

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	culminate	glut	prodigy
accord	deceptive	grapple	proficient
adept	decipher	grope	profound
advocate	decree	gullible	pseudonym
agile	deface	haggard	pungent
allot	defect	haven	rankle
aloof	deplore	heritage	rational
amiss	deploy	hindrance	rebuke
analogy	desist	hover	reception
anarchy	desolate	humane	recourse
antics	deter	imperative	recur
apprehend	dialect	inaugurate	renounce
ardent	dire	incense	renown
articulate	discern	indifferent	revenue
assail	disdain	infinite	rubble
assimilate	disgruntled	instill	rue
atrocious	dispatch	institute	sage
attribute	disposition	intervene	sedative
audacious	doctrine	intricate	serene
augment	dub	inventive	servile
authority	durable	inventory	shackle
avail	elite	irascible	sleek
avid	embargo	jurisdiction	spontaneous
awry	embark	languish	sporadic
balmy	encroach	legendary	stamina
banter	endeavor	liberal	stance
barter	enhance	loll	staple
benign	enigma	lucrative	stint
bizarre	epoch	luminous	strident
blasé	era	memoir	sublime
bonanza	eventful	mercenary	subside
bountiful	evolve	mien	succumb
cache	exceptional	millennium	surpass
capacious	excerpt	minimize	susceptible
caption	excruciating	modify	swelter
chastise	exemplify	muse	tedious
citadel	exotic	muster	teem
cite	facilitate	ornate	theme
clad	fallacy	ovation	tirade
clarify	fastidious	overt	tract
commemorate	feasible	pang	transition
component	fend	panorama	trepidation
concept	ferret	perspective	turbulent
confiscate	flair	phenomenon	tycoon
connoisseur	flustered	pioneer	ultimate
conscientious	foreboding	pithy	ungainly
conservative	forfeit	pivotal	vice versa
contagious	formidable	plausible	vie
conventional	fortify	plunder	vilify
convey	foster	porous	voracious
crucial	gaunt	preposterous	wage
crusade	gingerly	principal	wrangle





## Unit 1, Activity 3, Writing Craft Mini-Lessons

<div>  <b>Writing Target Skill Mini-Lessons</b>  <b>MODEL, MODEL, MODEL!</b>  </div>	
<b>Organization</b> organization of Expository writing - natural or logical div.; sequential; comparison; 5-paragraph essay; formulas organization of Narrative writing - chronological	<b>Sentence Variety Techniques</b> 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
<b>Description</b> Strong Verb writing Comparisons Specificity of Descriptive Attributes Variety of Descriptive Attributes Showing, not Telling	
<b>Beginnings: Techniques</b> Hooks, Leads, Attention Grabbers Thesis Focus (no left-field sentences/ideas)	<b>Other Composing Skills</b> 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) <div>  </div>
<b>Endings: Techniques</b> Clinchers Feel-think sentences Reiteration of focus/Finished "feel"	
<b>Body Paragraph's: Support and Elaboration Techniques</b> 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	






WRITING GENRES/MODES CHARACTERISTICS			2
	Elements	Forms	
<p><b>Description</b>  <b>NOTE: Description is part of all good writing!</b></p> 	<ul style="list-style-type: none"> <li>• Sensory details of sight, sound, taste, texture, emotion, and smell</li> <li>• Simile, metaphor, or other comparisons</li> <li>• Specific descriptive attributes beyond the obvious [Don't Hit Your Reader Over the Head!] of topic</li> <li>• Observation and recollection of images and feelings</li> <li>• Strong verbs &amp; specific nouns that show, not tell</li> <li>• Build an overall, dominant impression of a topic</li> <li>• Organization based on author's chosen attributes</li> <li>• Scenery/Objects: central item out to surroundings: top-to-bottom, far-to-near, etc.</li> <li>• People: Eyes first, then other significant features</li> <li>• Graphic Organizer: Sensory Detail/ Attribute Chart</li> </ul>	<p><b>Riddles</b> – 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><b>Biographical/Character Sketches</b> — 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><b>Observation Reports</b> - 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><b>Descriptive Essays</b> — 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><b>Narration</b></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"> <li>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.</li> <li>Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.</li> <li>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.</li> <li>Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>Provide a conclusion that follows from and reflects on the narrated experiences or events.</li> </ol>	<p><b>Fictional Narratives (Short Stories)</b> — focus on an imagined main event or theme in chronological order, use transitions of time/place/events, have a clear plot, setting, &amp; 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><b>Personal Narratives</b> - focus on a real event in chronological order, have introduction, body, &amp; conclusion, use transitions of time/place/events, use sensory details, movements, comparisons, &amp; 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><b>Historical or Science Fiction Narratives</b> - focus on a researched and documented real historical (or an imagined science fiction) event in chronological order, have introduction, body, &amp; conclusion, use transitions of time/place/events, use sensory details, movements, comparisons, &amp; 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><b>Expository</b> Write informative &amp; 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"> <li>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.</li> <li>Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.</li> <li>Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>Establish and maintain a formal style.</li> <li>Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ol>	<p><b>Lists. Charts. Paraphrases. Summaries</b> <b>Friendly/Business Letters. Memos. E-Mails, News Writings</b> 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><b>Cause/Effect Essays</b> 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><b>Problem—Solution Essays</b> 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><b>Comparison/Contrast Pieces*</b> 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 &amp; Responding Extended Response Essay</p>
<p><b>Argumentative</b> Write arguments to support claims with clear reasons and relevant evidence.</p> 	<ol style="list-style-type: none"> <li>Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</li> <li>Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of topic/ text.</li> <li>Use words, phrases, &amp; clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>Establish and maintain a formal style.</li> <li>Provide a concluding statement or section that follows from and supports argument presented.</li> </ol>	<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><a href="http://www.roanestate.edu/owl/Argument.html">http://www.roanestate.edu/owl/Argument.html</a></p>



WRITING GENRES/MODES CHARACTERISTICS		4
<p><b>Persuasive</b></p> 	<ul style="list-style-type: none"> <li>• Takes a clear stance on an issue (pro-con)</li> <li>• Argues logically with appeals to: shared values, benefits [health, \$, social, etc.], vanity/ego, emotion</li> <li>• Provides proof/evidence of writer's judgment through: concrete reasons, personal examples, anecdotes/vignettes, logic, example, facts/statistics, quoting acknowledged experts, etc.</li> </ul> <p>Organizes support for position/opinion by importance to writer</p> <ul style="list-style-type: none"> <li>• Uses transitions of addition or progression</li> <li>• Acknowledges opposing viewpoint; then disproves it</li> <li>• Uses persuasive writing graphic organizer that ranks supporting details</li> </ul> 	<p><b>Persuasive or Opinion/Position essays, Editorials:</b> 3-part organization of statement/opinion (15%), arguments with PROOF of each (75%), &amp; Summary (10%); state an opinion or position, include an acknowledgement of the opposition's stand &amp; show why that stand is weak/false; provide arguments with substantive evidence/proof, and end with a call to action &amp; best argument</p> <p><b>Written Evaluations</b> - 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, &amp; other convincing evidence in support of the writer's judgment, &amp; end with a strong restatement of the writer's judgment</p> <p><b>Brochures, Commercials, or Print Advertisements</b> - 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><b>Personal Essays</b> 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, &amp; leave the reader with something to think about</p>
<p><b>Literature Response</b></p> 	<ul style="list-style-type: none"> <li>• Identifies the work by title, author, and genre</li> <li>• Compares &amp; contrasts literary elements (characters, setting, themes, etc.)</li> <li>• Supports students' personal reactions (thoughts &amp; feelings) with text (quotations &amp; paraphrases)</li> <li>• Refers to personal images, ideas, memories evoked when reading the piece</li> </ul> <p>When necessary, briefly summarizes work or passage explored</p> <ul style="list-style-type: none"> <li>• 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)</li> <li>• Graphic Organizers: Venn Diagram, Y-Chart, T-Chart, Double-Entry Journal, etc.</li> </ul>	<p><b>Literature Response Pieces</b> (EX: story or novel element analysis) which include a brief summary of the work or passage, explain the student's thoughts &amp; feelings about it &amp; why it produces such a reaction, and support in the form of examples &amp; quotations from the work to show what is being responded to</p> <p><b>Literary Analysis Pieces</b> (EX: story or novel element analysis) which include a brief summary of the work or passage, explain the student's thoughts &amp; feelings about it &amp; why it produces such a reaction, and support in the form of examples &amp; quotations from the work to show what is being responded to</p>



WRITING GENRES/MODES CHARACTERISTICS		5
<b>Research</b> 	<p>Focuses on one narrowed research topic of student interest</p> <ul style="list-style-type: none"> <li>• Presents accurate factual information from multiple sources</li> <li>• Develops a single thesis or main idea</li> <li>• Organized logically</li> </ul> <p>Correctly credits sources consulted</p> <ul style="list-style-type: none"> <li>• Includes a list of sources, the Works Cited, in MLA format</li> <li>• Has a clear beginning, middle, end</li> <li>• Uses paraphrase &amp; summary to synthesize information from research</li> <li>• Graphic Organizers: Source Cards, Note Cards, Bibliographic Entry Forms, double-entry journal, etc.</li> </ul>	<p><b>I—Search Reports</b> 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><b>Interview Transcripts</b> 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><b>Research Reports</b> 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>
<b>Poetry</b> 	<p>Focuses on a single topic from personal life</p> <ul style="list-style-type: none"> <li>• Uses precise and vivid words</li> <li>• Creates imaginative sensory images</li> <li>• Creates an overall mood</li> <li>• Uses figurative language devices: comparisons (simile, metaphor, analogy), alliteration, assonance, consonance, hyperbole, onomatopoeia, personification, opposition, anadiplosis, and repetition for effect [magic 3])</li> <li>• Expresses writer's personal meaning</li> <li>• Creates rhythm and meter</li> <li>• Correctly follows rules for mode of poetry (free verse, formula, lyric, etc.)</li> <li>• Breaks lines so each image stands on its own , • Uses verses or stanzas as appropriate</li> </ul>	<p><b>Rhymed traditional poetry</b> (EX. ballad, couplet, quatrain, limerick, sonnet, and narrative poems, etc.)</p> <p><b>Unrhymed traditional poetry</b> (EX: haiku, tanku, blank verse, elegy, lyric, ode, and free verse, etc.)</p> <p><b>Non-traditional, formula, or “invented” poems</b> (EX: alphabet, cleriheiw, concrete, contrast, definition, diamante', “found poems,” list, name, phrase, riddle poems, etc)</p>
<b>Drama</b> 	<ul style="list-style-type: none"> <li>• Centers around a dramatic or suspenseful question or situation</li> <li>• Uses narrative elements (plot, character, setting) to tell a story with a central conflict to be performed on stage</li> <li>• Use dramatic elements and devices in script (title, setting description, a list of characters, act and scene division, stage directions)</li> <li>• Uses vocabulary of drama in script:</li> <li>• Uses dialogue to advance plot &amp; reveal character ; • Often uses foreshadowing</li> <li>• Revolves around 4 parts: <ol style="list-style-type: none"> <li>1. <b>Opening</b>, in which problem is revealed</li> <li>2. <b>Plan</b> for lead character to solve problem/reach goal</li> <li>3. <b>Obstacles &amp; complications</b> to the plan</li> <li>4. <b>Climax</b> in which characters solve problem or fail.</li> </ol> </li> </ul>	<p><b>Script</b> for a <b>short play</b>, a <b>scene</b> from a play, or a <b>screenplay/teleplay/radio play</b> with dialogue, list of characters &amp; props; and stage directions</p> <p><b>Readers Theater script</b> 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

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 1, Activity 4, Secondary Proofreading Checklist

Name \_\_\_\_\_ Period \_\_\_\_\_



## Secondary Editing/Proofreading Checklist

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

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.

**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.

**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.

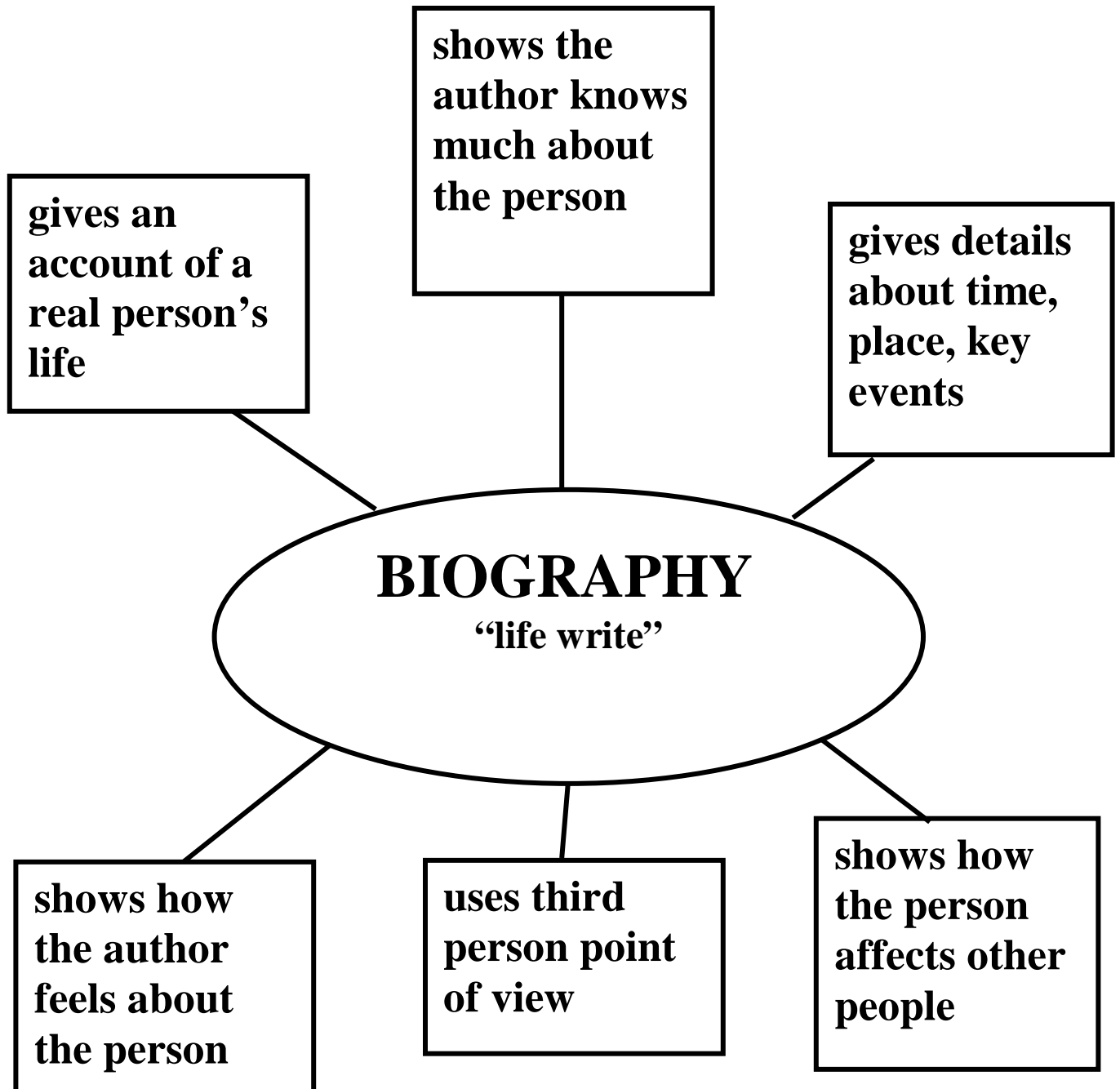
1. Which passage, A or B, is a third-person narrative? \_\_\_\_\_
2. Which passage, A or B, is a first-person narrative? \_\_\_\_\_
3. Who is the narrator of the first-person narrative? \_\_\_\_\_
4. Whose thoughts are revealed in Passage A? \_\_\_\_\_
5. Whose thoughts are revealed in Passage B? \_\_\_\_\_
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 \_\_\_\_\_

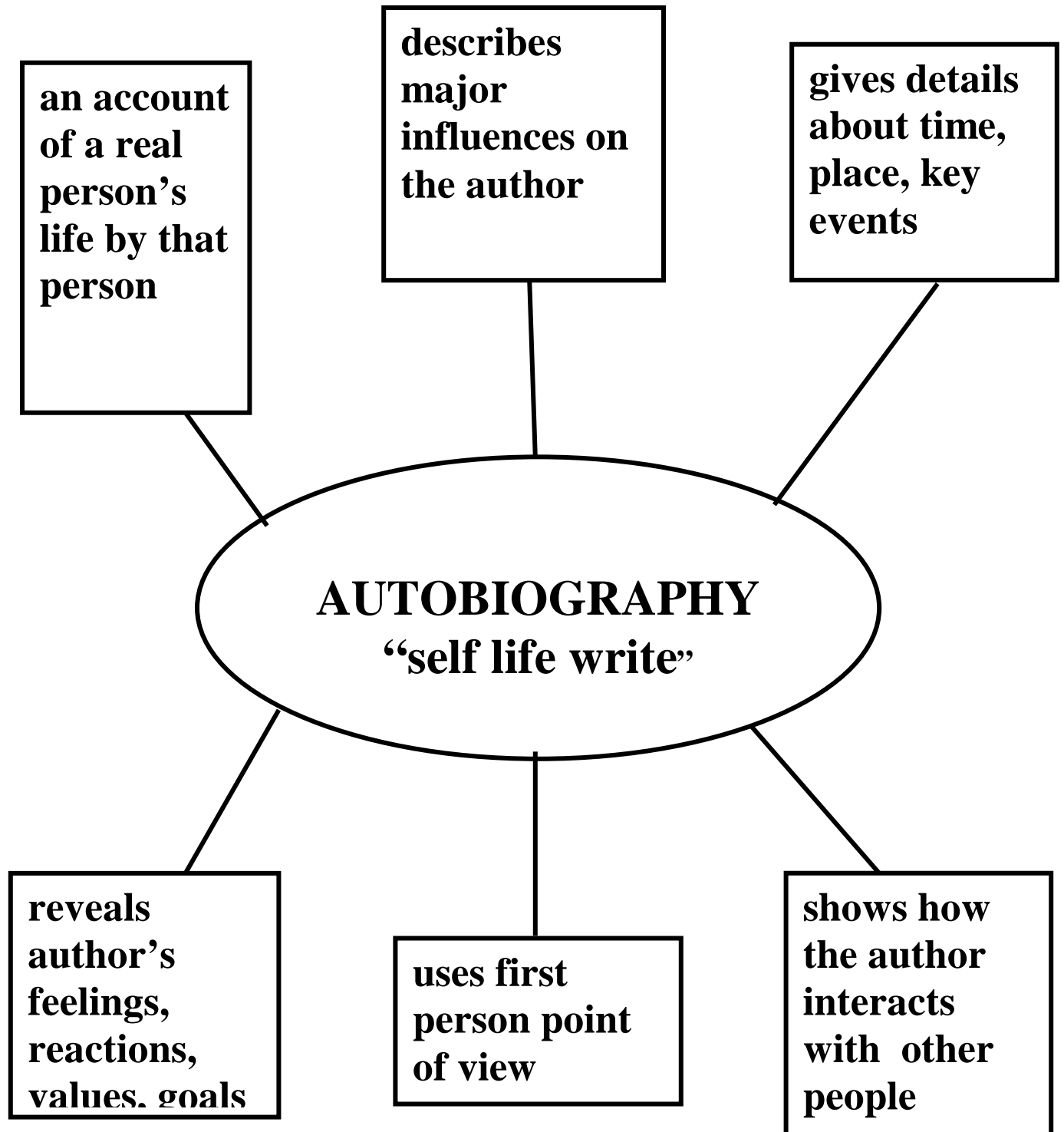
## *BIOGRAPHY*





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
<b>Facts</b>  These can be proven or verified.	
<b>Opinions</b>  These are feelings that cannot be proven.	
<b>Fictional Details/Description</b>  These are based on the truth and likely, but hard to prove or verify.	
<b>Invented Dialogue</b>  This is what the author thinks the characters may have said.	
<b>Author's Attitude toward Subject</b>  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**

**Character (Person)**

**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 \_\_\_\_\_

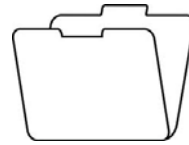
**BIOGRAPHY NOTETAKING GRAPHIC ORGANIZER**

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:**

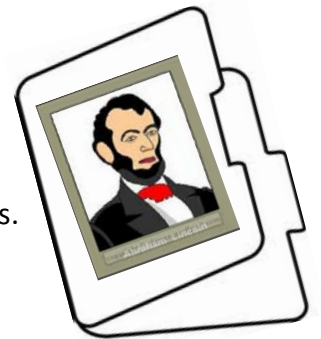
Front Cover: Attach the drawing of the famous person

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



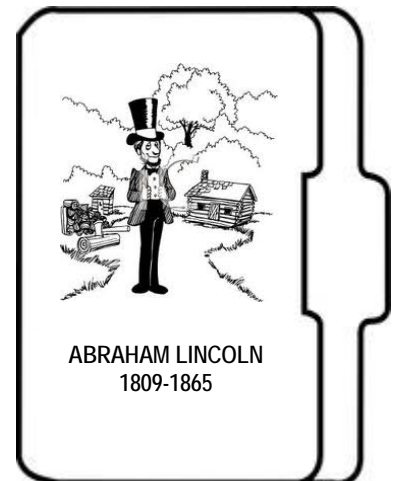
#### **Background Information on the Person**

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)

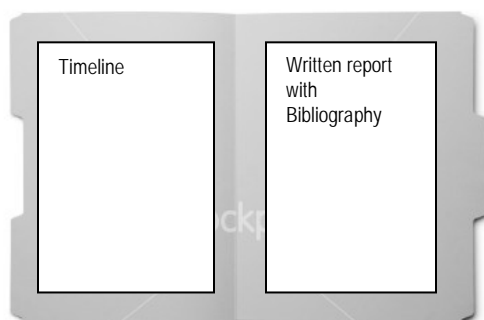
Here is an example poem:

#### ABRAHAM LINCOLN

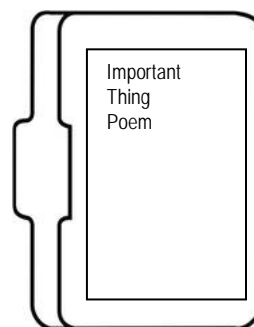
The important thing about Abraham Lincoln is that he was the 16<sup>th</sup> President of the USA (1861-1865).  
He issued the Emancipation Proclamation in 1863 which abolished slavery in the southern states.  
He died April 15, 1865. While watching a play at Ford's Theatre in Washington, D.C., Lincoln 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

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What did this person do for a living?

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Hobbies and Interests:

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Major Accomplishments- Why the person is famous?

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

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How has this person impacted others' lives?

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Interesting Info & Other Facts

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Famous Quotes by this person

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## ***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	
<b>Report Cover</b> 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??		
<b>Timeline</b> 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?		
<b>Report Ideas &amp; Content</b> Includes <ul style="list-style-type: none"> <li>• Where and when the person was born &amp; died</li> <li>• Where the person grew up, childhood life</li> <li>• Adult life and why the person is famous</li> <li>• How this person made an impact on others' lives</li> <li>• Quotes and interesting information about the person</li> </ul>	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?		
<b>Sentence Fluency</b>						
<b>Usage</b>						
<b>Mechanics</b>						
<b>Spelling</b>						
<b>Bibliography – Citing Sources</b> Read and locate information from three sources: <ul style="list-style-type: none"> <li>• Biography (book)</li> <li>• Encyclopedia (on-line or print)</li> <li>• Internet source</li> </ul>	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?		
<b>Important Person Poem</b> 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?		
<b>Monologue</b>						
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!)		
<b>Total</b>						
<b>Comments</b> _____ _____ _____ _____ _____						
<b>A 29-30 pts.</b>	<b>B 28 – 27pts.</b>	<b>C 26- 23 pts.</b>	<b>D 20-22 pts.</b>	<b>F below 20</b>		



*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.

<b>Memories that Make Us Smile</b>	
<b>Memories that Make Us Cry</b>	
<b>Memories from Long Ago</b>	
<b>Memories as Precious as Gold</b>	



## 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.

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

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

## Time Transitions in Narratives



## 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

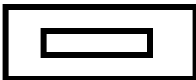


Name \_\_\_\_\_  
Date \_\_\_\_\_ Period \_\_\_\_\_

### 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, Activity16, Proofreading Checklist for a Personal Narrative



Name \_\_\_\_\_  
Date \_\_\_\_\_ Period \_\_\_\_\_

## Editing/Proofreading Checklist

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

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

#### BODY (ESSAY AS A WHOLE)

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

#### CONCLUSION

- |   |   |   |   |   |   |
|---|---|---|---|---|---|
| 9. The conclusion <b>reveals the overall meaning of the event, the lesson learned, or the insight gained from the experience for the author</b> .     | 0 | 1 | 2 | 3 | 4 |
| 10. The paper is <b>relatively free of mistakes</b> 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
<b>Composing Dimension [IDEAS]:</b> <b>Focus on a Central Idea</b> <b>Support and Elaboration</b> <b>Unity of Purpose</b> <b>Organization</b>	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 <i>or</i> 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:
<b>Audience Awareness &amp; Style Dimension:</b>  <b>Selection of Vocabulary</b>  <b>Sentence Variety</b>  <b>Tone</b>  <b>Voice</b>	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:
<b>Sentence Formation</b> Uses complete sentences; avoids run-ons/fragments/comma splices (+/-)		
<b>Usage</b> Uses specific words correctly [EX: verb tenses, subj./verb & pronoun/antecedent agreement; modifiers, etc.] (+/-)		
<b>Mechanics</b> Uses correct indentation, capitalization, punctuation, margins, and paragraphing (+/-)		
<b>Spelling</b> 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