reason for doing so. Try these words instead of said when the manner of speaking is unusual. Since there are so many words for *said*, be sure you are using the intended meaning in your writing.

added	doubted	pleaded
admitted	drawled	pondered
advised	exclaimed	promised
agreed	explained	proposed
announced	finished	protested
answered	gaspd	quipped
approved	giggled	ranted
argued	groaned	recalled
asked	growled	remarked
babbled	grunted	repeated
barked	gushed	replied
begged	hollered	retorted
bellowed	howled	roared
blurted	implied	sang
boasted	inquired	scolded
called	insisted	screamed
cautioned	interjected	shouted
chattered	interrupted	shrieked
cheered	joked	signed
chided	laughed	smiled
chortled	lied	sobbed
chuckled	moaned	stammered
coaxed	mumbled	theorized
commanded	murmured	told
commented	mused	urged
confessed	muttered	vowed
confided	nagged	warned
continued	nodded	whined
cried	objected	whispered
decided	observed	yelled
declared	ordered	
demanded		

Word Splash Activity for World War II
and Anne Frank

Amsterdam 80%
attic
yellow star
foreign
gas
6,000,000
diary Jude
secret Nazis
camps 13
burnt whole
Netherlands
concentration Germany
Gypsies

Unit 7, Activity 9, World War II Background

World War II Background

Hitler and the Nazis In 1933, the National Socialist (Nazi) party seized power in Germany. The Nazis under the leadership of Adolph Hitler claimed that Germans were superior to non-Germans. Hitler blamed Jews and other minorities for all of Germany's troubles—from its defeat in World War I to the severe economic depression of the 1920's. Thus, as punishment for these so-called sins, the Nazis denied them the right to own property, attend schools, and serve in the professions.

World War II Begins in Europe Hitler proposed a "Greater Germany" by invading and controlling Austria and then seizing Czechoslovakia. On September 1, 1939, after he had signed a secret treaty with the Soviet Union, Hitler and the Nazis invaded Poland. Two days later, Britain and France declared war on Germany. Still, the British and French forces could not prevent Hitler's army from conquering much of Europe, including Belgium and France.

Hitler's Defeat In 1941 two events foreshadowed Hitler's downfall. In June, Hitler staged a surprise invasion of his former ally, the Soviet Union. Eventually, the Nazis army would suffer great losses in this campaign. The second key event in 1941 was the entry of the United States into the war. American military and industrial might was the key to defeating Germany. However, Germany did not surrender to the Allies until May 1945, thus ending the war in Europe.

The Holocaust Persecution of the Jewish people and other minorities continued. The name Holocaust was given to this persecution. Holocaust is derived from a Greek word meaning "burnt whole."

At first, Jews were forced to wear yellow Stars of David on their clothing. Then the Nazis sent the Jewish people to ghettos (crowded, closed-off neighborhoods in the cities). Many died of starvation and disease there. Those who survived were eventually transported in railroad freight cars to confined areas known as concentration camps. There, the Nazis instituted their final solution to what they considered "the Jewish problem." As the Jewish people and other minorities disembarked from the freight trains, some were led to special rooms where they were gassed to death. Others died in the camps as a result of the harsh conditions, the forced labor, hunger, or sickness.

The number of people killed by the Nazis is overwhelming: an estimated three million Jews died in concentration camps. Another three million were either shot or died in the ghettos of starvation and disease. By the end of World War II, over six million Jews had perished. This was approximately three-fourths of Europe's Jewish population at this time.

Minority Persecution The Jews were not the only people persecuted. Hitler also targeted Europe's Gypsies. Although the Gypsies had lived for centuries in Germany, Hitler now considered them an undesirable race. During the Holocaust, 80 percent of the European Gypsy population perished. This was approximately 500,000 people. In Eastern Europe, as a result of Hitler's policies, millions of other people died as a result of terrible living conditions or were put to death. Poland lost another three million citizens through slave labor, starvation, and murder. It is estimated that the population of the Soviet Union decreased by at least seven million people because of Nazis persecution.

Unit 7, Activity 9, Background for the Play “Anne Frank”

Background for the Play “Anne Frank”



Anne Frank was born in Frankfurt, Germany on June 12, 1929. She had a normal, happy childhood until the Nazis took power in Germany in 1933.

That year, when Anne was four years old, her family left their home in Germany for the Netherlands. They were trying to escape Hitler’s harsh anti-Jewish laws. In Amsterdam, Mr. Frank headed a company that imported and exported spices. Mrs. Frank was a stay-at home mother. Anne and her older sister Margo were happy attending school and making new friends.

In 1940, the German army invaded the Netherlands. The Dutch army was not strong enough to resist the Nazi forces, so the Netherlands fell under German control. Subjected to the Nazi discrimination and abuse, the Jews were no longer free in the Netherlands. Again Nazi laws prevented them from attending public schools and events, driving cars, owning property, or socializing with Christians.

Most Jewish people simply thought they would be temporarily imprisoned by the Nazis and things would return to normal after the war. Soon the “call-ups” began. Trying to avoid this imprisonment, the Frank family hid in the attic of a warehouse and office building that had been part of Mr. Frank’s business in Amsterdam. The Frank family and four other Jews lived for more than two years in what Anne called the “Secret Annex.”

Anne received a diary as a present from her father. When her family went into hiding, she began to write daily in this diary. In August 1944, the Nazi police raided the attic and sent all eight occupants to a concentration camp. The office secretary, Miep Gies, found Anne’s diary after the police raid. She gave it to Mr. Frank when he returned after the war. Mr. Frank had the diary published as a book.

Later, the diary was adapted for the stage by Frances Goodrich and Albert Hackett. The play was an immediate success and gave people an insight into this period of history.



Unit 7, Activity 11, Character Profile Chart

Name _____

Date _____ Period _____

Character Profile Chart

Selection Title: _____

Author: _____

What the Character Says	How the Character Acts
How Others Feel About the Character	My Reaction to the Character

CHARACTER

Unit 7, Activity 12, Drama vs. Movie

Name/Group _____

DRAMA vs. MOVIE

1. Think about the setting of the drama. Did the setting in the movie look like you had imagined it? If not, how was it different?

2. Think about the main character. How was he/she different than you had imagined? How was he/she the same?

3. Were there any changes in characters between the drama and the movie? Why do you think the movie producers would leave out or add a character?

4. What parts were in the drama but were **not** in the movie? Why do you think the movie producers left those parts out?

5. Were there any parts that were in the movie that were **not** in the drama? Why do you think the movie producers added those parts?

6. Do you think movie producers did a good job of portraying the drama? Why or why not

7. Which did you enjoy more, the drama or the movie? Why?

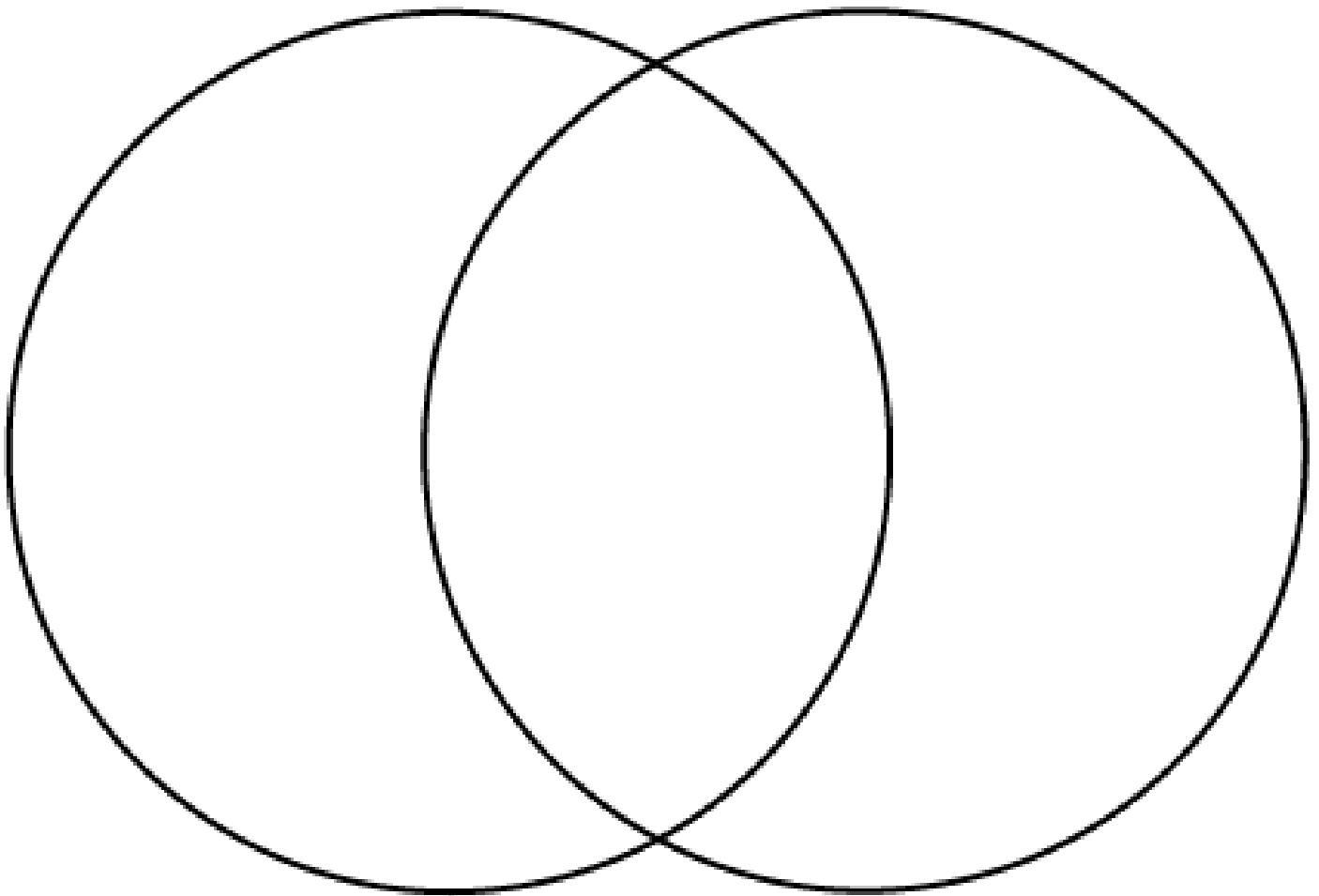
Unit 7, Activity 11, Venn Diagram

Name _____
Date _____ Period _____

Compare and Contrast: Using the Venn diagram, compare and contrast the drama *The Diary of Anne Frank* and the movie *The Diary of Anne Frank*. Be specific when showing similarities and differences.

DRAMA

MOVIE



Unit 7, Activity 12, Compare/Contrast

Compare/Contrast Paper

Objective: You will write a paper comparing the play to the movie.

Instructions:

1. While you watch the movie, use the worksheet to write down your ideas. List things that the movie did well and list parts of the book that were better than the movie.

2. Write your paper. Your final paper should have at least five paragraphs.
 - **Introduction:** This paragraph lets the reader know what your paper is about. Include the titles of the book and movie and give a hint to which you liked more. You're setting up your reader for the ideas to follow in the next three paragraphs.
 - **Characters/Paragraph Two:** Using your worksheet, tell if two characters were the same to what you had imagined as you were reading the book. Be specific. How were they the same or different?
 - **Plot/Paragraph Three:** Using your worksheet, tell about two events that happened in the book or the movie. How were they the same or different? Be specific.
 - **Theme/Paragraph Four:** Write the ideas about theme from the assignment we did in class. Did you learn the same message from the book and the movie?
 - Give an example from the book and movie that explains the theme.
 - **Conclusion:** Write about any other ideas you had while reading the book or watching the movie. This is also the place to recommend the book over the movie or the movie over the book and tell why.

Remember to:

- Use examples from the book and the movie to explain what you mean.
- State your opinion.
- Give your final copy a title.