

SpringBoard[®]

English Language Arts

Grade

8

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ISBN: 1-4573-0220-9

ISBN: 978-1-4573-0220-6

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2 3 4 5 6 7 8 14 15 16 17 18 19

Printed in the United States of America

ACKNOWLEDGMENTS

The College Board gratefully acknowledges the outstanding work of the classroom teachers and writers who have been integral to the development of this revised program. The end product is testimony to their expertise, understanding of student learning needs, and dedication to rigorous and accessible English Language Arts instruction.

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We also wish to thank the members of our SpringBoard Advisory Council and the many educators who gave generously of their time and their ideas as we conducted research for both the print and online programs. Your suggestions and reactions to ideas helped immeasurably as we planned the revisions. We gratefully acknowledge the teachers and administrators in the following districts.

ABC Unified
Cerritos, California

Albuquerque Public Schools
Albuquerque, New Mexico

Amarillo School District
Amarillo, Texas

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To the Student

Welcome to the SpringBoard program. The College Board publishes SpringBoard to help you acquire the knowledge and skills that you will need to be prepared for rigorous English Language Arts coursework. Developing proficient reading, writing, language, and speaking and listening skills is important to your success in school, in college, and in a career. Preparing you to develop these skills is the primary purpose of this program.

As you complete middle school and prepare for high school, these skills will also be valuable if you decide to take an Advanced Placement course or another college-level course. Not every student will take an Advanced Placement course in high school, but through SpringBoard you can acquire the knowledge and skills you will need to be successful if you do decide to enroll in AP Literature or AP Language Arts.

We hope you will discover how SpringBoard can help you achieve high academic standards, reach your learning goals, and prepare you for success in your study of literature and language arts. This program has been created with you in mind: the content you need to learn, the tools to help you learn, and the critical thinking skills that help you build confidence in your ability to succeed academically.

STANDARDS-BASED LEARNING

This SpringBoard edition was developed to help you achieve the expectations of being college and career ready. Rigorous standards outline what you should learn in English Language Arts in each grade. See pages xiii-xvi for the complete standards for Grade 8.

The SpringBoard program provides instruction and realistic activities that help you achieve the learning expected by rigorous college and career readiness standards. With this program, you will focus on developing the following skills:

- Close reading and analysis of texts
- Effective communication in collaborative discussions in which you use your textual analysis to share ideas and make decisions with peers
- Fluency in writing narratives, explanations, and arguments based on purpose and audience
- Vocabulary and language skills
- Reading and interpreting film while comparing it to a related print version
- Media literacy.

By learning these skills, you will enhance your ability to understand and analyze any challenging text, to write with clarity and voice, to speak and listen in order to communicate and work effectively with others, and to view media with a critical intelligence.

LEARNING STRATEGIES

Some tools to help you learn are built into every lesson. At the beginning of each activity, you will see suggested learning strategies. Each of these strategies is explained in full in the Resources section of your book. These strategies range from **close reading** and **marking** texts to drafting and revising written work. You will also encounter collaborative strategies in speaking and listening like **debate** and **Socratic Seminar**. Finally, SpringBoard uses a variety of pre-AP strategies like **SOAPStone** and **TP-CASTT** to help you deeply analyze text; collect evidence for your writing; and critically think about issues, ideas, and concepts. As you learn to use each strategy, you will decide which strategies work best for you!

AP CONNECTIONS

When you reach high school, you may have an opportunity to take Advanced Placement (AP) classes or other rigorous courses. When the time comes to make that decision, we want you to be equipped with the kind of higher-order thinking skills, knowledge, and behaviors necessary to be successful in AP classes and beyond. You will see connections to AP in the texts that you read, the strategies you use, and the writing tasks throughout the material.

Having connections to AP Language and Literature will help you:

- Close read a text to determine literary elements.
- Write with an attention to textual evidence and chose organizational patterns.
- Identify and write rhetorical appeals.
- Understand strong relationships among author’s purpose, use of literary/stylistic devices, and desired effect.
- Analyze and synthesize information from a variety of texts to respond to an AP style prompt.
- Write to interpret, evaluate, and negotiate differing critical perspectives in literature.

THE SPRINGBOARD DIFFERENCE

SpringBoard is different because it provides instruction with hands-on participation that involves you and your classmates in daily discussions and analysis of what you’re reading and learning. You will have an opportunity to:

- Discuss and **collaborate** with your peers to explore and express your ideas
- Explore multiple perspectives by reading a **variety of texts** – both fiction and nonfiction – that introduce you to different ways of thinking, writing, and communicating
- Examine writing from the perspective of a **reader and writer** and learn techniques that good writers use to communicate their message effectively

- Gain a **deep understanding** of topics, enabling you to apply your learning to new and varied situations
- Take **ownership** of your learning by practicing and selecting strategies that work for you
- **Reflect** on your growth as a reader, writer, speaker, and listener and showcase your best work in a working portfolio.

MIDDLE SCHOOL AT A GLANCE

Grade 6

SpringBoard Grade 6 is developed around the thematic concept of **change**. During the year, you will learn how writers use that theme to tell stories in poetry, short stories, and nonfiction texts. Among the many texts that you will read are works by Langston Hughes, a famous writer who was part of the Harlem Renaissance. Sharon Creech explores change resulting from the loss of a parent in her novel, *Walk Two Moons*. John Steinbeck takes you on a trip around the country with his dog, Charley. Scenes from one of William Shakespeare’s plays take you into the world of drama. As you read these texts and make connections to experiences in your own life, you will begin to see how writers use the details of everyday life to create stories that we all enjoy.

Reading and writing go hand-in-hand, and Grade 6 gives you opportunities to write your own stories (narrative), explain information (expository), and create an argument to persuade an audience. Specific strategies for writing and revising support your writing efforts from planning to drafting, revising, and editing. Writing opportunities include a personal narrative and a short story, essays in which you share your ideas about a fictional story and a real-life story, and an argumentative letter to persuade others to support your position on an issue.

You will also be asked to research topics and deepen your understanding using film. In this grade you will view a video biography of Temple Grandin while also reading about her life and how she has coped with autism.

Grade 7

In SpringBoard Grade 7, you will investigate the thematic concept of **choice**. All of us make choices every day. Some of those choices have a short-term impact (like what to have for lunch), while others have a greater impact (like whether to study in school or to goof off!). You will learn about Nelson Mandela's choice to fight segregation—even though it meant going to jail—in South Africa by reading from his autobiography. A famous poem by Robert Frost, the novel *Tangerine*, Sojourner Truth's famous speech on slavery, and a drama by Shakespeare all show you the choices that real and imaginary characters make and how those choices affect their lives. Close reading strategies will help you to determine what each text says explicitly and to make logical inferences from what it does not say explicitly.

Writing and speaking will focus on text-based evidence. For example, you and your peers will write a literary analysis of a novel and include findings from research to produce a multimedia biographical presentation. Much like in 6th grade, you will be asked to write in argumentative, informational, and narrative modes.

You will also look at print texts and then examine how those same texts are portrayed in film. Dramas are like a film done on stage, and you will get to star in a performance of a scene from another of Shakespeare's plays.

Grade 8

In SpringBoard Grade 8, units of study focus on the theme of **challenges**. Among the many texts that you will read are an essay about Civil War heroes, narratives about the Holocaust, a novel and short story by Ray Bradbury, Elie Wiesel's Nobel Prize acceptance speech, poetry by Walt Whitman, and a play by Shakespeare. These texts take you into the world of heroes—both everyday heroes and extraordinary ones—who face challenges and take actions to overcome them. You will learn about an archetype of a hero, which is a model that writers follow in creating stories about heroes.

Writing and speaking opportunities are varied and engaging. For example, you will write a hero's journey narrative about a hero of your choice, along with essays and an argument that presents your position on an issue in a compelling way. Using research on an issue of national or global significance, you will create an informative multimedia presentation.

Viewing film is also a part of researching and analyzing what authors are communicating. As part of studying comedy and Shakespeare, you will analyze scenes from the play *A Midsummer Night's Dream* and then view those scenes in film to determine how and why a film director may have changed the scenes.

PERFORMANCE PORTFOLIO

If you were asked to introduce yourself in a visual way to your classmates, you might show them pictures of yourself. Another way to introduce yourself is through your writing. You are unique as a writer, and how and what you write is a way of showing yourself.

When you collect your writing assignments over a period of time, you can see how your writing skills are changing as you learn new writing techniques.

Presenting yourself through a portfolio also provides direction as you revisit, revise, and reflect on your work throughout the year. Your teacher will guide you as you include items in your portfolio that illustrate a wide range of work, including examples of reading, writing, oral literacy, and collaborative activities. As you progress through the course, you will have opportunities to revisit prior work, revise it based on new learning, and reflect on the learning strategies and activities that help you be successful. The portfolio:

- Gives you a specific place to feature your work and a means to share it with others.
- Provides an organized, focused way to view your progress throughout the year.
- Allows you to reflect on the new skills and strategies you are learning.
- Enables you to measure your growth as a reader, writer, speaker, and performer.
- Encourages you to revise pieces of work to incorporate new skills.

As you move through each unit, your teacher will instruct you to include certain items in your portfolio. Strong portfolios will include a variety of work from each unit, such as first drafts, final drafts, quickwrites, notes, reading logs, audio and video examples, and graphics that represent a wide variety of genre, forms, and media created for a variety of purposes.

Your teacher will also instruct you about preferences for your portfolio. For example, your portfolio may be organized in one of these ways:

- In a 3-ring binder with dividers to separate the work for each unit.
- Chronologically, beginning with the first unit and moving to the last.
- With periodic reports on assessments with your reflections on your progress.
- With multiple drafts of an activity (where applicable).
- With a table of contents that lists each activity in your portfolio.

We hope you enjoy using the SpringBoard program. It will give you many opportunities to explore your own and others' ideas about becoming effective readers, writers, and communicators.

READING STANDARDS FOR LITERATURE**Key Ideas and Details**

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text including its relationship to the characters, setting, and plot; provide an objective summary of the text.
3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Integration of Knowledge and Ideas

7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
8. (Not applicable to literature)
9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.

READING STANDARDS FOR INFORMATIONAL TEXT**Key Ideas and Details**

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choices on meaning and tone, including analogies or allusions to other texts.
5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.
6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

Integration of Knowledge and Ideas

7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.
9. Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.

WRITING STANDARDS

Text Types and Purposes

1. Write arguments to support claims with clear reasons and relevant evidence.
 - 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 the topic or text.
 - c. Use words, phrases, and 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 the argument presented.
2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 - 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.
3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
 - 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 the narrated experiences or events.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 8 on page 52.)
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - a. Apply grade 8 reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”).
 - b. Apply grade 8 reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SPEAKING AND LISTENING STANDARDS

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.
 - a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
 - b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as defined.
 - c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
 - d. Acknowledge new information expressed by others and, when warranted, qualify or justify their own views in light of the evidence presented.
2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.
3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

Presentation of Knowledge and Ideas

4. Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.
5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

LANGUAGE STANDARDS

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - a. Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.
 - b. Form and use verbs in the active and passive voice.
 - c. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.
 - d. Recognize and correct inappropriate shifts in verb voice and mood.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.
 - b. Use an ellipsis to indicate an omission.
 - c. Spell correctly.

Knowledge of Language

3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 - a. Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.
 - a. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
 - b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *precede*, *recede*, *secede*).
 - c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
 - d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - a. Interpret figures of speech (e.g., verbal irony, puns) in context.
 - b. Use the relationship between particular words to better understand each of the words.
 - c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded*, *willful*, *firm*, *persistent*, *resolute*).
6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.



The Challenge of Heroism

Visual Prompt: What do you picture when you hear the word *hero*? What words and images immediately come to mind?

Unit Overview

This unit focuses on the challenges of *heroism*. Because this word is used every day—in television shows, movies, video games, books, the news, school, and conversations—we rarely take time to actually think about what it means. In this unit, you will research, read, and write to develop a more complex understanding of this important societal and cultural concept.

GOALS:

- To create an original illustrated narrative based on the Hero’s Journey archetype.
- To analyze and synthesize a variety of texts to develop an original definition of *hero*.
- To analyze and evaluate expository texts for ideas, structure, and language.
- To develop expository texts using strategies of definition.

ACADEMIC VOCABULARY

- context
- technique
- concise
- synonyms
- antonyms
- function
- negation

Literary Terms

- archetype
- imagery
- details
- setting
- point of view
- conflict
- mood
- protagonist
- plot
- pacing
- epic
- tone
- diction
- denotation
- connotation
- nuance
- definition essay
- allegory
- formal style
- informal style
- coherence
- thesis

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Language and Writer’s Craft

- Revising and Editing (1.8)
- Verbs and Mood (1.8)
- Transitions and
Quotations (1.15)

*Texts not included in these materials.

Learning Target

- Analyze quotes and identify connections between the concepts of *challenges* and *heroism*.

The Concept of Challenge

1. When you hear the word *challenges*, what comes to mind? Is the word positive or negative? How can challenges be helpful to an individual? How can they be harmful?

2. Your teacher will assign quotes from the graphic organizer on the next page. Read your assigned quote and diffuse the text by identifying and defining unfamiliar words. In the graphic organizer, paraphrase the quote and brainstorm examples from life or literature that support the speaker's idea about challenges.

3. Categorize the quote based on how the speaker defines a *challenge*: as an obstacle, a difficult task, or an opportunity. Circle or highlight the appropriate category in the third column.

4. How does the speaker's definition of *challenge* connect to the concept of *heroism*?

5. Create a poster that represents the meaning of your quote. You will use this visual display to clarify and add interest during your presentation.

LEARNING STRATEGIES:
Diffusing, Paraphrasing,
Graphic Organizer,
Brainstorming, Note-taking,
Sketching

My Notes

6. Assign speaking parts for the presentation.

Element of Presentation	Speaker
(a) Fluently read the quote and explain the meaning.	
(b) Provide specific examples from life.	
(c) Explain the group’s categorization of the quote.	
(d) Explain how the quote connects to the concept of heroism.	

7. Present using appropriate eye contact, adequate volume, and clear pronunciation. Use your visual effectively.

8. As other groups present, listen to comprehend and take notes in the graphic organizers.

Check your Understanding

Quickwrite: Think about the content of all four quotes. How does the concept of *challenge* connect to the concept of *heroism*?

My Notes

INDEPENDENT READING LINK
 What kinds of challenges has the hero of your independent reading text encountered? What do these challenges or obstacles reveal about the character?

Opening with Imagery

LEARNING STRATEGIES:

Marking the Text, Discussion Groups, Rereading, Summarizing, Predicting, Substituting, Adding

Literary Terms

Imagery is descriptive or figurative language used to create word pictures in a reader's mind. **Details** are the words that describe a character, a setting, an event, etc.

ACADEMIC VOCABULARY

You know the word **context** from context clues to define words. **Context** also refers to the circumstances or facts that surround a particular event or situation. In a story or novel, **contextual** information can help you understand the time and place in which the story takes place.

My Notes

Learning Targets

- Analyze the imagery in a novel excerpt.
- Revise writing by substituting a different point of view and adding imagery for effect.

Before Reading

1. If a teacher gave you the choice between reading a narrative or viewing a narrative, which would you choose? Why?

2. What is the difference between the two experiences?

3. What kinds of details do authors typically provide at the beginning of a story? Why?

During Reading

4. As you read the novel excerpt, mark words and phrases that you can easily picture in your mind. **Imagery** and **detail** are the tools authors use to help readers visualize important elements of the story.

5. In past studies, you have used context in the form of context clues to help you make meaning of unknown words. With this unit, you will add to your knowledge of **context** by looking at it in a broader form, which is the context of a story or situation. As you read the excerpt, analyze how the author uses imagery to set the context for the story and grab the reader's attention.

ABOUT THE AUTHOR

Madeleine L'Engle (1918–2007) authored numerous books for children and adults. Her best-known work, *A Wrinkle in Time*, won the 1963 Newbery Medal for best children's book of the year. Oddly enough, L'Engle submitted her manuscript for this book to 26 different publishers—all of whom rejected it. The 27th agreed to its publication. L'Engle's work also included plays and poetry, as well as her autobiography. *A Wrinkle in Time* is part of a science fiction series. Other books in the series are *A Wind in the Door*, *A Swiftly Tilting Planet*, *Many Waters*, and *An Acceptable Time*.

Novel

from

A Wrinkle in Time

by Madeleine L'Engle

Excerpt from Chapter 6, "The Happy Medium"

1 Below them the town was laid out in harsh angular patterns. The houses in the outskirts were all exactly alike, small square boxes painted gray. Each had a small, rectangular plot of lawn in front, with a straight line of dull-looking flowers edging the path to the door. Meg had a feeling that if she could count the flowers there would be exactly the same number for each house. In front of all the houses children were playing. Some were skipping rope, some were bouncing balls. Meg felt vaguely that something was wrong with their play. It seemed exactly like children playing around any housing development at home, and yet there was something different about it. She looked at Calvin, and saw that he, too, was puzzled.

2 "Look!" Charles Wallace said suddenly. "They're skipping and bouncing in rhythm! Everyone's doing it at exactly the same moment."

3 This was so. As the skipping rope hit the pavement, so did the ball. As the rope curved over the head of the jumping child, the child with the ball caught the ball. Down came the ropes. Down came the balls. Over and over again. Up. Down. All in rhythm. All identical. Like the houses. Like the path. Like the flowers.

4 Then the doors of all the houses opened simultaneously, and out came women like a row of paper dolls. The print of their dresses was different, but they all gave the appearance of being the same. Each woman stood on the steps of her house. Each clapped. Each child with the ball caught the ball. Each child with the skipping rope folded the rope. Each child turned and walked into the house. The doors clicked shut behind them.

5 "How can they do it?" Meg asked wonderingly. "We couldn't do it that way if we tried. What does it mean?"

6 "Let's go back." Calvin's voice was urgent.

7 "Back?" Charles Wallace asked. "Where?"

8 "I don't know. Anywhere. Back to the hill. Back to Mrs Whatsit and Mrs Who and Mrs Which. I don't like this."

9 "But they aren't there. Do you think they'd come to us if we turned back now?"

10 "I don't like it." Calvin said again.

11 "Come on." Impatience made Meg squeak. "You know we can't go back. Mrs Whatsit said to go into the town." She started on down the street and the two boys followed her. The houses, all identical, continued, as far as the eye could reach.

My Notes

KEY IDEAS AND DETAILS

What can you infer about the neighborhood from the details and images that are included in the first paragraph?

GRAMMAR & USAGE
Punctuation

In English, courtesy titles are often used as part of someone's name. For example, the words "Dr.," "Mr.," "Mrs.," and "Ms.," are all courtesy titles. These courtesy titles are abbreviations for Doctor, Mister, and Mistress (both Mrs. and Ms. are derived from this word). Generally, a period is placed after an abbreviation. Note the lack of periods for Madeleine L'Engle's characters Mrs Whatsit, Mrs Who, and Mrs Which. L'Engle specifically wanted no periods after these names because they were otherworldly beings, and she wanted to distinguish them as such. Other characters in the story do include periods in the courtesy titles.

Opening with Imagery

My Notes

Literary Terms

Setting is the time and place in which a narrative occurs. **Point of view** is the perspective from which a story is told.

In **first-person point of view** a character tells the story from his or her own perspective.

In **third-person point of view** a narrator (not a character) tells the story.

Conflict is a struggle between opposing forces, either internal or external. Common conflicts are man vs. self, man vs. man, man vs. society, and man vs. nature.

12 Then, all at once, they saw the same thing, and stopped to watch. In front of one of the houses stood a little boy with a ball, and he was bouncing it. But he bounced it rather badly and with no particular rhythm, sometimes dropping it and running after it with awkward, furtive leaps, sometimes throwing it up into the air and trying to catch it. The door of his house opened and out ran one of the mother figures. She looked wildly up and down the street, saw the children and put her hand to her mouth as though to stifle a scream, grabbed the little boy and rushed indoors with him. The ball dropped from his fingers and rolled out into the street.

After Reading

6. How does the author use details and imagery to create context?

7. The author establishes a setting and point of view in the opening of the narrative. Summarize the setting and point of view:

8. The imagery helps to introduce the story's **conflict**. What does the author want us to know? Make a prediction about the story based on this information.

Check Your Understanding

Writing Prompt: Think about the opening of Madeleine L'Engle's novel *A Wrinkle in Time*. What would be the effect if it were written from a different point of view? Revise a selected section of the excerpt. Be sure to:

- **Substitute** third-person point of view with first-person point of view.
- **Add** imagery to strengthen the description of the setting.
- **Add** details to communicate the character's perspective.

Learning Targets

- Analyze a director’s use of visual techniques in a film.
- Create a visual for *A Wrinkle in Time* using a variety of techniques for effect.

As part of the requirements for Embedded Assessment 1, you will be creating an **illustrated** narrative. Understanding how filmmakers create visuals for films can help you transform written imagery and detail into illustrations or film images.

1. The following information will increase your understanding of **visual techniques**.

VISUAL TECHNIQUES

Framing: Borders of the image; a single shot can be thought of as a frame for the picture.

Shot: A single piece of film, uninterrupted by cuts.

Long shot (LS): A shot from some distance (also called a *full shot*). A long shot of a person shows the full body. It may suggest the isolation or vulnerability of the character.

Medium shot (MS): The most common shot. The camera seems to be a medium distance from the object being filmed. A medium shot shows a person from the waist up.

Close-up shot (CU): The image takes up at least 80 percent of the frame.

Extreme close-up shot (ECU): The image being shot is a part of a whole, such as an eye or a hand.

Camera Angles

Eye level: A shot taken from a normal height (character’s eye level); most shots are eye level because it is the most natural angle.

High angle: The camera is above the subject. This angle usually has the effect of making the subject look smaller than normal, giving him or her the appearance of being weak, powerless, or trapped.

Low angle: The camera shoots the subject from below. This angle usually has the effect of making the subject look larger than normal, and therefore strong, powerful, or threatening.

Camera Point of View

Subjective: A shot taken from a character’s point of view, as though the camera lens is the character’s eyes.

Objective: A shot from a neutral point of view, as though the camera lens is an outside, objective witness to the events as they unfold.

Lighting

High key: A scene flooded with light, creating a bright and open **mood**.

Low key: A scene flooded with shadows and darkness, creating suspense or suspicion.

Neutral: Neither high key nor low key—even lighting in the shot.

LEARNING STRATEGIES:

Close Reading, Rereading, Drafting, Discussion Groups, Sharing and Responding

ACADEMIC VOCABULARY

A **technique** is a way of carrying out a particular task, so **visual techniques** are ways images can be used to convey narration.

My Notes

Literary Terms

Mood is the overall emotion, which is created by the author’s language and tone and the subject matter.

Visual Techniques

Literary Terms

A **protagonist** is the leading character or a major character in a drama, movie, novel, or other fictional text.

2. Pretend you are directing an action movie. What mood would you want to create? Which combination of techniques would you use to create that mood? Explain your choices.

3. While viewing the opening sequence of a film, identify the director's use of visual techniques. Record your observations in the chart below.

Section 1: Framing	
What framing is used to film the protagonist? (LS, MS, CU, ECU)	Why do you think the director chose this framing?
Section 2: Angles	
What angles are used to film the opening scene? (eye level, high angle, low angle)	Why do you think the director chose these angles?
Section 3: Lighting and Point of View	
What kind of lighting is used? (high key, low key, neutral)	Why do you think the director used this lighting?
From which camera point of view is this shot?	Why did the director choose this point of view?

Visual Techniques

Plan:

Technique	Explanation	Intended Effect
Shot:		
Angle:		
Lighting:		

Draft:

Title: _____

Understanding the Hero's Journey Archetype

Learning Targets

- Analyze how a film uses the Hero's Journey to structure its plot.
- Apply the Hero's Journey archetype to a new text.

In literature, an **archetype** is a character, symbol, story pattern, or other element that is common to human experience across cultures. It refers to a common plot pattern or to a character type such as the Innocent, the Mother Figure, or the Hero, or to images that occur in the literature of all cultures.

The archetype of the **Hero's Journey** describes a plot pattern that shows the development of a hero. The information below describes the structure of a Hero's Journey.

Joseph Campbell, an American anthropologist, writer, and lecturer, studied the myths and stories of multiple cultures and began to notice common plot patterns. In *The Hero With a Thousand Faces*, Campbell defines common elements of the Hero's Journey. Campbell found that most journey myths had three parts:

- **Departure:** the hero leaves home to venture into the unknown on some sort of quest.
- **Initiation:** the hero faces a series of problems.
- **Return:** with the help of a friend, the hero returns home successfully.

While these elements may be referred to as the stages of the Hero's Journey, these stages may not always be presented in the exact same order, and some stories do not contain every element of the journey.

Embedded Assessment 2 requires you to use the Hero's Journey to sequence and structure events in your narrative. You already know the basic elements of **plot** development. All plot development includes:

Exposition: Events that set the context for the story: the **setting** (time and place), **characters**, and central **conflict** are introduced.

Rising Action: Events that develop the plot and lead to the climax.

Climax: The main event; the turning point, or highest point of tension in the story.

Falling Action: The events that lead to the resolution.

Resolution: Conflict is completely resolved and the lesson has been learned.

As you study the the stages of the **Hero's Journey archetype**, think how the stages of the journey fit with the development of plot. As you read, use metacognitive markers to indicate your level of understanding and to guide future discussion: ? = questions, ! = connections, and * = comments.

LEARNING STRATEGIES:
Metacognitive Markers, Rereading, Close Reading, Graphic Organizer, Note-taking, Collaborative Discussion

WORD CONNECTIONS

Roots and Affixes

The Greek prefix *arch-* in **archetype** means “chief” or “principal” or “first.” This prefix is also found in *archaic*, *archeology*, and *archive*. The Greek root *-type-*, meaning “impression” or “type,” also occurs in *typical* and *stereotype*.

Literary Terms

Plot is the sequence of related events that make up a story. There are five main elements of plot: exposition, rising action, climax, falling action, and resolution.

My Notes

Understanding the Hero's Journey Archetype

Hero's Journey Archetype		
Stage 1: Departure		
Steps	Explanation	Example
<p>1. The Call to Adventure</p> <p>The future hero is first given notice that his or her life is going to change.</p>	<p>The story's exposition introduces the hero, and soon the hero's normal life is disrupted. Something changes; the hero faces a problem, obstacle, or challenge.</p>	
<p>2. Refusal of the Call</p> <p>The future hero often refuses to accept the call to adventure. The refusal may stem from a sense of duty, an obligation, a fear, or insecurity.</p>	<p>At first the hero is reluctant to accept the change. Usually this reluctance presents itself as second thoughts or personal doubt. Hesitation, whether brief or lengthy, humanizes the hero for the reader.</p>	
<p>3. The Beginning of the Adventure</p> <p>The hero begins the adventure, leaving the known limits of his or her world to venture into an unknown and dangerous realm where the rules and limits are unknown.</p>	<p>The hero finally accepts the call and begins a physical, spiritual, and/or emotional journey to achieve a boon, something that is helpful or beneficial.</p>	
Stage 2: Initiation		
<p>4. The Road of Trials</p> <p>The hero experiences and is transformed by a series of tests, tasks, or challenges. The hero usually fails one or more of these tests, which often occur in threes.</p>	<p>The story develops rising action as the hero faces a series of challenges that become increasingly difficult as the story unfolds.</p>	
<p>5. The Experience with Unconditional Love</p> <p>During the Road of Trials, the hero experiences support (physical and/or mental) from a friend, family member, mentor, etc.</p>	<p>This love often drives the hero to continue on the journey, even when the hero doubts him/herself.</p>	

Stage 2: Initiation (Continued)

Steps	Explanation	Example
<p>6. The Ultimate Boon</p> <p>The goal of the quest is achieved. The boon can be a physical object or an intangible item such as knowledge, courage, or love. The Road of Trials makes the hero strong enough to achieve this goal.</p>	<p>The story reaches the climax as the hero gains what he or she set out to achieve.</p> <p>The Call to Adventure (what the hero is asked to do), the Beginning of the Adventure (what the hero sets out to do), and the Ultimate Boon (what the hero achieves) must connect.</p>	

Stage 3: Return

<p>7. Refusal of the Return</p> <p>When the goal of the adventure is accomplished, the hero may refuse to return with the boon or gift, either because the hero doubts the return will bring change, or because the hero prefers to stay in a better place rather than return to a normal life of pain and trouble.</p>	<p>The falling action begins as the hero begins to think about the Return. Sometimes the hero does not want to look back after achieving the boon. Sometimes the hero likes the “new world” better.</p> <p>This step is similar to the Refusal of the Call (in both cases, the hero does not take action right away).</p>	
<p>8. The Magic Flight</p> <p>The hero experiences adventure and perhaps danger as he or she returns to life as it was before the Call to Adventure.</p>	<p>For some heroes, the journey “home” (psychological or physical) can be just as dangerous as the journey out. Forces (sometimes magical or supernatural) may keep the hero from returning.</p> <p>This step is similar to The Road of Trials.</p>	
<p>9. Rescue from Without</p> <p>Just as the hero may need guides and assistance on the quest, oftentimes he or she must have powerful guides and rescuers to bring him or her back to everyday life. Sometimes the hero does not realize that it is time to return, that he or she can return, or that others are relying on him or her to return.</p>	<p>Just as it looks as if the hero will not make it home with the boon, the hero is “rescued.” The rescuer is sometimes the same person who provided love or support throughout the journey.</p>	

Understanding the Hero's Journey Archetype

10. The Crossing or Return Threshold

At this final point in the adventure, the hero must retain the wisdom gained on the quest, integrate that wisdom into his or her previous life, and perhaps decide how to share the wisdom with the rest of the world.

The final step is the story's **resolution**, when the hero returns with the boon. The theme is typically revealed at this point.

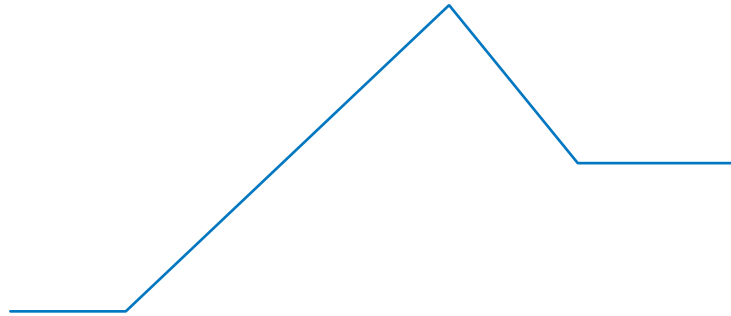
To determine theme, think about the hero's struggles, transformation, and achievement. The reader is expected to learn a lesson about life through the hero's experience.

My Notes

Literary Terms

Pacing is a narrative technique that refers to the amount of time a writer gives to describing each event and the amount of time a writer takes to develop each stage in the plot. Some events and stages are shorter or longer than others.

1. How do the elements of plot structure connect to the Hero's Journey? Use the diagram below to show your understanding.



2. In addition to using description for effect, another narrative technique is **pacing**. Notice how the plot diagram gives an idea of how rising action is paced in contrast to falling action. How does a writer effectively **pace** plot events?

Check Your Understanding

In your discussion group, choose a familiar story that contains a hero's journey and work to connect the story's plot to each step in the Hero's Journey archetype. If the story does not contain one of the steps, indicate it with an X in the space provided.

Text: _____

Stage 1: Departure

1. The Call to Adventure:

2. Refusal of the Call:

3. The Beginning of the Adventure:

Stage 2: Initiation

4. The Road of Trials:

(a)

(b)

(c)

5. The Experience with Unconditional Love:

6. The Ultimate Boon:

Stage 3: Return

7. Refusal of the Return:

8. The Magic Flight:

9. Rescue from Without:

10. The Crossing or Return Threshold:

(Theme Statement)

LEARNING STRATEGIES:

Marking the Text, Close Reading, Diffusing, Rereading, Summarizing, Sketching, Visualizing

My Notes

Learning Targets

- Analyze a story for archetypal structure and narrative techniques.
- Draft the opening of an original Hero’s Journey narrative.
- Demonstrate understanding of visual techniques used for effect by illustrating an event.

Before Reading

Joseph Campbell describes the first stage of the Hero’s Journey as the hero’s departure or separation. This activity focuses on the three steps of the Departure Stage: the Call to Adventure, Refusal of the Call, and the Beginning of the Adventure.

1. Think about all of the hero stories you have heard. What are common events that represent a “call to adventure” for the hero?
2. Why would a hero *refuse* his or her call? Why might this be a common event in hero stories?
3. Preview the short story title. What can you **predict** about the story and how it might follow the archetypal Departure stage of the Hero’s Journey?

During Reading

4. As you read, analyze the text to identify the Departure stage of the Hero’s Journey by trying to determine how each step fits the story.

ABOUT THE AUTHOR

Ray Bradbury (1920–2012) authored the novel *Fahrenheit 451*, which was first published in 1953. Bradbury called his books fantasy rather than science fiction because he wrote stories that could not happen in real life. Other well-known works by Bradbury include *The Martian Chronicles* and *Something Wicked This Way Comes*. Bradbury also authored hundreds of short stories and even wrote and published his own fan magazine.

Short Story

“The Drummer Boy of Shiloh”

by Ray Bradbury

1 In the April night, more than once, blossoms fell from the orchard trees and lit with rustling taps on the drumskin. At midnight a peach stone left miraculously on a branch through winter flicked by a bird fell swift and unseen struck once like panic, which jerked the boy upright. In silence he listened to his own heart ruffle away away—at last gone from his ears and back in his chest again.

2 After that, he turned the drum on its side, where its great lunar face peered at him whenever he opened his eyes.

3 His face, alert or at rest, was solemn. It was indeed a solemn night for a boy just turned fourteen in the peach field near the Owl Creek not far from the church at Shiloh.¹

4 “...thirty-one, thirty-two, thirty-three...”

5 Unable to see, he stopped counting.

6 Beyond the thirty-three familiar shadows, forty thousand men, exhausted by nervous expectation, unable to sleep for romantic dreams of battles yet unfought, lay crazily askew in their uniforms. A mile yet farther on, another army was strewn helter-skelter, turning slow, basting themselves with the thought of what they would do when the time came: a leap, a yell, a blind plunge their strategy, raw youth their protection and benediction.

7 Now and again the boy heard a vast wind come up, that gently stirred the air. But he knew what it was—the army here, the army there, whispering to itself in the dark. Some men talking to others, other murmuring to themselves, and all so quiet it was like a natural element arisen from South or North with the motion of the earth toward dawn.

8 What the men whispered the boy could only guess, and he guessed that it was: “Me, I’m the one, I’m the one of all the rest who won’t die. I’ll live through it. I’ll go home. The band will play. And I’ll be there to hear it.”

9 Yes, thought the boy, that’s all very well for them, they can give as good as they get!

10 For with the careless bones of the young men harvested by the night and bindled around campfires were the similarly strewn steel bones of their rifles, with bayonets fixed like eternal lightning lost in the orchard grass.

11 Me, thought the boy, I got only a drum, two sticks to beat it and no shield.

12 There wasn’t a man-boy on the ground tonight who did not have a shield he cast, riveted or carved himself on his way to his first attack, compounded of remote but nonetheless firm and fiery family devotion, flag-blown patriotism and cocksure

¹ **Shiloh**(n.): site of a Civil War battle in 1862; now a national military park in southwest Tennessee.

My Notes

KEY IDEAS AND DETAILS

What indications in the story show that the boy is afraid?

The Departure

My Notes

KEY IDEAS AND DETAILS

At the beginning of the story, what is the boy's perspective or point of view about his role in the war? Compare his perspective with the general's perspective.

KEY IDEAS AND DETAILS

What is significant about how Joby joined the army?

KEY IDEAS AND DETAILS

The general comforts Joby by saying he also cried (paragraph 32). What is different about why the two characters cried?

immortality strengthened by the touchstone of very real gunpowder; ramrod, Minié ball and flint. But without these last the boy felt his family move yet farther off away in the dark, as if one of those great prairie-burning trains had chanted them away never to return—leaving him with this drum which was worse than a toy in the game to be played tomorrow or some day much too soon.

13 The boy turned on his side. A moth brushed his face, but it was peach blossom. A peach blossom flicked him, but it was a moth. Nothing stayed put. Nothing had a name. Nothing was as it once was.

14 If he lay very still when the dawn came up and the soldiers put on their bravery with their caps, perhaps they might go away, the war with them, and not notice him lying small here, no more than a toy himself.

15 Well ... now," said a voice.

16 The boy shut up his eyes to hide inside himself, but it was too late. Someone, walking by in the night, stood over him.

17 "Well," said the voice quietly, "here's a soldier crying before the fight. Good. Get it over. Won't be time once it all starts."

18 And the voice was about to move on when the boy, startled, touched the drum at his elbow. The man above, hearing this, stopped. The boy could feel his eyes, sense him slowly bending near. A hand must have come down out of the night, for there was a little rat-tat as the fingernails brushed and the man's breath fanned his face.

19 "Why, it's the drummer boy, isn't it?"

20 The boy nodded not knowing if his nod was seen. "Sir, is that you?" he said.

21 "I assume it is." The man's knees cracked as he bent still closer.

22 He smelled as all fathers should smell, of salt sweat, ginger, tobacco, horse, and boot leather, and the earth he walked upon. He had many eyes. No, not eyes—brass buttons that watched the boy.

23 He could only be, and was, the general.

24 "What's your name, boy?" he asked.

25 "Joby," whispered the boy, starting to sit up.

26 "All right Joby, don't stir." A hand pressed his chest gently and the boy relaxed. "How long you been with us, Joby?"

27 "Three weeks, sir."

28 "Run off from home or joined legitimately, boy?"

29 Silence.

30 "... Fool question," said the general. "Do you shave yet, boy? Even more of a ... fool. There's your cheek, fell right off the tree overhead. And the others here not much older. Raw, raw, the lot of you. You ready for tomorrow or the next day, Joby?"

31 "I think so, sir."

32 "You want to cry some more, go on ahead. I did the same last night."

33 "You, sir?"

¹ **Minié ball:** a type of rifle bullet that became prominent during the Civil War

34 “It’s the truth. Thinking of everything ahead. Both sides figuring the other side will just give up, and soon, and the war done in weeks, and us all home. Well, that’s not how it’s going to be. And maybe that’s why I cried.”

35 Yes, sir,” said Joby.

36 The general must have taken out a cigar now, for the dark was suddenly filled with the smell of tobacco unlit as yet, but chewed as the man thought what next to say.

37 “It’s going to be a crazy time,” said the general. “Counting both sides, there’s a hundred thousand men, give or take a few thousand out there tonight, not one as can spit a sparrow off a tree, or knows a horse clod from a Minié ball. Stand up, bare the breast, ask to be a target, thank them and sit down, that’s us, that’s them. We should turn tail and train four months, they should do the same. But here we are, taken with spring fever and thinking it blood lust, taking our sulfur with cannons instead of with molasses, as it should be, going to be a hero, going to live forever. And I can see all of them over there nodding agreement, save the other way around. It’s wrong, boy, it’s wrong as a head put on hindside front and a man marching backward through life... More innocents will get shot out of pure ... enthusiasm than ever got shot before. Owl Creek was full of boys splashing around in the noonday sun just a few hours ago. I fear it will be full of boys again, just floating, at sundown tomorrow, not caring where the tide takes them.”

38 The general stopped and made a little pile of winter leaves and twigs in the darkness, as if he might at any moment strike fire to them to see his way through the coming days when the sun might not show its face because of what was happening here and just beyond.

39 The boy watched the hand stirring the leaves and opened his lips to say something, but did not say it. The general heard the boy’s breath and spoke himself.

40 “Why am I telling you this? That’s what you wanted to ask, eh? Well, when you got a bunch of wild horses on a loose rein somewhere somehow you got to bring order, rein them in. These lads, fresh out of the milkshed, don’t know what I know, and I can’t tell them: men actually die in war. So each is his own army. I got to make one army of them. And for that, boy, I need you.

41 “Me!” The boy’s lips barely twitched.

42 “Now, boy,” said the general quietly, “you are the heart of the army. Think of that. You’re the heart of the army. Listen, now.”

43 And, lying there, Joby listened. And the general spoke on.

44 If he, Joby, beat slow tomorrow, the heart would beat slow in the men. They would lag by the wayside. They would drowse in the fields on their muskets. They would sleep for ever, after that, in those same fields—their hearts slowed by a drummer boy and stopped by enemy lead.

45 But if he beat a sure, steady, ever faster rhythm, then, then their knees would come up in a long line down over that hill, one knee after the other, like a wave on the ocean shore! Had he seen the ocean ever? Seen the waves rolling in like a well-ordered cavalry charge to the sand? Well, that was it that’s what he wanted, that’s what was needed! Joby was his right hand and his left. He gave the orders, but Joby set the pace!

My Notes

KEY IDEAS AND DETAILS

Summarize the drummer boy’s importance to the army, according to the general.

The Departure

KEY IDEAS AND DETAILS

Notice how paragraph 46, beginning, “So bring the right ...” speeds up the pace of the story. Examine the paragraph and determine how the author makes the reader and Joby feel the excitement of the general.

My Notes

46 So bring the right knee up and the right foot out and the left knee up and the left foot out. One following the other in good time, in brisk time. Move the blood up the body and made the head proud and the spine stiff and the jaw resolute. Focus the eye and set the teeth, flare the nostrils and tighten the hands, put steel armor all over the men, for blood moving fast in them does indeed make men feel as if they'd put on steel. He must keep at it, at it! Long and steady, steady and long! The men, even though shot or torn, those wounds got in hot blood—in blood he'd helped stir—would feel less pain. If their blood was cold, it would be more than slaughter, it would be murderous nightmare and pain best not told and no one to guess.

47 The general spoke and stopped, letting his breath slack off. Then after a moment, he said, “So there you are, that's it. Will you do that, boy? Do you know now you're general of the army when the general's left behind?”

48 The boy nodded mutely.

49 “You'll run them through for me then boy?”

50 “Yes, sir.”

51 “Good. And maybe, many nights from tonight, many years from now, when you're as old or far much older than me, when they ask you what you did in this awful time, you will tell them—one part humble and one part proud—‘I was the drummer boy at the battle of Owl Creek,’ or the Tennessee River, or maybe they'll just name it after the church there. ‘I was the drummer boy at Shiloh.’ Who will ever hear those words and not know you, boy, or what you thought this night, or what you'll think tomorrow or the next day when we must get up on our legs and move!”

52 The general stood up. “Well then ... Bless you, boy. Good night.”

53 “Good night, sir.” And tobacco, brass, boot polish, salt sweat and leather, the man moved away through the grass.

54 Joby lay for a moment, staring but unable to see where the man had gone. He swallowed. He wiped his eyes. He cleared his throat. He settled himself. Then, at last, very slowly and firmly, he turned the drum so that it faced up toward the sky.

55 He lay next to it, his arm around it, feeling the tremor, the touch, the muted thunder as, all the rest of the April night in the year 1862, near the Tennessee River, not far from the Owl Creek, very close to the church named Shiloh, the peach blossoms fell on the drum.

The Departure

Structure: Exposition	What descriptive detail does the author provide?	How effective is the description?
Setting		
Character		
Conflict		
Techniques	How does the author use each element to develop the story?	How effective is the author's technique?
Description		
Dialogue		
Pacing		

My Notes

Check Your Understanding

Use your imagination to create an original hero. In the left column (or on notebook paper or in your Reader/Writer Notebook), sketch your image of a hero. Label unique characteristics and give him or her a meaningful name. In the right column, brainstorm ideas for a story.

The Initiation

LEARNING STRATEGIES:

Marking the Text, Note-taking, Shared Reading, Close Reading, Rereading, Diffusing, Skimming/Scanning, Visualizing



WORD CONNECTIONS

Roots and Affixes

The word *initiation* has at its root *-init-*, which comes from the Latin word *initialis*, meaning “beginning.” You find this root in many words that have “beginning” as part of their meaning, including *initial*, *initiate*, *initials*, *initially*, *initiative*, *initiator*, and *initialize*. Given what you know about these words and about the meaning of the root *-init-*, what do you think these words mean?

My Notes

Literary Terms

An **epic** is a long narrative about the deeds of heroes or gods.

Learning Targets

- Analyze an excerpt of an epic poem for archetype and narrative techniques.
- Demonstrate understanding of these concepts by drafting and illustrating an event in a hero’s Road of Trials.

Before Reading

1. What does *initiation* mean? How have you heard it used? What is the connotation?

2. Why would Joseph Campbell use *initiation* to label the middle stage of the Hero’s Journey?

3. Mythical heroes are **archetypal** characters. What are some common characteristics of these characters?

Physical:

Mental:

4. What type of conflicts do these characters typically face?

During Reading

5. As you read an excerpt from the *Odyssey*, use the chart on the next page to make observations and inferences about Odysseus’s character: analyze his appearance, words, actions, thoughts and feelings, and others’ reactions. Mark the textual evidence and annotate the text in the margins to record your analysis. Take notes on Odysseus’s physical and mental challenges as they occur.

Element of Character Development	Description	Analysis
Appearance (Adjectives)		
Actions (Verbs)		
Words (Verbs)		
Thoughts/Feelings		
Others' Reactions		
<p>The Road of Trials (physical and mental challenges) and Outcome (success or failure)</p> <ol style="list-style-type: none"> 1. 2. 3. 		

The Initiation

My Notes

ABOUT THE AUTHOR

Homer is the traditionally accepted author of two famous epic poems, the *Iliad* and the *Odyssey*. No biography of Homer exists, and scholars disagree about whether he was the sole author or whether *Homer* was a name chosen by several writers who contributed to the works. Some scholars believe that the poems evolved through oral tradition over a period of centuries and are the collective work of many poets.

From *the* ODYSSEY

by Homer
Translation by Tony Kline

Book IX: 152–192 ODYSSEUS TELLS HIS TALE: THE CYCLOPS' CAVE

1 Looking across to the land of the neighboring Cyclops,¹ we could see smoke and hear their voices, and the sound of their sheep and goats. Sun set and darkness fell, and we settled to our rest on the shore.

2 As soon as rosy-fingered Dawn appeared, I gathered my men together, saying: “The rest of you loyal friends stay here, while I and my crew take ship and try and find out who these men are, whether they are cruel, savage and lawless, or good to strangers, and in their hearts fear the gods.”

3 With this I went aboard and ordered my crew to follow and loose the cables. They boarded swiftly and took their place on the benches then sitting in their rows struck the grey water with their oars. When we had reached the nearby shore, we saw a deep cave overhung with laurels at the cliff’s edge close to the sea. Large herds of sheep and goats were penned there at night and round it was a raised yard walled by deep-set stones, tall pines and high-crowned oaks. There a giant spent the night, one that grazed his herds far off, alone, and keeping clear of others, lived in lawless solitude. He was born a monster and a wonder, not like any ordinary human, but like some wooded peak of the high mountains, that stands there isolated to our gaze.

Book IX: 193–255 ODYSSEUS TELLS HIS TALE: POLYPHEMUS RETURNS

4 Then I ordered the rest of my loyal friends to stay there and guard the ship, while I selected the twelve best men and went forward. I took with me a goatskin filled with dark sweet wine that Maron, son of Euanthes, priest of Apollo, guardian god of Ismarus, had given me, because out of respect we protected him, his wife and child. He offered me splendid gifts, seven talents of well-wrought gold, and a silver

¹ Cyclops: one-eyed giants

KEY IDEAS AND DETAILS

How does the setting prepare the reader for a conflict with Polyphemus, the Cyclops?

mixing-bowl: and wine, twelve jars in all, sweet unmixed wine, a divine draught. None of his serving-men and maids knew of this store, only he and his loyal wife, and one housekeeper. When they drank that honeyed red wine, he would pour a full cup into twenty of water, and the bouquet that rose from the mixing bowl was wonderfully sweet: in truth no one could hold back. I filled a large goatskin with the wine, and took it along, with some food in a bag, since my instincts told me the giant would come at us quickly, a savage being with huge strength, knowing nothing of right or law.

5 Soon we came to the cave, and found him absent; he was grazing his well-fed flocks in the fields. So we went inside and marveled at its contents. There were baskets full of cheeses, and pens crowded with lambs and kids, each flock with its firstlings, later ones, and newborn separated. The pails and bowls for milking, all solidly made, were swimming with whey. At first my men begged me to take some cheeses and go, then to drive the lambs and kids from the pens down to the swift ship and set sail. But I would not listen, though it would have been best, wishing to see the giant himself, and test his hospitality. When he did appear he proved no joy to my men.

6 So we lit a fire and made an offering, and helped ourselves to the cheese, and sat in the cave eating, waiting for him to return, shepherding his flocks. He arrived bearing a huge weight of dry wood to burn at suppertime, and he flung it down inside the cave with a crash. Gripped by terror we shrank back into a deep corner. He drove his well-fed flocks into the wide cave, the ones he milked, leaving the rams and he-goats outside in the broad courtyard. Then he lifted his door, a huge stone, and set it in place. Twenty-two four-wheeled wagons could not have carried it, yet such was the great rocky mass he used for a door. Then he sat and milked the ewes, and bleating goats in order, putting her young to each. Next he curdled half of the white milk, and stored the whey in wicker baskets, leaving the rest in pails for him to drink for his supper. When he had busied himself at his tasks, and kindled a fire, he suddenly saw us, and said: “Strangers, who are you? Where do you sail from over the sea-roads? Are you on business, or do you roam at random, like pirates who chance their lives to bring evil to others?”

Book IX: 256–306

ODYSSEUS TELLS HIS TALE: TRAPPED

7 Our spirits fell at his words, in terror at his loud voice and monstrous size. Nevertheless I answered him, saying; “We are Achaeans, returning from Troy, driven over the ocean depths by every wind that blows. Heading for home we were forced to take another route, a different course, as Zeus,¹ I suppose, intended. We are followers of Agamemnon, Atreus’ son, whose fame spreads widest on earth, so great was that city he sacked and host he slew. But we, for our part, come as suppliant to your knees, hoping for hospitality, and the kindness that is due to strangers. Good sir, do not refuse us: respect the gods. We are suppliants and Zeus protects visitors and suppliants, Zeus the god of guests, who follows the steps of sacred travelers.”

8 His answer was devoid of pity. “Stranger, you are a foreigner or a fool, telling me to fear and revere the gods, since the Cyclopes care nothing for aegis-bearing Zeus: we are greater than they. I would spare neither you nor your friends, to evade Zeus’ anger, but only as my own heart prompted. But tell me, now, where you moored your fine ship, when you landed. Was it somewhere nearby, or further off? I’d like to know.”

¹ Zeus: the king of the gods

My Notes

KEY IDEAS AND DETAILS

What does the following quote reveal about Odysseus’ character? “But I would not listen, though it would have been best, wishing to see the giant himself, and test his hospitality. When he did appear he proved no joy to my men.”

KEY IDEAS AND DETAILS

Based on the words and actions of the Cyclops, how would you describe his character and his perspective?

The Initiation

My Notes

KEY IDEAS AND DETAILS

Analyze Odysseus's thoughts: What does the reflection below reveal about his character?

"His words were designed to fool me, but failed. I was too wise for that, and answered him with cunning words."

KEY IDEAS AND DETAILS

Which **visual techniques** would you use to capture this event? How could you visually represent the descriptive and figurative imagery?

9 His words were designed to fool me, but failed. I was too wise for that, and answered him with cunning words: "Poseidon,¹ Earth-Shaker, smashed my ship to pieces, wrecking her on the rocks that edge your island, driving her close to the headland so the wind threw her onshore. But I and my men here escaped destruction."

10 Devoid of pity, he was silent in response, but leaping up laid hands on my crew. Two he seized and dashed to the ground like whelps, and their brains ran out and stained the earth. He tore them limb from limb for his supper, eating the flesh and entrails, bone and marrow, like a mountain lion, leaving nothing. Helplessly we watched these cruel acts, raising our hands to heaven and weeping. When the Cyclops had filled his huge stomach with human flesh, and had drunk pure milk, he lay down in the cave, stretched out among his flocks. Then I formed a courageous plan to steal up to him, draw my sharp sword, and feeling for the place where the midriff supports the liver, stab him there. But the next thought checked me. Trapped in the cave we would certainly die, since we'd have no way to move the great stone from the wide entrance. So, sighing, we waited for bright day.

Book IX: 307–359

ODYSSEUS TELLS HIS TALE: OFFERING THE CYCLOPS WINE

11 As soon as rosy-fingered Dawn appeared, Cyclops relit the fire. Then he milked the ewes, and bleating goats in order, putting her young to each. When he had busied himself at his tasks, he again seized two of my men and began to eat them. When he had finished he drove his well-fed flocks from the cave, effortlessly lifting the huge door stone, and replacing it again like the cap on a quiver. Then whistling loudly he turned his flocks out on to the mountain slopes, leaving me with murder in my heart searching for a way to take vengeance on him, if Athene² would grant me inspiration. The best plan seemed to be this:

12 The Cyclops' huge club, a trunk of green olive wood he had cut to take with him as soon as it was seasoned, lay next to a sheep pen. It was so large and thick that it looked to us like the mast of a twenty-oared black ship, a broad-beamed merchant vessel that sails the deep ocean. Approaching it, I cut off a six-foot length, gave it to my men and told them to smooth the wood. Then standing by it I sharpened the end to a point, and hardened the point in the blazing fire, after which I hid it carefully in a one of the heaps of dung that lay around the cave. I ordered the men to cast lots as to which of them should dare to help me raise the stake and twist it into the Cyclops' eye when sweet sleep took him. The lot fell on the very ones I would have chosen, four of them, with myself making a fifth.

13 He returned at evening, shepherding his well-fed flocks. He herded them swiftly, every one, into the deep cave, leaving none in the broad yard, commanded to do so by a god, or because of some premonition. Then he lifted the huge door stone and set it in place, and sat down to milk the ewes and bleating goats in order, putting her young to each. But when he had busied himself at his tasks, he again seized two of my men and began to eat them. That was when I went up to him, holding an ivy-wood bowl full of dark wine, and said: "Here, Cyclops, have some wine to follow your meal of human flesh, so you can taste the sort of drink we carried in our ship. I was bringing the drink to you as a gift, hoping you might pity me and help me on my homeward path: but your savagery is past bearing. Cruel man, why would anyone on earth ever visit you again, when you behave so badly?"

¹ **Poseidon:** god of the sea and of earthquakes

² **Athene:** goddess of wisdom, the arts, and war

The Initiation

My Notes

KEY IDEAS AND DETAILS

What does this **dialogue** reveal about the character of the Cyclops?

KEY IDEAS AND DETAILS

The adventure on the “Road of Trials” concludes with Odysseus having the last word of dialogue. Is this an effective way to end? Why or why not?

Book IX: 413–479

ODYSSEUS TELLS HIS TALE: ESCAPE

20 Off they went, while I laughed to myself at how the name and the clever scheme had deceived him. Meanwhile the Cyclops, groaning and in pain, groped around and labored to lift the stone from the door. Then he sat in the entrance, arms outstretched, to catch anyone stealing past among his sheep. That was how foolish he must have thought I was. I considered the best way of escaping, and saving myself, and my men from death. I dreamed up all sorts of tricks and schemes, as a man will in a life or death matter: it was an evil situation. This was the plan that seemed best. The rams were fat with thick fleeces, fine large beasts with deep black wool. These I silently tied together in threes, with twists of willow on which that lawless monster, Polyphemus, slept. The middle one was to carry one of my men, with the other two on either side to protect him. So there was a man to every three sheep. As for me I took the pick of the flock, and curled below his shaggy belly, gripped his back and lay there face upwards, patiently gripping his fine fleece tight in my hands. Then, sighing, we waited for the light.

21 As soon as rosy-fingered Dawn appeared, the males rushed out to graze, while the un-milked females udders bursting bleated in the pens. Their master, tormented by agonies of pain, felt the backs of the sheep as they passed him, but foolishly failed to see my men tied under the rams’ bellies. My ram went last, burdened by the weight of his fleece, and me and my teeming thoughts. And as he felt its back, mighty Polyphemus spoke to him:

22 “My fine ram, why leave the cave like this last of the flock? You have never lagged behind before, always the first to step out proudly and graze on the tender grass shoots, always first to reach the flowing river, and first to show your wish to return at evening to the fold. Today you are last of all. You must surely be grieving over your master’s eye, blinded by an evil man and his wicked friends, when my wits were fuddled with wine: Nobody, I say, has not yet escaped death. If you only had senses like me, and the power of speech to tell me where he hides himself from my anger, then I’d strike him down, his brains would be sprinkled all over the floor of the cave, and my heart would be eased of the pain that nothing, Nobody, has brought me.”

23 With this he drove the ram away from him out of doors, and I loosed myself when the ram was a little way from the cave, then untied my men. Swiftly, keeping an eye behind us, we shepherded those long-limbed sheep, rich and fat, down to the ship. And a welcome sight, indeed, to our dear friends were we, escapees from death, though they wept and sighed for the others we lost. I would not let them weep though, but stopped them all with a nod and a frown. I told them to haul the host of fine-fleeced sheep on board and put to sea. They boarded swiftly and took their place on the benches then sitting in their rows struck the grey water with their oars. When we were almost out of earshot, I shouted to the Cyclops, mocking him: “It seems he was not such a weakling, then, Cyclops, that man whose friends you meant to tear apart and eat in your echoing cave. Stubborn brute not shrinking from murdering your guests in your own house, your evil deeds were bound for sure to fall on your own head. Zeus and the other gods have had their revenge on you.”

Language and Writer’s Craft: Revising and Editing

LEARNING STRATEGIES:

Collaborative Discussion, Sharing and Responding, Summarizing, Self-Editing/Peer-Editing

My Notes

Learning Targets

- Identify effective techniques and strategies for writing groups.
- Participate in collaborative discussions to revise and edit a narrative draft.

Participating in Writing Groups

1. Describe your past experience with working in writing groups. Were they helpful in improving your writing? Explain.

Writing Group Roles

For groups to be effective, each member must participate to help achieve the goals of the group. The purpose of writing groups is to:

- Provide an open-minded place to read, respond to, and revise writing.
- Provide meaningful feedback to improve writing based on specific criteria.
- Create specific roles to solicit and manage sharing and responding.
- Focus on posing open-ended questions for the writer to consider.

Writing group members have roles and responsibilities.

Role	Guidelines	Discussion / Response Starters
<p>The Reader: Reads the text silently, then aloud. Begins the conversation after reading.</p>	<p>The Reader’s purpose is to share an understanding of the writer’s words. The Reader sees the physical structure of the draft and may comment on that as well. The Reader follows all listeners’ guidelines as well.</p>	<p>Reader’s and Listeners’ compliments:</p> <ul style="list-style-type: none"> • I liked the words you used, such as . . . • I like the way you described . . . • This piece made me feel . . . • This piece reminded me of . . . • I noticed your use of _____ from the Hero’s Journey when you . . .
<p>The Listeners: Take notes and prepare open-ended questions for the writer or make constructive statements.</p>	<p>The Listeners begin with positive statements, using “I” statements to talk about the writing, not the writer. The Listeners use the writer’s checklist to produce thoughtful questions that will help strengthen the writing.</p>	<p>Reader’s and Listeners’ comments and suggestions:</p> <ul style="list-style-type: none"> • I really enjoyed the part where . . . • What parts are you having trouble with? • What do you plan to do next? • I was confused when . . .

<p>The Writer: Listens to the draft, takes notes, responds to questions, and asks questions for clarification.</p>	<p>As his or her work is being read aloud by another, the Writer can get an overall impression of the piece. The Writer takes notes on needed changes. The Writer asks questions to get feedback that will lead to effective revision.</p>	<p>Writer's questions:</p> <ul style="list-style-type: none"> • What do you want to know more about? • Which part does not make sense? • Which section of the text does not work? • How can I improve this part?
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2. Summarize the purpose and process of working in a successful writing group.

The Revision Process

Very few people are able to write a perfect first draft, so revising is a typical part of the writing process—even for famous writers. In an interview done for *The Paris Review* in 1956, the interviewer asked Ernest Hemingway about his writing.

Interviewer: How much rewriting do you do?

Hemingway: It depends. I rewrote the ending of *Farewell to Arms*, the last page of it, 39 times before I was satisfied.

Interviewer: Was there some technical problem there? What was it that had stumped you?

Hemingway: Getting the words right.

(From Ernest Hemingway, "The Art of Fiction," *The Paris Review* Interview, 1956)

3. Writing groups can help you revise and get your words right. In the last two activities, you started a narrative about a hero. As you think about revising your draft, what are some guiding questions you might ask? You might use the Embedded Assessment 1 Scoring Guide to prompt your questions to focus on ideas, organization, and your use of language.

My Notes

Introducing the Strategy: Self-Editing, Peer Editing

Editing your writing is a part of the writing process (self-editing). This strategy can be used with a partner (peer editing) to examine a text closely to identify areas that may need to be corrected for language, grammar, punctuation, capitalization, or spelling.

Language and Writer's Craft: Revising and Editing

My Notes

4. In addition to asking questions, having a writer's checklist can help you revise. Next you will work with members of your writing group to create, on separate paper, a **writer's checklist** for your Hero's Journey narrative. This checklist should reflect your group's ideas about the following:

- **Ideas:** Think of the purpose of the writing, the topic, and the details.
- **Structure:** Think of the writing mode and purpose, as well as organization of the writing.
- **Use of language:** Think about figurative language, descriptive details, transitions, diction, etc.

You may want to check the Scoring Guide for Embedded Assessment 1 for further ideas.

5. After completing your writer's checklist, your writing group will read and discuss each member's draft of the Hero's Journey narrative. Group members should trade roles of Reader, Listener, and Writer as they proceed through each draft, following the information in the chart on the previous pages.

Using Resources and References to Revise

How does a writer improve a text through revision? Deep revision takes time and effort. Skilled writers do the following:

- **Add** ideas and language to enhance effect.
- **Delete** irrelevant, unclear, and repetitive ideas and language to improve pacing and effect.
- **Rearrange** ideas to improve sequence.
- **Substitute** ideas and language for effect.

6. Use the writer's checklist you created, the feedback from your peers, and the revision strategies above to guide your revision. Share one of your revisions with the class by explaining specifically what you revised and how it improved your writing.

Editing a Draft

7. New writers sometimes confuse revision with editing or proofreading. Both are extremely important in creating a polished piece of writing, but they are different and separate processes.

- Revision focuses on ideas, organization, and language and involves adding, deleting, rearranging, and substituting words, sentences, and entire paragraphs.

Language and Writer's Craft: Revising and Editing

My Notes

9. Now look at the verbs in italics in the draft paragraph below. Edit the forms of the verbs that do not match the mood of the sentence in which they appear. Write the correct verb above the incorrect one.

(1) Jera *could look* at the great troll that now blocked her path. (2) It *should have swung* its enormous club through the air almost lazily, though it wasn't yet moving toward her. (3) "What if it *was* to attack?" Jera thought. (4) "I *can make* a plan." (5) She scanned the area immediately around her and looked for a means of escape. (6) "If I *was* to jump across the brook," she thought, "I *can reach* that small cave." (7) She jumped to her left as the club descended toward her.

10. Work with the class to create examples for each type of mood:

- **Indicative Mood:**
- **Imperative Mood:**
- **Interrogative Mood:**
- **Conditional Mood:**
- **Subjunctive Mood:**

11. Analyze the author's use of mood in the following excerpt:

"Now, boy," said the general quietly, "*you* are the heart of the army. Think of that. You're the heart of the army. Listen, now."

And, lying there, Joby listened. And the general spoke on.

If he, Joby, beat slow tomorrow, the heart would beat slow in the men. They would lag by the wayside. They would drowse in the fields on their muskets. They would sleep for ever, after that, in those same fields—their hearts slowed by a drummer boy and stopped by enemy lead.

But if he beat a sure, steady, ever faster rhythm, then, then their knees would come up in a long line down over that hill, one knee after the other, like a wave on the ocean shore! Had he seen the ocean ever? Seen the waves rolling in like a well-ordered cavalry charge to the sand? Well, that's what he wanted, that's what was needed! Joby was his right hand and his left. He gave the orders, but Joby set the pace!

Novel

from

A Wrinkle in Time

by Madeleine L'Engle

Excerpt from Chapter 12, "The Foolish and the Weak"

This excerpt comes near the end of Meg Murry's journey. She has found her father and they have escaped Camazotz, but they were forced to leave behind her younger brother Charles Wallace in the grip of the "Black Thing." Now Meg must return to Camazotz to get her brother.

1 Immediately Meg was swept into darkness, into nothingness, and then into the icy devouring cold of the Black Thing. Mrs Which won't let it get me, she thought over and over while the cold of the Black Thing seemed to crunch at her bones.

2 Then they were through it, and she was standing breathlessly on her feet on the same hill on which they had first landed on Camazotz. She was cold and a little numb, but no worse than she had often been in the winter in the country when she had spent an afternoon skating on the pond. She looked around. She was completely alone. Her heart began to pound.

3 Then, seeming to echo from all around her, came Mrs Which's unforgettable voice, "I hhave nnott ggivenn yyou mmyy ggiffit. *You hhave ssomethinnngg thatt ITT hhas nmott. Thiss ssomethinnngg iss yyouurr onlly wweapponn. Bbutt yyou mmusstt ffinndd itt fforr yyouurrselfff.*" Then the voice ceased, and Meg knew that she was alone.

4 She walked slowly down the hill, her heart thumping painfully against her ribs. There below her was the same row of identical houses they had seen before, and beyond these the linear buildings of the city. She walked along the quiet street. It was dark and the street was deserted. No children playing ball or skipping rope. No mother figures at the doors. No father figures returning from work. In the same window of each house was a light, and as Meg walked down the street all the lights were extinguished simultaneously. Was it because of her presence, or was it simply that it was time for lights out?

5 She felt numb, beyond rage or disappointment or even fear. She put one foot ahead of the other with precise regularity, not allowing her pace to lag. She was not thinking; she was not planning; she was simply walking slowly but steadily toward the city and the domed building where IT lay.

6 Now she approached the outlying buildings of the city. In each of them was a vertical line of light, but it was a dim, eerie light, not the warm light of stairways in cities at home. And there were no isolated brightly lit windows where someone was working late, or an office was being cleaned. Out of each building came one man, perhaps a watchman, and each man started walking the width of the building. They appeared not to see her, At any rate they paid no attention to her whatsoever, and she went on past them.

My Notes

GRAMMAR & USAGE
Prepositional Phrases

Prepositional phrases add detail in sentences by showing relationships of time, direction, or location. Prepositional phrases function as adjectives or adverbs. Note the examples in Madeleine L'Engle's writing. In paragraph 2, she uses several prepositional phrases to add detail:

"... she was standing breathlessly on her feet on the same hill on which they had first landed on Canazotz."

The first two prepositional phrases are adverbial phrases because they modify the verb *was standing*. The phrase "on which they had first landed on Canazotz" is an adjective phrase modifying the noun *hill*.

In your writing, look for opportunities to add detail with prepositional phrases.

The Return

My Notes

KEY IDEAS AND DETAILS

Who seems to be assisting Meg in her quest to rescue her brother Charles Wallace?

7 What have I got that IT hasn't got? she thought suddenly. What have I possibly got?

8 Now she was walking by the tallest of the business buildings. More dim vertical lines of light. The walls glowed slightly to give a faint illumination to the streets. CENTRAL Central Intelligence was ahead of her. Was the man with red eyes still sitting there? Or was he allowed to go to bed? But this was not where she must go, though the man with red eyes seemed the kind old gentleman he claimed to be when compared with IT. But he was no longer of any consequence in the search for Charles Wallace. She must go directly to IT.

9 IT isn't used to being resisted. Father said that's how he managed, and how Calvin and I managed as long as we did. Father saved me then. There's nobody here to save me now. I have to do it myself. I have to resist IT by myself. Is that what I have that IT hasn't got? No, I'm sure IT can resist. IT just isn't used to having *other* people resist.

10 CENTRAL Central Intelligence blocked with its huge rectangle the end of the square. She turned to walk around it, and almost imperceptibly her steps slowed.

11 It was not far to the great dome which housed IT.

12 I'm going to Charles Wallace. That's what's important. That's what I have to think of. I wish I could feel numb again the way I did at first. Suppose IT has him somewhere else? Suppose he isn't there?

13 I have to go there first, anyhow. That's the only way I can find out.

14 Her steps got slower and slower as she passed the great bronzed doors, the huge slabs of the CENTRAL Central Intelligence building, as she finally saw ahead of her the strange, light, pulsing dome of IT.

15 Father said it was all right for me to be afraid. He said to go ahead and be afraid. And Mrs Who said—I don't understand what she said but I think it was meant to make me not hate being only me, and me being the way I am. And Mrs Whatsit said to remember that she loves me. That's what I have to think about. Not about being afraid. Or not as smart as IT. Mrs Whatsit loves me. That's quite something, to be loved by someone like Mrs Whatsit.

16 She was there.

17 No matter how slowly her feet had taken her at the end, they had taken her there.

18 Directly ahead of her was the circular building, its walls glowing with violet flame, its silvery roof pulsing with a light that seemed to Meg to be insane. Again she could feel the light, neither warm nor cold, but reaching out to touch her, pulling her toward IT.

19 There was a sudden sucking, and she was within.

20 It was as though the wind had been knocked out of her. She gasped for breath, for breath in her own rhythm, not the permeating¹ pulsing of IT. She could feel the inexorable² beat within her body, controlling her heart, her lungs.

¹ permeating: flooding

² inexorable: inescapable

The Return

My Notes

KEY IDEAS AND DETAILS

How does Meg use “the Ultimate Boon” to conquer the power of IT?

KEY IDEAS AND DETAILS

Choose an especially vivid and significant scene from this passage and sketch or draw the image.

42 But how could she use it? What was she meant to do?

43 If she could give love to IT perhaps it would shrivel up and die, for she was sure that IT could not withstand love. But she, in all her weakness and foolishness and baseness and nothingness, was incapable of loving IT. Perhaps it was not too much to ask of her, but she could not do it.

44 But she could love Charles Wallace.

45 She could stand there and she could love Charles Wallace.

46 Her own Charles Wallace, the real Charles Wallace, the child for whom she had come back to Camazotz, to IT, the baby who was so much more than she was, and who was yet so utterly vulnerable.

47 She could love Charles Wallace.

48 Charles. Charles, I love you. My baby brother who always takes care of me. Come back to me, Charles Wallace, come away from IT, come back, come home. I love you, Charles. Oh, Charles Wallace, I love you.

49 Tears were streaming down her cheeks, but she was unaware of them.

50 Now she was even able to look at him, at this animated thing that was not her own Charles Wallace at all. She was able to look and love.

50 I love you. Charles Wallace, you are my darling and my dear and the light of my life and the treasure of my heart, I love you. I love you. I love you.

51 Slowly his mouth closed. Slowly his eyes stopped their twirling. The tic in the forehead ceased its revolting twitch. Slowly he advanced toward her.

52 “I love you!” she cried. “I love you, Charles! I love you!”

53 Then suddenly he was running, pelting, he was in her arms, he was shrieking with sobs. “Meg! Meg! Meg!”

54 “I love you, Charles!” she cried again, her sobs almost as loud as his, her tears mingling with his. “I love you! I love you! I love you!”

55 A whirl of darkness. An icy cold blast. An angry, resentful howl that seemed to tear through her. Darkness again. Through the darkness to save her came a sense of Mrs Whatsit’s presence, so that she knew it could not be IT who now had her in its clutches.

56 And then the feel of earth beneath her, of something in her arms, and she was rolling over on the sweet-smelling autumnal earth, and Charles Wallace was crying out, “Meg! Oh, Meg!”

57 Now she was hugging him close to her, and his little arms were clasped tightly about her neck. “Meg, you saved me! You saved me!” he said over and over.

58 “Meg!” came a call, and there were her father and Calvin hurrying through the darkness toward them.

59 Still holding Charles she struggled to stand up and look around. “Father! Cal! Where are we?”

60 Charles Wallace, holding her hand tightly, was looking around, too, and suddenly he laughed, his own, sweet, contagious laugh. “In the twins’ vegetable garden! And we landed in the broccoli!”

61 Meg began to laugh, too, at the same time that she was trying to hug her father, to hug Calvin, and not to let go of Charles Wallace for one second.

62 “Meg, you did it!” Calvin shouted. “You saved Charles!”

63 “I’m very proud of you, my daughter.” Mr. Murry kissed her gravely, then turned toward the house. “Now I must go in to Mother.” Meg could tell that he was trying to control his anxiety and eagerness.

64 “Look!” she pointed to the house, and there were the twins and Mrs. Murry walking toward them through the long, wet grass.

65 “First thing tomorrow I must get some new glasses,” Mr. Murry said, squinting in the moonlight, and then starting to run toward his wife.

66 Denny’s voice came crossly over the lawn. “Hey, Meg, it’s bedtime.”

67 Sandy suddenly yelled, “Father!”

68 Mr. Murry was running across the lawn, Mrs. Murry running toward him, and they were in each other’s arms, and then there was a tremendous happy jumble of arms and legs and hugging, the older Murrys and Meg and Charles Wallace and the twins, and Calvin grinning by them until Meg reached out and pulled him in and Mrs. Murry gave him a special hug all of his own. They were talking and laughing all at once, when they were startled by a crash, and Fortinbras, who could bear being left out of the happiness not one second longer, catapulted his sleek black body right through the screened door to the kitchen. He dashed across the lawn to join in the joy, and almost knocked them all over with the exuberance of his greeting.

69 Meg knew all at once that Mrs Whatsit, Mrs Who, and Mrs Which must be near, because all through her she felt a flooding of joy and of love that was even greater and deeper than the joy and love which were already there.

70 She stopped laughing and listened, and Charles listened, too. “Hush.”

71 Then there was a whirring, and Mrs Whatsit, Mrs Who, and Mrs Which were standing in front of them, and the joy and love were so tangible that Meg felt that if she only knew where to reach she could touch it with her bare hands.

72 Mrs Whatsit said breathlessly, “Oh, my darlings, I’m sorry we don’t have time to say good-by to you properly. You see, we have to—”

73 But they never learned what it was that Mrs Whatsit, Mrs Who, and Mrs Which had to do, for there was a gust of wind, and they were gone.

My Notes

The Return

My Notes

After Reading

5. What steps in the Return stage are illustrated in this section of the novel *A Wrinkle in Time*?

6. In what ways does this excerpt show a resolution to a conflict?

7. Quote examples of Meg's dialogue and internal thoughts (reflections) that show her anxiety and fear about the task she has to do.

8. What does Meg learn during her attempt to conquer the challenge?

Narrative Writing Prompt: Revisit your hero narrative. What might your hero learn by the end of the Return Stage in his or her journey? Draft an ending to your narrative using your understanding of the Crossing/Return Threshold to guide your development. Add at least two frames for visuals to support your narrative. Be sure to:

- Use narrative techniques such as dialogue, pacing, and description to communicate ideas.
- Use connotative diction and imagery for effect.
- Sequence the event logically and naturally (with the beginning and middle).
- Visualize the theme or major idea of your journey story. Use visual techniques for effect. Challenge yourself to use two frames to communicate one theme.

Check Your Understanding

Revise your draft by adding transitions to strengthen organization and convey sequence, signal shifts, and show the relationships among experiences and events. How does the use of transitions strengthen your writing?

Writing A Hero's Journey Narrative

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The narrative</p> <ul style="list-style-type: none"> creates a complex, original protagonist establishes a clear point of view, setting, and conflict uses precise and engaging details, dialogue, imagery and description includes a variety of enhancing visuals. 	<p>The narrative</p> <ul style="list-style-type: none"> creates a believable, original protagonist establishes point of view, setting, and conflict uses adequate details, dialogue, imagery, and description includes sufficient visuals. 	<p>The narrative</p> <ul style="list-style-type: none"> creates an unoriginal or undeveloped protagonist establishes a weak point of view, setting, or conflict uses inadequate narrative techniques includes insufficient, unrelated, or inappropriate visuals. 	<p>The narrative</p> <ul style="list-style-type: none"> lacks a protagonist does not establish point of view, setting, or conflict uses minimal narrative techniques includes few or no visuals.
Structure	<p>The narrative</p> <ul style="list-style-type: none"> engages and orients the reader with detailed exposition sequences events in the plot effectively, including a variety of steps from the Hero's Journey archetype uses a variety of transitional strategies effectively and purposefully provides a thoughtful resolution. 	<p>The narrative</p> <ul style="list-style-type: none"> orients the reader with adequate exposition sequences events in the plot logically, including some steps of the Hero's Journey archetype uses transitional words, phrases, and clauses to link events and signal shifts provides a logical resolution. 	<p>The narrative</p> <ul style="list-style-type: none"> provides weak or vague exposition sequences events unevenly, including minimal or unclear steps of the Hero's Journey archetype uses inconsistent, repetitive, or basic transitional words, phrases, and clauses provides a weak or disconnected resolution. 	<p>The narrative</p> <ul style="list-style-type: none"> lacks exposition has minimal plot with no apparent connection to the Hero's Journey archetype uses few or no transitional strategies lacks a resolution.
Use of Language	<p>The narrative</p> <ul style="list-style-type: none"> uses connotative diction, vivid verbs, figurative language, and sensory language effectively demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including appropriate use of a variety of moods). 	<p>The narrative</p> <ul style="list-style-type: none"> uses adequate connotative diction, vivid verbs, figurative language, and sensory language demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including appropriate use of moods). 	<p>The narrative</p> <ul style="list-style-type: none"> uses weak or unsophisticated diction, verbs, figurative language and sensory language demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage. 	<p>The narrative</p> <ul style="list-style-type: none"> uses limited or inappropriate language lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.

Previewing Embedded Assessment 2 and the Definition Essay

ACTIVITY
1.10

Learning Targets

- Reflect on previous learning and make connections to new learning.
- Identify and analyze the skills and knowledge necessary to be successful in completing Embedded Assessment 2.

Making Connections

In the first part of this unit you learned about the archetype of the Hero's Journey, and you wrote your own illustrated narrative depicting a protagonist who makes a heroic journey. In this half of the unit you will continue thinking about heroism and what makes a hero; your work will culminate in an essay in which you give your definition of a hero.

Essential Questions

Reflect on your understanding of Essential Question 1: How has your understanding of the Hero's Journey changed over the course of this unit? Then, respond to Essential Question 2, which will be the focus of the rest of the unit: How does the Hero's Journey archetype appear in stories throughout time?

Developing Vocabulary

Re-sort the vocabulary from the first half of the unit, using the QHT strategy. Compare the new sort with your original sort. How has your understanding changed? Select one word and write a **concise** statement about your learning. How has your understanding changed over the course of this unit?

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2 closely to identify and analyze the components of the assignment.

Think about people who deserve status as a hero from the past, from the present, from life, and from literature. What defines a hero? Write a multi-paragraph essay that develops your definition of heroism. Be sure to use strategies of definition (function, example, and negation) to guide your writing.

Using the assignment and the Scoring Guide, work with your class to paraphrase the expectations and create a graphic organizer to use as a visual reminder of the required concepts (what you need to know) and skills (what you need to do). Copy the graphic organizer in your Reader/Writer Notebook.

After each activity, use this graphic to guide reflection about what you have learned and what you still need to learn in order to be successful in the Embedded Assessment.

LEARNING STRATEGIES:

QHT, Close Reading, Paraphrasing, Graphic Organizer

My Notes

ACADEMIC VOCABULARY

It is important to be precise and **concise** in writing and speaking. To be **concise** is to be brief and to the point. **Conciseness** is expressing a great deal in just a few words.

Learning Target

- Explain how nuances in tone words arise from connotation.

Understanding Tone

In literature, being able to recognize the **tone** of a story or poem or essay is an important skill in understanding the author's purpose. An author who is trying to create a comedy skit needs to choose content and language that communicates humor rather than sadness. Writers purposefully select diction to create an appropriate tone.

1. What is the connection between **tone** and **diction**? Many words have a similar **denotation**, but one must learn to distinguish among the **connotations** of these words in order to accurately identify meaning and tone. Careful readers and writers understand **nuances** (subtle differences) in word meanings. This means that they recognize that words have varying levels of meaning.

Examples: *house, home, abode, estate, shack, mansion, and hut* all describe or **denote** a place to live, but each has a different **connotation** that determines meaning and tone.

2. Create examples like the one above illustrating ranges of words that have the same denotation but different connotations. Independently, write your examples below, and then pair with another student to share your words.
3. Use one of the examples you just created to discuss how connotation connects to tone.

Identifying Nuances in Diction

4. On the following page are some common tone words and their **synonyms**. Use a dictionary to determine or clarify each synonym's precise meaning. After taking notes on the denotation of each word, number the words to indicate the various levels of meaning, from least intense to most intense (1 = least intense). If your group feels that two words have the same connotation and level of meaning, give them the same ranking.

LEARNING STRATEGIES:

Note-taking, Graphic Organizer, Discussion Groups

My Notes

Literary Terms

Tone is a writer's or speaker's attitude toward a subject.

Diction is a writer's or speaker's choice of words.

Denotation is the direct meaning of a word or expression, as distinguished from the ideas or meanings associated with it or suggested by it.

Connotation is the implied associations, meanings or emotions associated with a word.

Nuance refers to a subtle difference or distinction in meaning.

ACADEMIC VOCABULARY

Synonyms are words with similar meanings, such as *choose* and *select*.

Antonyms are words with opposite meanings, such as *dread* and *excitement*.

The Nuance of Tone

My Notes

- Angry:** upset, enraged, irritated, sharp, vexed, livid, infuriated, incensed
- Happy:** mirthful, joyful, jovial, ecstatic, light-hearted, exultant, jubilant, giddy
- Sad:** poignant, despondent, sentimental, lugubrious, morose, woeful, mournful, desolate
- Honest:** sincere, candid, outspoken, forthright, frank, unbiased, blunt
- Calm:** placid, still, bored, composed, peaceful, tranquil, serene, soothing
- Nervous:** anxious, apprehensive, hesitant, fretful, agitated, jittery, afraid
- Smart:** wise, perceptive, quick-witted, clever, sagacious, intellectual, brainy, bright, sharp

5. Prepare to present your findings to the class. Use the outline below to prepare for your presentation.

Our group studied words that have the same denotation as _____.

The most intense word is _____, which means _____.

One would feel _____ if / when _____ [specific situation].

The least intense word is _____, which means _____.

One would feel _____ if / when _____ [specific situation].

Our favorite word is _____, which means _____.

One would feel _____ if / when _____ [specific situation].

6. While other groups present, listen to comprehend, and take notes. You will be responsible for applying this vocabulary in future activities.

Check Your Understanding

Which words would you use to describe the protagonist of the story you wrote?
Which words would be appropriate to define a hero?

Physical and Emotional Challenges

My Notes

KEY IDEAS AND DETAILS

What does the dialogue reveal about the man?

KEY IDEAS AND DETAILS

Is the idea in the last stanza meant to be taken literally or figuratively? What is the connotation of “wing”?

Poetry

A Man

by Nina Cassian

While fighting for his country, he lost an arm
And was suddenly afraid:
“From now on, I shall only be able to do things by halves.
I shall reap half a harvest.

5 I shall be able to play either the tune
or the accompaniment on the piano,
but never both parts together.
I shall be able to bang with only one fist
on doors, and worst of all

10 I shall only be able to half hold
my love close to me.
There will be things I cannot do at all,
applaud for example,
at shows where everyone applauds.”

15 From that moment on, he set himself to do
everything with twice as much enthusiasm.
And where the arm had been torn away
a wing grew.

After Reading

3. Use the TP-CASTT strategy to analyze the poem. Record your responses in the graphic organizer below and on the next page. Read the poem several times, each time discussing aspects of the TP-CASTT strategy and recording your responses.

Strategy	Response / Analysis
<p>Title: Think about the title before reading the text to predict what it will be about.</p>	<p>Prediction:</p>
<p>Paraphrase: After diffusing the text, translate the most challenging lines of the poem into your own words (you may need to reread the text several times); then briefly summarize the poem.</p>	<p>Poem Summary:</p>

Strategy	Response / Analysis
<p>Connotation: Mark the text by highlighting the diction (words and phrases) used for positive effect (color 1) and/or negative effect (color 2). Then, study the diction to determine a pattern (e.g., mostly negative begins negatively but ends positively) and record your analysis.</p>	<p>Pattern: (+/-)</p>
<p>Attitude (Tone): Determine how the writer or speaker feels about the subject of the poem (There might be more than one tone.) Highlight words that convey tone. Be sure to use precise tone words (e.g. mournful, not sad). Finally, summarize the tone.</p>	<p>Tone Summary:</p>
<p>Shift: Identify shifts, such as in the speaker, setting, subject, tone, or images. After marking the text with a star and numbering each, study and explain the shifts.</p>	<p>Shifts:</p>
<p>Title: Examine the title to determine the deeper meaning. Look beyond the literal, even if the title is simple (e.g. “Choices”). Record ideas.</p>	<p>Deeper Meaning:</p>
<p>Theme: Determine the message about life implied in the poem. After you identify a subject (e.g. friendship), write a statement about the subject that sounds like a piece of advice (e.g. For a friendship to survive, one must be selfless, not selfish.) Record your theme statement(s).</p>	<p>Theme Statement(s):</p>

Physical and Emotional Challenges

My Notes

4. After reading the poem several times, return to the TP-CASTT graphic organizer and write a brief paragraph to summarize the poem and state its meaning.

During Reading

5. You will next read a newspaper article about another soldier. As you read the article, think about its audience and purpose.

Article

Soldier home after losing his leg in AFGHANISTAN

by Gale Fiege

1 LAKE STEVENS – It started out as just another day in the Zabul Province of southern Afghanistan.

2 On Sept. 18, 2010, Army Pfc. Tristan Eugene Segers, a 2002 graduate of Lake Stevens High School, was driving his armored patrol vehicle when a homemade bomb exploded in the road underneath Segers' floorboard.

3 One of the vehicle's 800-pound tires was found a half-mile away.

4 Just below his knee, Segers' right leg was gone. He had shrapnel sticking out of his eyeballs, face and arms.

5 After nearly two years of surgeries and rehabilitation in Texas, Segers, a handsome 28-year-old, moved back to Snohomish County last week in time to celebrate Independence Day with his folks in the home where he grew up.

KEY IDEAS AND DETAILS

What is the purpose of the first four paragraphs of this article?

KEY IDEAS AND DETAILS

Choose a statement made by Segers that expresses the central idea driving Segers' life now. What facts in the story support this idea?



6 Segers is married now to his high school girlfriend, Lindsay Blanchard. They are expecting a baby boy in October. He plans to return to culinary arts school this fall and they are about to move into an apartment in the Bothell area.

7 Until his official Army retirement date on Aug. 21, he is Cpl. Segers, the owner of a Purple Heart¹.

8 Segers wears shorts in the warm summer weather, not even pretending to hide his prosthetic leg. He has run a marathon. A specially designed gas pedal is on the left side of his slate-gray Toyota Tacoma truck.

9 Nothing is stopping him.

10 “Everybody’s injury is different and everybody handles it in their own way. There is no way to measure it, whether it’s physical or mental,” Segers said. “I just kept telling the doctors that I didn’t want my life to be different than it was before. Of course, the loss of a leg changed me. But it doesn’t define me or the rest of my life.”

11 Segers was enjoying a promising start to a career as a chef when the economic recession forced him to consider joining the Army. He figured he would serve in the family tradition set by his father and grandfather.

12 After grueling training in the hot Georgia sun, he landed a spot in the Army’s 101st Airborne Pathfinder Division, an elite infantry unit, and was sent to Afghanistan in February 2010 to work on personnel recovery missions.

13 After the explosion, Segers was stabilized and flown to the Army hospital in Landstuhl, Germany.

14 “My eyes were completely bandaged and I was in a lot of pain. The stretchers were on bunks in the airplane, so when I woke up it felt like I was in a coffin,” Segers said. “I was so glad to hear the voice of my buddy, Andrew Leonard, a guy from Boston who had been injured earlier.”

15 Tristan Segers can’t say enough good things about the surgeons, psychiatrists, physical therapists and other staff at the Army hospital, as well as the numerous charitable organizations such as the Fisher House Foundation that help wounded veterans

16 “I was truly cared for,” he said. “The rehabilitation was rigorous and I pushed it, building back my muscles and learning to use the prosthetic leg.

17 “But they never told me I was doing a good job for fear that I might get complacent. There were many guys there who had given up on life.”

18 “Most of the time when people see my leg, they think I’ve been in a car accident or something. But sometimes an old veteran will stop me and thank me for my service,” Segers said. “I didn’t do anything special, but if the progress I have made motivates another wounded veteran to keep going, then that’s great.”

After Reading

6. Think about the audience and purpose of the poem “A Man” and the newspaper article you just read. Compare the purpose and audience for the two texts.

¹ **Purple Heart:** a medal given to U.S. Army personnel who are injured in the line of duty.

My Notes

KEY IDEAS AND DETAILS

Notice how the language changes as it describes his Army assignment. What is an “elite” infantry unit? What are “personnel recovery missions”?

GRAMMAR & USAGE Appositives

An **appositive** is a noun or noun phrase that gives further detail or explanation of the noun next to it. An appositive is not necessary to the meaning of the sentence and is usually set off by commas. For example, the writer of this article uses an appositive in the second paragraph to describe Eugene Segers: “... Eugene Segers, a 2002 graduate of Lake Stevens High School, was driving...”

The appositive phrase “a 2002 graduate of Lake Stevens High School” is separated by commas from the noun *Segers*, which it modifies.

Physical and Emotional Challenges

My Notes

7. In both texts, the subject faces physical and mental challenges. How are these challenges similar and different?

8. An informational article and a poem would seem to have different purposes. How does the language of the texts differ?

Check Your Understanding

Write a thematic statement about heroism that connects the texts.

Introducing the Strategy: Free Writing

The **free writing** strategy allows writers to write freely without pressure to be correct or complete. A free write gives a writer the freedom to write in an informal style and get ideas on paper in preparation for a more complete and formal writing assignment. This strategy helps writers refine and clarify thoughts, spark new ideas, and/or generate content during drafting or revision.

Writing Prompt: Free write about the topic of physical and mental challenges and their connection to heroism. Be sure to:

- Capture as many ideas as you can.
- Explore your ideas about the ways people react to challenges, not only physically or mentally but also changes in what they do with their lives.

Learning Targets

- Identify definition strategies of function, example and negation.
- Form an initial definition of heroism.

Writing to Define

For Embedded Assessment 2, you will be writing a definition essay to share your personal understanding of the concept of heroism. To write this definition of heroism, you will need various strategies and knowledge to create an expanded definition of the concept. First, you can expand your collection of words that describe heroes and heroism.

1. Defining heroes: Generate a list of

- **Adjectives** that could describe what a hero is:
A hero is (adj) brave,
- **Nouns** that could define what a hero shows:
A hero shows (noun) courage,
- **Verbs** that could define what a hero does:
A hero (verb) fights,

2. After sharing and consulting additional resources such as a thesaurus, group and then sort synonyms to represent the nuances of the words (subtle differences in meanings). Record these terms in your Reader/Writer Notebook for future reference.

Defining a Concept

Part of defining any concept is finding ways to describe the concept to make it clear to others. Writers of a **definition essay** use **strategies of definition** to clarify, develop, and organize ideas. The three **definition** strategies you will learn in this unit are **function**, **example**, and **negation**.

- **Definition by function:** Paragraphs using the **function** strategy explain how the concept functions or operates in the real world.
- **Definition by example:** Paragraphs using the **example** strategy use specific examples of the concept from texts or life.
- **Definition by negation:** Paragraphs using the **negation** strategy explain what something is by showing what it is not. A non-example should be based on what someone else would say is an example. If no one would disagree with the negation, it is ineffective.

LEARNING STRATEGIES:
Brainstorming, Manipulatives,
Graphic Organizer, Prewriting

GRAMMAR & USAGE

An **adjective** describes a noun or pronoun, such as *brave* in *brave hero*.

A **noun** names a person, place, thing, idea, or state of being, as in *hero* and *archetype*.

A **verb** expresses action or a state of being, as with *spoke* in *'the hero spoke.'*

My Notes

Literary Terms

A **definition essay** is a type of expository writing that explains, or *defines*, what a topic means.

Definition Strategies

ACADEMIC VOCABULARY

Describing the **function** of something is telling how something is used. The verb *to function* is to act as or to operate as.

Just as a **negative** answer would be a no, to **negate** is to deny or make ineffective. The noun *negation* is to show what something is not in order to prove what it is.

My Notes

3. Read the following passages of definition and decide whether they contain definition by **function**, example, and/or **negation**. Be able to explain why you categorized ideas as you did. First, highlight the topic being defined. Then, decide the type of definition being used.

- “But just for the purposes of this discussion, let us say: one’s family are those toward whom one feels loyalty and obligation, and/or from whom one derives identity, and/or to whom one gives identity, and/or with whom one shares habits, tastes, stories, customs, memories.” (Marilynn Robinson, “Family.” *The Death of Adam: Essays on Modern Thought*. Houghton Mifflin, 1998)
- “It’s always seemed odd to me that *nonfiction* is defined, not by what it is, but by what it is *not*. It is *not* fiction. But then again, it is also *not* poetry, or technical writing or libretto. It’s like defining classical music as *nonjazz*.” (Philip Gerard, *Creative Nonfiction*. Story Press, 1996)
- “Love is patient and kind; love does not envy or boast; it is not arrogant or rude. It does not insist on its own way; it is not irritable or resentful; it does not rejoice at wrongdoing, but rejoices with the truth. Love bears all things, believes all things, hopes all things, endures all things. Love never ends.” (*The Bible*, I Corinthians 13:4–8a)
- “Let me not to the marriage of true minds admit impediments. Love is not love which alters when it alteration finds, or bends with the remover to remove:
O no! It is an ever-fixed mark
that looks on tempests and is never shaken;
it is the star to every wandering bark,
whose worth’s unknown, although his height be taken.
Love’s not time’s fool, though rosy lips and cheeks
within his bending sickle’s compass come:
love alters not with his brief hours and weeks,
but bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.”
 (“Sonnet 116,” by William Shakespeare)

Definition Strategies

My Notes

KEY IDEAS AND DETAILS

Stone compares himself as a hero to Ron Kovic. How does he make the connection between himself and Ron Kovic as heroes?

KEY IDEAS AND DETAILS

What is the connection among all the examples of heroes that Stone lists near the end?

The simple acts of heroism are often overlooked—that's very clear to me not only in war but in peace. I'm not debunking all of history: Crossing the Delaware was a magnificent action. But I am saying that I think the meaning of heroism has a lot to do with evolving into a higher human being. I came into contact with it when I worked with Ron Kovic, the paraplegic Vietnam vet, on *Born on the Fourth of July*. I was impressed by his life change, from a patriotic and strong-willed athlete to someone who had to deal with the total surrender of his body, who grew into a nonviolent and peaceful advocate of change in the Martin Luther King, Jr., and Gandhi tradition. So heroism is tied to an evolution of consciousness....

Since the war, I've had children, and I'm wrestling now with the everyday problems of trying to share my knowledge with them without overwhelming them. It's difficult to be a father, to be a mother, and I think that to be a kind and loving parent is an act of heroism. So there you go—heroes are everyday, common people. Most of what they do goes unheralded, unappreciated. And that, ironically, is heroism: not to be recognized.

Who is heroic? Scientists who spend years of their lives trying to find cures for diseases. The teenager who says no to crack. The inner-city kid who works at McDonald's instead of selling drugs. The kid who stands alone instead of joining a gang, which would give him an instant identity. The celebrity who remains modest and treats others with respect, or who uses his position to help society. The student who defers the immediate pleasure of making money and finishes college or high school. People who take risks despite fears. People in wheelchairs who don't give up....

We have a lot of corruption in our society. But we mustn't assume that everything is always basely motivated. We should allow for the heroic impulse—which is to be greater than oneself, to try to find another version of oneself, to grow. That's where virtue comes from. And we must allow our young generation to strive for virtue, instead of ridiculing it.

After Reading

5. How is Stone's definition of a hero different from the traditional idea of a hero as represented by the examples in paragraph 1?
6. State Stone's definition of heroism in one concise statement.

Definition Strategies

My Notes

How does it function?

What are some examples?

Heroism

What is it not?

Check Your Understanding

Expository Writing Prompt: Think about another concept such as family, politeness, determination, or love, and draft a paragraph of definition that establishes the function of the concept you have chosen. Remember that the function strategy explains how an idea or concept operates in the world. Be sure to:

- Begin with a topic sentence that states how the idea you have chosen functions in the world.
- Provide supporting detail (paraphrased and directly quoted) and commentary to develop ideas.
- Use transitions to create coherence.

Revise the language in your draft by substituting a literal idea for a figurative idea (metaphor).

Poetry

O Captain! My Captain!

by Walt Whitman

O Captain! my Captain! our fearful trip is done;
The ship has weather'd every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:

5 But O heart! heart! heart!

O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;

10 Rise up—for you the flag is flung—for you the bugle trills;
For you bouquets and ribbon'd wreaths—for you the shores
a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!

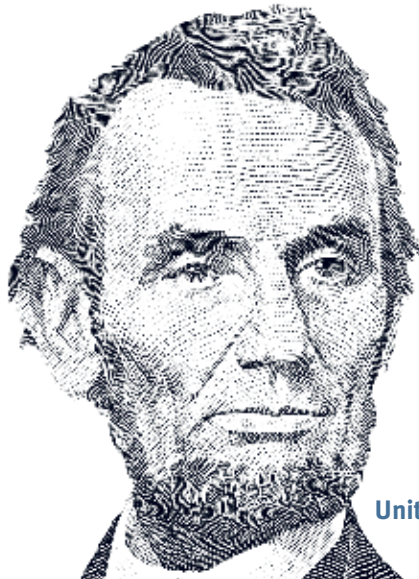
This arm beneath your head;

15 It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse nor will;
The ship is anchored safe and sound, its voyage closed and done;

20 From fearful trip the victor ship comes in with object won:

Exult O shores, and ring O bells!
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.



My Notes

Literary Terms

An **allegory** is a literary technique of extending a metaphor through an entire poem or story so that objects, persons, and actions in the text are equated with meanings that lie outside the text.

KEY IDEAS AND DETAILS

As an allegory representing the death of Abraham Lincoln, who does the Captain represent?
What does the ship represent?
What does the trip or voyage represent?

Historical Heroes: Examples

My Notes

KEY IDEAS AND DETAILS

In the first six lines circle all the uses of the word “it” and “thing.” What is “it”? And how is it described?

KEY IDEAS AND DETAILS

How is the cause of both Lincoln and Douglass the same according to these tributes to these men’s lives?

ABOUT THE AUTHOR

Robert Hayden (1913–1980) was born in Detroit, Michigan. He had a life-long love of literature and became a teacher and writer. Through his work for the Federal Writers’ Project in the 1930s, he studied African-American history and folk life, both of which became inspirations for his works of poetry. Slavery and emancipation were recurring themes in his work.

Poetry

Frederick Douglass

by Robert Hayden

When it is finally ours, this freedom, this liberty, this beautiful
and terrible thing, needful to man as air,
usable as earth; when it belongs at last to all,
when it is truly instinct, brain matter, diastole, systole,
5 reflex action; when it is finally won; when it is more
than the gaudy mumbo jumbo of politicians:
this man, this Douglass, this former slave, this Negro
beaten to his knees, exiled, visioning a world
where none is lonely, none hunted, alien,
10 this man, superb in love and logic, this man
shall be remembered. Oh, not with statues’ rhetoric,
not with legends and poems and wreaths of bronze alone,
but with the lives grown out of his life, the lives
fleshing his dream of the beautiful, needful thing.

After Reading

5. According to this poet, who is Frederick Douglass? Why is he heroic?

Historical Heroes: Examples

My Notes

KEY IDEAS AND DETAILS

How did Douglass live his life as a heroic example to others?

KEY IDEAS AND DETAILS

What kind of mental, emotional, and physical courage did Frederick Douglass convey in this excerpt from his autobiography?

...

3 In about four months after I went to New Bedford, there came a young man to me, and inquired if I did not wish to take the "Liberator." I told him I did; but just having made my escape from slavery, I remarked that I was unable to pay for it then. I, however, finally became a subscriber to it. The paper came, and I read it from week to week with such feelings as it would be quite idle for me to attempt to describe. The paper became my meat and my drink. My soul was set all on fire. Its sympathy for my brethren in bonds—its scathing denunciations of slaveholders—its faithful exposures of slavery—and its powerful attacks upon the upholders of the institution—sent a thrill of joy through my soul, such as I had never felt before!

4 I had not long been a reader of the "Liberator," before I got a pretty correct idea of the principles, measures and spirit of the anti-slavery reform. I did with a joyful heart, and never felt happier than when in an anti-slavery meeting. I seldom had much to say at the meetings, because what I wanted to say was said so much better by others. But, while attending an anti-slavery convention at Nantucket, on the 11th of August, 1841, I felt strongly moved to speak, and was at the same time much urged to do so by Mr. William C. Collin, a gentleman who had heard me speak in the colored people's meeting at New Bedford. It was a severe cross, and I took it up reluctantly. The truth was, I felt myself a slave, and the idea of speaking to white people weighed me down. I spoke but a few moments, when I felt a degree of freedom, and said what I desired with considerable ease. From that time until now, I have been engaged in pleading the cause of my brethren—with what success, and with what devotion, I leave those acquainted with my labors to decide.

After Reading

7. Compare Hayden's poem to Douglass's autobiographic narrative. What topic of the autobiographic narrative do you see reflected in Robert Hayden's tribute to Douglass?

8. Why does Hayden think that Douglass is worthy of his tribute?

Language and Writer's Craft: Transitions and Quotations

LEARNING STRATEGIES:
Marking the Draft, Adding,
Substituting

Literary Terms

Coherence is the clear and orderly presentation of ideas in a paragraph or essay.

Learning Target

- Examine and appropriately apply transitions and embedded quotations in writing.

Reviewing and Extending Transitions

You have learned that transitions connect ideas. Writers use transitional words and phrases to create **coherence** and to help readers move smoothly through the essay. In formal writing, transitions establish relationships between one thought and the next, both within body paragraphs and between body paragraphs.

Transitions are used for different purposes:

To offer evidence:	To introduce an interpretation:	To compare and contrast:
Most important, For example, For instance, According to _____, To illustrate, In this case,	Therefore, For these reasons, Consequently, Furthermore, In addition, Moreover, Thus,	Although _____, Even though _____, Instead, On the other hand, On the contrary, Rather, Yet, / But, / However, Still, Nevertheless, In contrast, Similarly, Likewise, In the same way,
To add information:	To clarify:	To conclude:
Additionally, In addition, For example, For instance, Likewise, Finally, Equally important, Again,	In other words, For instance, That is, Put another way,	As a result, Therefore, Thus, Finally,

Language and Writer's Craft: Transitions and Quotations

My Notes

Providing Support for a Claim

Supporting detail can be paraphrased or directly quoted, depending on the writer's purpose and intended effect. Examine the difference between a paraphrase and an embedded quotation.

Paraphrase: Early in the story, Mulan reveals that she knows she will hurt her family if she is true to herself (*Mulan*).

Embedded Quotation: Early in the story, Mulan reveals her fears when she sings, "Now I see, that if I were truly to be myself, I would break my family's heart" (*Mulan* 5).

Note that an embedded quotation shows a more detailed and precise knowledge of the text.

A direct quotation <i>should not</i> :	A direct quotation <i>should</i> :
contain a simple idea that a writer could easily paraphrase	contain a complex idea that is thought-provoking
repeat an idea that has already been said	add another layer of depth to the writing
stand alone	be smoothly embedded into the writing begin with a transition and lead-in
be lengthy	be no more than three lines

Use the acronym TLQC to help you remember how to embed a quotation smoothly. The letters stand for Transition, Lead-in, Quote, Citation.

Element	Definition / Purpose	Example
Transition	Use as a bridge to link ideas and strengthen cohesion and fluency.	Early in the story , Mulan reveals her fears when she sings, "Now I see, that if I were truly to be myself, I would break my family's heart."
Lead-in	Use to set the context for the information in the quote (complex sentences work well).	Early in the story, Mulan reveals her fears when she sings: "Now I see, that if I were truly to be myself, I would break my family's heart."
Quote	Use ideas from a credible source to strengthen your ideas, illustrate a point, and/or support your controlling idea.	Early in the story, Mulan reveals her fears when she sings, " Now I see, that if I were truly to be myself, I would break my family's heart. "
Citation	Include author's last name and page number to give credit to the author and to make your writing credible to the reader.	Early in the story, Mulan reveals her fears when she sings, "Now I see, that if I were truly to be myself, I would break my family's heart" (<i>Mulan</i> 5).

LEARNING STRATEGIES:

Quickwrite, Marking the Text, Drafting, Substituting

My Notes

Learning Targets

- Examine and analyze examples of the negation strategy of definition.
- Apply the negation strategy to a new topic.

Before Reading

1. Review the negation definition strategy:

Paragraphs using the **negation** strategy explain what something is by showing what it *is not*. Pointing out what the subject *is not* can make what it *is* clearer to the reader. For example, here is an excerpt from a definition of a horse that uses the negation strategy:

A horse, a zebra and a mule, though alike in many ways, have significant differences. A horse, unlike a zebra, can be tamed and trained. And unlike a mule, which is a sterile beast of burden, a horse is a valued breeder of future generations of racing champions and hard-working ranch animals.

2. Practice definition by negation. List some actions or accomplishments that do not fit your definition of a hero—though they may seem to at first glance.

During Reading

3. Read John Henry Newman’s definition of a gentleman and highlight all the examples of negation. Watch for the words “never” as a cue to the examples of what a gentleman is not.

Essay

“A Definition of a GENTLEMAN”

by John Henry Newman

(1) The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast;—all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make everyone at their ease and at home. (2) He has his eyes on all his company; he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome. (3) He makes light of favours while he does them, and seems to be

LEARNING STRATEGIES:

Close Reading, Marking the Text, Note-taking, Collaborative Discussion

My Notes

Learning Targets

- Identify and evaluate the effectiveness of the structural elements of a definition essay.
- Draft a thesis and outline ideas for a definition essay.

Planning a Definition Essay

1. Review the Scoring Criteria for Embedded Assessment 2. What defines a proficient definition essay? List required skills and concepts for each category.

Ideas	
Organization	
Language and Conventions	

Introduction

The **introduction** to an essay has three main parts (listed in the order in which they should appear):

- I. **The Hook:** If the opening lines are dull or confusing, the reader loses interest right away. Therefore, you must write an opening that grabs the reader’s attention. Lure your readers into the piece with a **hook**—an anecdote, compelling question, a quote, or an intriguing statement (AQQS)—to grab them so firmly that they will want to read on.
 - **Anecdote:** Begin with a brief anecdote (a story from real life) that relates to the point of your essay.
 - **Question:** Ask a thought-provoking universal question relating to the concept of your thesis, which you will answer in your essay. Don’t ask simplistic questions such as “How would you feel if . . .?” or “What would you do if . . .?”

WORD CONNECTIONS

Roots and Affixes

The Latin root *-voc-* in **provocative** comes from a Latin word meaning “to call.” This root appears in words related to a calling, such as *vocation* and *advocate*. The Latin prefix *pro-* means “forth,” “before,” or “forward.”

- **Quote:** Find a quote to state an ordinary idea in an extraordinary or provocative way, or state a provocative idea in an ordinary way. Either will grab the reader’s interest. This quote can come from any source: someone you know, someone famous, or a song.
- **Intriguing statement:** Knock down a commonly held assumption or define a word in a new and startling way.

II. The Bridge: This writing represents the content between the hook and the thesis (the controlling idea of the essay). The purpose of the bridge is to make a clear and concise connection between these two parts. The bridge is also the place where a writer provides necessary background information to set the context for the ideas in the essay.

III. The Thesis: Your thesis is your response to the writing prompt, and it includes information about both the topic and your interpretation of it. The thesis is the single most important part of the essay in establishing focus and coherence; all parts of the essay should work to support this idea. Your thesis should be a clear and precise assertion. It should not be an announcement of your intent, nor should it include the first person (*I / my*).

A thesis should show a level of sophistication and complexity of thought. You may want to try to create a complex sentence as your thesis statement. Complex sentences contain a dependent clause that begins with a dependent marker, such as *because, before, since, while, although, if, until, when, after, as, as if*.

Evaluating and Revising Introductions

2. Read the following introductions. For each one, identify, label, and evaluate the three parts of the introduction: hook, bridge, and thesis.

Sample 1

Aristotle said “The beauty of the soul shines out when a man bears with composure one heavy mischance after another, not because he does not feel them, but because he is a man of high and heroic temper.” When someone goes through calamity with poise, it is not because they don’t feel anything; it is because they are of a heroic nature. Heroism is being brave and helping other people before yourself, but it does not always have a happy ending.

Sample 2

“A hero is no braver than an ordinary man, but he is braver five minutes longer.” When heroes keep on going and keep battling a challenge or problem, it makes them that much more heroic. Anyone could just give up, but heroes keep going. Instead of stressing over satisfying everyone, heroes know that their best is good enough, and focus on doing the right thing. Heroism is putting others before yourself and directly facing challenges, but not always saving or satisfying everyone.

My Notes

Literary Terms

A **thesis** is often the last sentence of the introduction to an essay. It states the writer’s position on the topic of the essay. It is the controlling idea of the essay and helps create coherence.

Expository Writing Focus: Organization

My Notes

3. Now reread each introductory paragraph, evaluate its effectiveness, and mark it for revision. Use these questions to aid your evaluation:

- Is the hook engaging?
- If the hook is a quote, is it integrated smoothly?
- Is there a bridge that effectively links the hook to the thesis?
- Is the thesis a clear and precise interpretation of the topic?
- Is the use of language formal or informal?
- Is the language effective? Where can it be made clearer, or where can ideas be stated more smoothly?

Check Your Understanding

Revise one of the two paragraphs above based on your evaluation and discussion of how it could benefit by additional content, reworking sentences, and using more precise or formal diction.

Revising Thesis Statements

Examine the model thesis statement below and then see how the statement has been revised to have a complex sentence structure with a beginning dependent clause.

- **Model thesis statement:** Heroism involves selflessness and dedication to a challenge. It means helping others without desire for recognition or stardom.
- **Revised model:** *Because* heroism involves selflessness, it requires dedication to a challenge and helping others without desire for recognition or stardom.

4. What is the value of combining the two sentences in this way? How does it improve the communication of ideas in the thesis statement?

5. Now follow the model to revise the remaining thesis statements on the next page. Create a complex sentence structure by using a dependent marker to create a dependent clause at the beginning of the sentence. Revise other elements as needed for smooth expression while still keeping the same ideas.

Expository Writing Focus: Organization

My Notes

Evaluating and Revising Conclusions

6. As you read examples of a conclusion, identify which technique the writer used and how effective the conclusion is.

Sample 1

The best heroes out there are those that put others before themselves. How do we know when someone is a hero? When they face challenges with pure determination, but don't save or satisfy everyone in the end. It blows us away every time a hero can fix sticky situations, but it is more important to know that a hero is doing what they're doing for the protection of everyone else. Making mistakes is what makes everything else that they do even more spectacular.

Sample 2

Heroes often look like the normal people we see walking down the street and they might be the plainest form of normal there is. Behind that normal appearance there has been struggle and challenge that has turned into wisdom. Heroes have to not only overcome challenges, but have done it with dignity. Heroes have grown from their experiences and now put a different value on life itself. Heroes are absolutely essential to life, for without heroes we would have no one to admire or set our goals to their standards.

Check Your Understanding

Revise one of the two paragraphs above based on your evaluation and discussion of how it could benefit by additional content, reworking sentences, and using more precise or formal diction.

Writing Body Paragraphs

Body Paragraphs are the meat of your essay. Outlined by the thesis, they include the reasons, plus the details and examples, that provide the support for your thesis. Part of the strength of your support is **synthesizing**, or pulling together, examples and details from your experiences and from texts and resources you have read or studied. As you write body paragraphs, be sure to include the following:

- A topic sentence that introduces the focus of the paragraph
- A concluding sentence that follows from the information and explanations presented
- Details and examples relevant and sufficient to make your point
- Commentary that explains why these details and examples are significant

Expository Writing Focus: Organization

My Notes

Expository Writing Prompt: Think about people who deserve status as a hero from the past, from the present, from life, and from literature. What defines a hero? Draft an insightful thesis statement using a complex sentence structure. Then, outline ideas for your essay. Remember to return to your work in Activity 1.13, page 66, on defining a hero.

Hero Definition Essay Outline

I. INTRODUCTION

Hook: (What would make an effective hook?)

Bridge: (background information and connections)

Thesis: (state your original definition)

II. BODY PARAGRAPH 1 (Function / Example / Negation)

Topic Sentence: (connect to thesis)

Supporting Detail: (list source)

Paraphrase, quotations, examples with commentary

Supporting Detail: (list source)

III. BODY PARAGRAPH 2 (Function / Example / Negation)

Topic Sentence: (connect to thesis)

Supporting Detail: (list source)

Paraphrase, quotations, examples with commentary

Supporting Detail: (list source)

IV. BODY PARAGRAPH 3 (Function / Example / Negation)

Topic Sentence: (connect to thesis)

Supporting Detail: (list source)

Paraphrase, quotations, examples with commentary

Supporting Detail: (list source)

V. CONCLUSION

(What would make an effective conclusion?)

Writing a Definition Essay

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> uses all three strategies of definition effectively to define a hero maintains a precise and original thesis integrates relevant supporting detail and evidence (quotes and paraphrases) with citations and commentary. 	<p>The essay</p> <ul style="list-style-type: none"> uses strategies of definition (function, example, negation) to define a hero maintains a clear thesis includes adequate supporting detail and evidence (quotes and paraphrases) with citations and commentary. 	<p>The essay</p> <ul style="list-style-type: none"> uses insufficient strategies of definition to define a hero has an unclear or unfocused thesis includes inadequate supporting detail and evidence; may have inconsistent citations and/or weak commentary. 	<p>The essay</p> <ul style="list-style-type: none"> does not define a hero using strategies of definition has no discernible thesis lacks supporting detail, citations, and/or commentary.
Structure	<p>The essay</p> <ul style="list-style-type: none"> introduces the main idea with an engaging hook, bridge, and thesis organizes ideas into focused support paragraphs that progress smoothly creates coherence with the purposeful use of a variety of transitions and topic sentences provides an insightful conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> introduces the topic with a hook, bridge, and thesis organizes ideas into support paragraphs that progress logically creates coherence with the use of transitions and topic sentences provides a conclusion that follows from the ideas presented. 	<p>The essay</p> <ul style="list-style-type: none"> includes an ineffective or partial introduction has unrelated, undeveloped, or insufficient support paragraphs uses transitions and topic sentences ineffectively or inconsistently provides a weak, illogical, or repetitive conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> lacks an introduction has minimal, absent, or flawed support paragraphs uses few or no transitions and topic sentences lacks a conclusion.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> uses consistent diction and style appropriate for an academic audience demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including complex sentences). 	<p>The essay</p> <ul style="list-style-type: none"> uses diction and style that is generally appropriate for an academic audience demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including complex sentences). 	<p>The essay</p> <ul style="list-style-type: none"> uses diction or a style that is basic or inappropriate to an academic audience demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage. 	<p>The essay</p> <ul style="list-style-type: none"> uses flawed diction lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.



The Challenge of Utopia

Visual Prompt: The perfect society may mean different things to different people. What type of society does each image represent? What does each say about what is important to the people who prefer one over the other?

Unit Overview

We probably all agree that we would like to live in an ideal society where everyone is free and happy, but what does that actually mean, and why do definitions of the ideal society differ so greatly? Some would argue that an ideal life is a life without conflict or problems, but what is a “perfect” life? In this unit, you will read, write, and engage in various types of collaborative discussions to explore these universal questions. Then, you will move from discussion and exposition into debate and effective argumentation as you research and develop a claim about a contemporary issue.

GOALS:

- To analyze a novel for archetype and theme.
- To analyze and evaluate a variety of expository and argumentative texts for ideas, structure, and language.
- To develop informative/explanatory texts using the compare/contrast organizational structure.
- To understand the use of active voice and passive voice.
- To develop effective arguments using logical reasoning, relevant evidence, and persuasive appeals for effect.

ACADEMIC VOCABULARY

- compare/contrast
- utopia
- dystopia
- universal
- seminar
- Socratic
- argument
- debate
- controversy
- research
- search terms

Literary Terms
antagonist

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Language and Writer’s Craft

- Embedding Direct Quotations (2.3)
- Active and Passive Voice (2.3)
- Choosing Mood (2.5)
- Shifts in Voice and Mood (2.17)

*Texts not included in these materials.

Expository Writing: Compare/Contrast

My Notes

4. Writers often use a graphic organizer to generate ideas. Explain how the graphic organizer could help you in structuring an essay comparing and contrasting two subjects.

Before Reading

5. In Unit 1 you studied poems about President Abraham Lincoln and Frederick Douglass, a leader in the anti-slavery movement. The following text compares and contrasts two additional Civil War heroes: Ulysses S. Grant, leader of the Union Army (North), and Robert E. Lee, leader of the Confederate Army (South).
6. Read the following quotations. What heroic qualities are described by these statements? Make inferences about each man's character. Record your inferences in the My Notes space.

Ulysses S. Grant, Leader of the Union Army

- "Although a soldier by profession, I have never felt any sort of fondness for war, and I have never advocated it, except as a means of peace."
- "I appreciate the fact, and am proud of it, that the attentions I am receiving are intended more for our country than for me personally."
- "If you see the President, tell him from me that whatever happens there will be no turning back."

Robert E. Lee, Leader of the Confederate Army

- "Duty is the most sublime word in our language. Do your duty in all things. You cannot do more. You should never wish to do less."
- "I think it better to do right, even if we suffer in so doing, than to incur the reproach of our consciences and posterity."
- "The education of a man is never completed until he dies."

During Reading

7. You will next read a nonfiction narrative, Bruce Catton's "Grant and Lee: A Study in Contrasts." As you read, analyze the writer's organization, or structure, by asking questions such as the following:
 - How does the writer introduce the topic and preview what is to follow?
 - How are the paragraphs organized? Annotate the text by indicating the focus (similarities/differences) of each paragraph. Mark the text by highlighting words that help you identify the focus of each paragraph.
 - What is the effect of this organizational structure?

ABOUT THE AUTHOR

Bruce Catton (1899–1978) was a noted historian and journalist whose books on the Civil War were celebrated for narrative historical style. The third book in a trilogy on the Civil War, *A Stillness at Appomattox*, earned Catton both a Pulitzer Prize and the National Book Award (1954).

Nonfiction Narrative

GRANT AND LEE: A STUDY IN CONTRASTS

by Bruce Catton

“Grant and Lee: A Study in Contrasts” was written as a chapter of *The American Story*, a collection of essays by noted historians. In this study, as in most of his other writing, Bruce Catton does more than recount the facts of history: he shows the significance within them. It is a carefully constructed essay, using contrast and comparison as the entire framework for his explanation.

1 When Ulysses S. Grant and Robert E. Lee met in the parlor of a modest house at Appomattox Court House, Virginia, on April 9, 1865, to work out the terms for the surrender of Lee’s Army of Northern Virginia, a great chapter on American life came to a close, and a great new chapter began.

2 These men were bringing the Civil War to its virtual finish. To be sure, other armies had yet to surrender, and for a few days the fugitive Confederate government would struggle desperately and vainly, trying to find some way to go on living now that its chief support was gone. But in effect it was all over when Grant and Lee signed the papers. And the little room where they wrote out the terms was the scene of one of the poignant, dramatic contrasts in American History.

3 They were two strong men, these oddly different generals, and they represented the strengths of two conflicting currents that, through them, had come into final collision.

4 Back of Robert E. Lee was the notion that the old aristocratic concept might somehow survive and be dominant in American life.

5 Lee was tidewater Virginia, and in his background were family, culture, and tradition . . . the age of chivalry transplanted to a New World which was making its own legends and its own myths. He embodied¹ a way of life that had come down through



Ulysses S. Grant

My Notes**KEY IDEAS AND DETAILS**

In paragraph 1, why does the author compare the Grant/Lee meeting to a “chapter?”

In paragraph 3, how does the author use a metaphor to communicate conflict?

KEY IDEAS AND DETAILS

In paragraphs 4 and 5, highlight the words “aristocratic,” “chivalry,” “knight hood,” and “country squire.” Use reference resources to determine how all these words are related, and then infer what the author believes Robert E. Lee embodied.

¹ **embodied:** personified, exemplified

Expository Writing: Compare/Contrast

My Notes

KEY IDEAS AND DETAILS

What diction does the author use in paragraphs 7 and 8 to characterize Grant's background and set him apart from Lee?

GRAMMAR & USAGE Conditional Tense

Note the usage of the conditional tense in paragraph 9: "If the land was settled . . . he could better himself." How does the use of the conditional support the main idea of this paragraph?

the age of knighthood and the English country squire. America was a land that was beginning all over again, dedicated to nothing much more complicated than the rather hazy belief that all men had equal rights and should have an equal chance in the world. In such a land Lee stood for the feeling that it was somehow of advantage to human society to have a pronounced inequality in the social structure. There should be a leisure class, backed by ownership of land; in turn, society itself should be tied to the land as the chief source of wealth and influence. It would bring forth (according to this ideal) a class of men with a strong sense of obligation to the community; men who lived not to gain advantage for themselves, but to meet the solemn obligations which had been laid on them by the very fact that they were privileged. From them the country would get its leadership; to them it could look for higher values—of thought, of conduct, or personal deportment²—to give it strength and virtue.



Robert E. Lee

6 Lee embodied the noblest elements of this aristocratic ideal. Through him, the landed nobility justified itself. For four years, the Southern states had fought a desperate war to uphold the ideals for which Lee stood. In the end, it almost seemed as if the Confederacy fought for Lee; as if he himself was the Confederacy . . . the best thing that the way of life for which the Confederacy stood could ever have to offer. He had passed into legend before Appomattox. Thousands of tired, underfed, poorly clothed Confederate soldiers, long since past the simple enthusiasm of the early days of the struggle, somehow considered Lee the symbol of everything for which they had been willing to die. But they could not quite put this feeling into words. If the Lost Cause, sanctified by so much heroism and so many deaths, had a living justification, its justification was General Lee.

7 Grant, the son of a tanner³ on the Western frontier, was everything Lee was not. He had come up the hard way and embodied nothing in particular except the eternal toughness and sinewy fiber of the men who grew up beyond the mountains. He was one of a body of men who owed reverence and obeisance⁴ to no one, who were self-reliant to a fault, who cared hardly anything for the past but who had a sharp eye for the future.

8 These frontier men were the precise opposites of the tidewater aristocrats. Back of them, in the great surge that had taken people over the Alleghenies and into the opening Western country, there was a deep, implicit dissatisfaction with a past that had settled into grooves. They stood for democracy, not from any reasoned conclusion about the proper ordering of human society, but simply because they had grown up in the middle of democracy and knew how it worked. Their society might have privileges, but they would be privileges each man had won for himself. Forms and patterns meant nothing. No man was born to anything, except perhaps to a chance to show how far he could rise. Life was competition.

² **deportment:** behavior

³ **tanner:** leather worker

⁴ **obeisance:** respectful submission or yielding to the judgment, opinion, will, etc., of another

9 Yet along with this feeling had come a deep sense of belonging to a national community. The Westerner who developed a farm, opened a shop, or set up in business as a trader could hope to prosper only as his own community prospered—and his community ran from the Atlantic to the Pacific and from Canada down to Mexico. If the land was settled, with towns and highways and accessible markets, he could better himself. He saw his fate in terms of the nation's own destiny. As its horizons expanded, so did his. He had, in other words, an acute dollars-and-cents stake in the continued growth and development of his country.

10 And that, perhaps, is where the contrast between Grant and Lee becomes most striking. The Virginia aristocrat, inevitably, saw himself in relation to his own region. He lived in a static⁵ society which could endure almost anything except change. Instinctively, his first loyalty would go to the locality in which that society existed. He would fight to the limit of endurance to defend it, because in defending it he was defending everything that gave his own life its deepest meaning.

11 The Westerner, on the other hand, would fight with an equal tenacity⁶ for the broader concept of society. He fought so because everything he lived by was tied to growth, expansion, and a constantly widening horizon. What he lived by would survive or fall with the nation itself. He could not possibly stand by unmoved in the face of an attempt to destroy the Union. He would combat it with everything he had, because he could only see it as an effort to cut the ground out from under his feet.

12 So Grant and Lee were in complete contrast, representing two diametrically opposed elements in American life. Grant was the modern man emerging; beyond him, ready to come on the stage was the great age of steel and machinery, of crowded cities and a restless burgeoning⁷ vitality. Lee might have ridden down from the old age of chivalry, lance in hand, silken banner fluttering over his head. Each man was the perfect champion for his cause, drawing both his strengths and his weaknesses from the people he led.

13 Yet it was not all contrast, after all. Different as they were—in background, in personality, in underlying aspiration—these two great soldiers had much in common. Under everything else, they were marvelous fighters. Furthermore, their fighting qualities were really very much alike.

14 Each man had, to begin with, the great virtue of utter tenacity and fidelity⁸. Grant fought his way down the Mississippi Valley in spite of acute personal discouragement and profound military handicaps. Lee hung on in the trench at Petersburg after hope born of a fighter's refusal to give up as long as he can still remain on his feet and lift his two fists.

15 Daring and resourcefulness they had, too: the ability to think faster and move faster than the enemy. These were the qualities which gave Lee the dazzling campaigns of Second Manassas and Chancellorsville and won Vicksburg for Grant.

16 Lastly, and perhaps greatest of all, there was the ability, at the end, to turn quickly from the war to peace once the fighting was over. Out of the way these two men behaved at Appomattox came the possibility of peace of reconciliation. It was a possibility not wholly realized, in the year to come, but which did, in the end, help

⁵ **static:** showing little or no change

⁶ **tenacity:** the quality of holding together; remaining persistent

⁷ **burgeoning:** quickly growing or developing; flourishing

⁸ **fidelity:** strict observance of promises, duties, etc.; loyalty; faithfulness

My Notes

KEY IDEAS AND DETAILS

Which paragraph signals a change from a discussion of the generals' differences to a discussion of their similarities? What transition words help you see this?

KEY IDEAS AND DETAILS

Record the points of similarity between Grant and Lee presented in the last three paragraphs.

Utopian Ideals and Dystopian Reality

LEARNING STRATEGIES:

Close Reading, Rereading, Diffusing, Paraphrasing, Marking the Text, Shared Reading, Think Aloud

ACADEMIC VOCABULARY

A **utopia** is a real or imagined place considered to be ideal or perfect (politically, socially, economically, technologically, ecologically, religiously, etc.). People in a utopia lead civilized lives filled with peace, fulfillment, and happiness.



WORD CONNECTIONS

Roots and Affixes

The word utopia is made from the Greek words *ou-*, meaning “no,” and *topos*, meaning “place.” But it also is similar to *eutopia*, made from the English prefix *eu-*, meaning “good,” and *topos*. This implies that the perfectly “good place” is really “no place.”

My Notes

Learning Targets

- Explain the difference between utopia and dystopia.
- Use direct quotations and correct punctuation for effect.
- Closely read a story and analyze the relationship between character and theme.

Before Reading

A **utopia** is an ideal or perfect community or society. Read the following informational text to learn about the development of this concept.

The western idea of utopia originates in the ancient world, where legends of an earthly paradise (e.g. Eden in the Old Testament, the mythical Golden Age of Greek mythology), combined with the human desire to create, or re-create, an ideal society, helped form the utopian idea.

The English statesman Sir Thomas More (1478–1535) wrote the book *Utopia* in 1516. Describing a perfect political and social system on an imaginary island named Utopia, the term “utopia” has since entered the English language meaning any place, state, or situation of ideal perfection.

Both the desire for Eden-like perfection and an attempt to start over in “unspoiled” America led religious and nonreligious groups and societies to set up communities in the United States. These experimental utopian communities were committed to such ideals as simplicity, sincerity, and brotherly love.

1. Think about your own utopian society or community. If you had to define a set of values that would be found in such a society, what are three you think would be most important? Compare responses and look for consensus.
2. The word *utopia* creates a paradox in its mixing of two opposite meanings: “no place” and also “good place.” Write a short paragraph that tells how both meanings of *utopia* might be true at the same time.

25 “You been so tired lately—kind of wore out,” said Hazel. “If there was just some way we could make a little hole in the bottom of the bag, and just take out a few of them lead balls. Just a few.”

26 “Two years in prison and two thousand dollars fine for every ball I took out,” said George. “I don’t call that a bargain.”

27 “If you could just take a few out when you came home from work,” said Hazel. “I mean—you don’t compete with anybody around here. You just sit around.”

28 “If I tried to get away with it,” said George, “then other people’d get away with it—and pretty soon we’d be right back to the dark ages again, with everybody competing against everybody else. You wouldn’t like that, would you?”

29 “I’d hate it,” said Hazel.

30 “There you are,” said George. The minute people start cheating on laws, what do you think happens to *society*?”

31 If Hazel hadn’t been able to come up with an answer to this question, George couldn’t have supplied one. A siren was going off in his head.

32 “Reckon it’d fall all apart,” said Hazel.

33 “What would?” said George blankly.

34 “Society,” said Hazel uncertainly. “Wasn’t that what you just said?”

35 “Who knows?” said George.

36 The television program was suddenly interrupted for a news bulletin. It wasn’t clear at first as to what the bulletin was about, since the announcer, like all announcers, had a serious speech impediment. For about half a minute, and in a state of high excitement, the announcer tried to say, “Ladies and Gentlemen.”

37 He finally gave up, handed the bulletin to a ballerina to read.

38 “That’s all right—” Hazel said of the announcer, “he tried. That’s the big thing. He tried to do the best he could with what God gave him. He should get a nice raise for trying so hard.”

39 “Ladies and Gentlemen,” said the ballerina, reading the bulletin. She must have been extraordinarily beautiful, because the mask she wore was hideous. And it was easy to see that she was the strongest and most graceful of all the dancers, for her handicap bags were as big as those worn by two-hundred pound men.

40 And she had to apologize at once for her voice, which was a very unfair voice for a woman to use. Her voice was a warm, luminous, timeless melody. “Excuse me—” she said, and she began again, making her voice absolutely uncompetitive.

41 “Harrison Bergeron, age fourteen,” she said in a grackle squawk, “has just escaped from jail, where he was held on suspicion of plotting to overthrow the government. He is a genius and an athlete, is under-handicapped, and should be regarded as extremely dangerous.”

42 A police photograph of Harrison Bergeron was flashed on the screen—upside down, then sideways, upside down again, then right side up. The picture showed the full length of Harrison against a background calibrated in feet and inches. He was exactly seven feet tall.

My Notes

KEY IDEAS AND DETAILS

Why is the punishment for removing weight from the “handicap bag” so harsh? What do you infer about punishment for other ways of breaking the “handicap” rules?

KEY IDEAS AND DETAILS

In this story, Hazel is described as *normal*, and her son Harrison is described as *abnormal*. In this context, what is the connotation of the words *normal* and *abnormal*? What is the intended effect?

Utopian Ideals and Dystopian Reality

My Notes

KEY IDEAS AND DETAILS

Why is it effective that Harrison is compared to a “walking junkyard”?

KEY IDEAS AND DETAILS

How does the author use parallel structure for effect in paragraph 51? In paragraph 53?

KEY IDEAS AND DETAILS

What does Harrison do and say to show he is a rebel against his society? Is this heroic?

43 The rest of Harrison’s appearance was Halloween and hardware. Nobody had ever borne heavier handicaps. He had outgrown hindrances faster than the H-G men could think them up. Instead of a little ear radio for a mental handicap, he wore a tremendous pair of earphones, and spectacles with thick wavy lenses. The spectacles were intended to make him not only half blind, but to give him whanging headaches besides.

44 Scrap metal was hung all over him. Ordinarily, there was a certain symmetry, a military neatness to the handicaps issued to strong people, but Harrison looked like a walking junkyard. In the race of life, Harrison carried three hundred pounds.

45 And to offset his good looks, the H-G men required that he wear at all times a red rubber ball for a nose, keep his eyebrows shaved off, and cover his even white teeth with black caps at snaggle-tooth random. “If you see this boy,” said the ballerina, “do not—I repeat, do not—try to reason with him.”

46 There was the shriek of a door being torn from its hinges.

47 Screams and barking cries of consternation came from the television set. The photograph of Harrison Bergeron on the screen jumped again and again, as though dancing to the tune of an earthquake.

48 George Bergeron correctly identified the earthquake, and well he might have—for many was the time his own home had danced to the same crashing tune. “My God—” said George, “that must be Harrison!”

49 The realization was blasted from his mind instantly by the sound of an automobile collision in his head.

50 When George could open his eyes again, the photograph of Harrison was gone. A living, breathing Harrison filled the screen.

51 Clanking, clownish, and huge, Harrison stood—in the center of the studio. The knob of the uprooted studio door was still in his hand. Ballerinas, technicians, musicians, and announcers cowered on their knees before him, expecting to die.

52 “I am the Emperor!” cried Harrison. “Do you hear? I am the Emperor! Everybody must do what I say at once!” He stamped his foot and the studio shook.

53 “Even as I stand here,” he bellowed, “crippled, hobbled, sickened—I am a greater ruler than any man who ever lived! Now watch me become what I can become!”

54 Harrison tore the straps of his handicap harness like wet tissue paper, tore straps guaranteed to support five thousand pounds.

55 Harrison’s scrap-iron handicaps crashed to the floor.

56 Harrison thrust his thumbs under the bar of the padlock that secured his head harness. The bar snapped like celery. Harrison smashed his headphones and spectacles against the wall.

57 He flung away his rubber-ball nose, revealed a man that would have awed Thor, the god of thunder.

58 “I shall now select my Empress!” he said, looking down on the cowering people. “Let the first woman who dares rise to her feet claim her mate and her throne!”

59 A moment passed, and then a ballerina arose, swaying like a willow.

60 Harrison plucked the mental handicap from her ear, snapped off her physical handicaps with marvelous delicacy. Last of all he removed her mask.

- 61 She was blindingly beautiful.
- 62 “Now—” said Harrison, taking her hand, “shall we show the people the meaning of the word dance? Music!” he commanded.
- 63 The musicians scrambled back into their chairs, and Harrison stripped them of their handicaps, too. “Play your best,” he told them, “and I’ll make you barons and dukes and earls.”
- 64 The music began. It was normal at first—cheap, silly, false. But Harrison snatched two musicians from their chairs, waved them like batons as he sang the music as he wanted it played. He slammed them back into their chairs.
- 65 The music began again and was much improved.
- 66 Harrison and his Empress merely listened to the music for a while—listened gravely, as though synchronizing their heartbeats with it.
- 67 They shifted their weights to their toes.
- 68 Harrison placed his big hands on the girl’s tiny waist, letting her sense the weightlessness that would soon be hers.
- 69 And then, in an explosion of joy and grace, into the air they sprang!
- 70 Not only were the laws of the land abandoned, but the law of gravity and the laws of motion as well.
- 71 They reeled, whirled, swiveled, flounced, capered, gamboled, and spun.
- 72 They leaped like deer on the moon.
- 73 The studio ceiling was thirty feet high, but each leap brought the dancers nearer to it.
- 74 It became their obvious intention to kiss the ceiling. They kissed it.
- 75 And then, neutralizing gravity with love and pure will, they remained suspended in air inches below the ceiling, and they kissed each other for a long, long time.
- 76 It was then that Diana Moon Glampers, the Handicapper General, came into the studio with a double-barreled ten-gauge shotgun. She fired twice, and the Emperor and the Empress were dead before they hit the floor.
- 77 Diana Moon Glampers loaded the gun again. She aimed it at the musicians and told them they had ten seconds to get their handicaps back on.
- 78 It was then that the Bergerons’ television tube burned out.
- 79 Hazel turned to comment about the blackout to George. But George had gone out into the kitchen for a can of beer.
- 80 George came back in with the beer, paused while a handicap signal shook him up. And then he sat down again. “You been crying” he said to Hazel.
- 81 “Yup,” she said.
- 82 “What about?” he said.
- 83 “I forget,” she said. “Something real sad on television.”
- 84 “What was it?” he said.

My Notes

KEY IDEAS AND DETAILS

Examine the author’s choice of verbs to describe the actions of Harrison and the ballerina in motion. What is the intended effect?

KEY IDEAS AND DETAILS

How is the story’s theme reflected in the conversation between Hazel and George that concludes the story?

Utopian Ideals and Dystopian Reality

My Notes

- 85 “It’s all kind of mixed up in my mind,” said Hazel.
- 86 “Forget sad things,” said George.
- 87 “I always do,” said Hazel.
- 88 “That’s my girl,” said George. He winced. There was the sound of a riveting gun in his head.
- 89 “Gee—I could tell that one was a doozy,” said Hazel.
- 90 “You can say that again,” said George.
- 91 “Gee—” said Hazel, “I could tell that one was a doozy.”

After Reading

5. Complete the chart below.

(a) What “ideal” is the society based upon?	<p>Interpretation:</p> <p>Evidence:</p>
(b) What did the society sacrifice in order to create this “ideal” life?	<p>Interpretation:</p> <p>Evidence:</p>
(c) How was this utopian ideal transformed into a dystopian reality?	<p>Interpretation:</p> <p>Evidence:</p>
(d) What new problems were created?	<p>Interpretation:</p> <p>Evidence:</p>

Language and Writer’s Craft: Embedding Direct Quotations

After writing the controlling idea (thesis) for a paragraph or essay, the writer needs to develop additional ideas to support the thesis. The writer does this by providing specific evidence, such as paraphrased and/or direct quotations and insightful analysis (explanation).

Review the following information about using **direct quotations** in your writing:

- Remember to avoid plagiarism by **paraphrasing** or directly **quoting** evidence. Although it is often easier to paraphrase information, a direct quotation can strengthen ideas if it is selected carefully and embedded smoothly.
- In order to smoothly embed a direct quotation, just remember TLQC format (transition, lead-in, quotation, citation; see Activity 1.15, page 76). For example: The reader is stunned by Harrison’s dramatic death scene, yet Harrison’s parents hardly react. **When George realizes Hazel has been crying, he simply says**, “Forget sad things” (Vonnegut 6).
- Using **ellipses and brackets** helps you to include more without writing out long pieces of quoted material. Study how the quoted material below has been added smoothly with the use of ellipses.

“Harrison tore the straps of his handicap harness like wet tissue paper, tore straps guaranteed to support five thousand pounds. Harrison’s scrap-iron handicaps crashed to the floor.”

The reader celebrates the moment when “Harrison tore the straps of his handicap harness like wet tissue paper... [and] scrap-iron handicaps crashed to the floor,” allowing him full freedom at last (Vonnegut 104).

Language and Writer’s Craft: Active and Passive Voice

Writers use **active and passive voice** to convey certain effects. Be sure you understand and use these voices correctly and deliberately.

- You should generally use active voice because it puts the emphasis on who or what is performing the action of the verb rather than on the verb itself.
- The passive voice contains some form of “be” (*is, was, were, was being, has been, etc.*) plus a past participle of the verb.

Active voice: Harrison removed his handicaps.

Passive voice: The handicaps were removed by Harrison.

Notice that in the active voice the emphasis is on Harrison as the one who is taking action. There is nothing inherently wrong with passive voice, but if you can say the same thing in active mode, your sentences will be more vibrant and direct. Later in this unit you will learn more about when it is appropriate to use the passive voice.

- Most importantly, do not mix active and passive constructions in the same sentence:

“The Handicapper General approved the new handicaps, and a new amendment was added.
should be recast as

“The Handicapper General approved the new handicaps and added the new amendment.”

GRAMMAR & USAGE Conventions

An **ellipsis** is a row of three dots (. . .) that indicates something omitted from within a quoted passage.

Two things to consider:

- Using an ellipsis is a form of “editing” the source material, so be certain that the final outcome does not change the original meaning or intent of the quoted passage.
- If quoted text ends up with more ellipses than words, consider paraphrasing rather than using direct quotes.

Brackets ([]) are most often used to clarify the meaning of quoted material. If the context of your quote might be unclear, you may add a few words to provide clarity. Enclose the added material in brackets.

For example: “They [the other team] played a better game.”

My Notes

Understanding a Society's Way of Life

Learning Targets

- Analyze text and create a visual display that explains a society's way of life and the protagonist's place in that society.
- Analyze the significance of specific passages to interpret the relationship between character and setting.

Questioning the Text

Remember that questioning a text on multiple levels can help you explore its meaning more fully. Read the definitions below and write an example of each type of question, based on texts you have read in this unit.

- A **Level 1** question is **literal** (the answer can be found in the text).
- A **Level 2** question is **interpretive** (the answer can be inferred based on textual evidence).
- A **Level 3** question is **universal** (the answer is about a concept or idea beyond the text).

You will be reading a novel that questions whether a utopian society is possible. Such novels generally fit into the genre of science fiction.

1. Read the following text to gather more information about science fiction (from readwritethink.org). As you read, highlight the characteristics of science fiction.

Science fiction is a genre of fiction in which the stories often tell about science and technology of the future. It is important to note that science fiction has a relationship with the principles of science—these stories involve partially true/partially fictitious laws or theories of science. It should not be completely unbelievable with magic and dragons, because it then ventures into the genre of fantasy. The plot creates situations different from those of both the present day and the known past. Science fiction texts also include a human element, explaining what effect new discoveries, happenings and scientific developments will have on us in the future. Science fiction texts are often set in the future, in space, on a different world, or in a different universe or dimension. Early pioneers of the genre of science fiction are H. G. Wells (*The War of the Worlds*) and Jules Verne (*20,000 Leagues Under the Sea*). Some well-known 20th-century science fiction texts include *1984* by George Orwell and *Brave New World* by Aldous Huxley.

LEARNING STRATEGIES:
Visualizing, Questioning the Text, Predicting, Graphic Organizer, Note-taking, Discussion Groups

My Notes

ACADEMIC VOCABULARY

Describing something as **universal** means that it is characteristic of all or the whole; it has general application.

Understanding a Society's Way of Life

Literary Terms

An **antagonist** is the opposite of a protagonist and is the character who fights against the hero or main character (the protagonist).

My Notes

Reviewing Vocabulary of Literary Analysis

Theme, or the central message of the story, is revealed through an understanding of and the resolution to the **conflicts**, both internal and external, that the central **character** experiences throughout the story.

Characterization is the method of developing characters through *description* (e.g., appearance, thoughts, feelings), *action*, and *dialogue*. The central character or protagonist is usually pitted against the **antagonist**, his or her enemy, rival, or opponent.

Evidence in analysis includes many different things, such as colors, descriptions of characters and actions, objects, title, dialogue, etc.

Before Reading

2. The cover art of a novel tries to represent important aspects of the content of the novel. Study the cover of your novel to make predictions about the story. Based on your reading about the genre of science fiction, what might you predict about a science fiction story?

- Setting:

- Characters:

- Plot:

- Theme:

During Reading

3. Use the graphic organizer to note evidence that reveals important information about the protagonist and setting. Then, make inferences based on the evidence.

Literary Element	Evidence (page #)	Inferences
Protagonist <hr/> (name)		
Setting (description of the society / the way of life)		

Contemplating Conflicting Perspectives

LEARNING STRATEGIES:

Shared Reading, Close Reading, Rereading, Questioning the Text, Note-taking, Discussion Groups

My Notes

Learning Targets

- Analyze conflicting perspectives of the novel and explain how the author uses this technique to shape readers’ understanding of the story.
- Identify and analyze the importance of specific vocabulary to the story.

Before Reading

1. Other than the protagonist, who are the most important characters so far in the story? What do we know about each of these characters? Make a list of these characters and provide a brief description of each.

2. Which of these characters usually agree with each other? Which of these characters tend to disagree?

During Reading

3. Conflict between people or between people and society is a result of conflicting perspectives. Support this idea by identifying a topic that has created the most important conflict so far in the story and contrast two different perspectives about the topic.

Topic:	
Character 1:	Character 2:
Perspective:	Perspective:
Textual Evidence (#):	Textual Evidence (#):

Contemplating Conflicting Perspectives

GRAMMAR & USAGE Mood

Mood is the form of the verb that shows the mode or manner in which a thought is expressed.

My Notes

Language and Writer's Craft: Choosing Mood

Recall what you learned in the last unit about verbal mood:

- **Indicative Mood:** Verbs that indicate a fact or opinion. *I am too ill to go to school today.*
- **Imperative Mood:** Verbs that express a command or request. *Go to school. Please get up and get dressed.*
- **Interrogative Mood:** Verbs that ask a question. *Are you going to school? Do you feel ill?*
- **Conditional Mood:** Verbs that express something that hasn't happened or something that can happen if a certain condition is met. *I would have gone to school yesterday if I had felt well.*
- **Subjunctive Mood:** Verbs that describe a state that is uncertain or contrary to fact. When using the verb "to be" in the subjunctive, always use *were* rather than *was*. *I wish my cold were better today. If you were to go to school, what would you learn?*

8. Which of the moods described above would be most suitable for a topic sentence? Identify the mood and then choose the most suitable topic sentence among the examples below.

- If Harrison and his mother were put in the same room, they would not be able to communicate.
- Arrest Harrison Bergeron immediately.
- Are Harrison and Hazel Bergeron really so different?
- Harrison and George Bergeron are father and son.
- If Harrison's father were not handicapped, would he be like his son?

9. Which of the sentences might be a good hook for an introductory paragraph?

Check Your Understanding

Expository Writing Prompt: Identify the perspectives of two different characters and show how the contrast between them highlights a conflict of the story. Be sure to:

- Create a topic sentence indicating the contrasting perspectives.
- Provide examples from the text and at least one direct quotation to support your ideas.
- Logically organize your ideas.

Questioning Society

My Notes

After Reading

3. Create a quickwrite explaining why books are an important part of our society. Which values do they symbolize? You may use the informational text to guide your response.

Setting in the Novel

Setting is not simply the time and place in a story. It is also the **social circumstances** that create the world in which characters act and make choices. Readers who are sensitive to this world are better able to understand and judge the behavior of the characters and the significance of the action. The social circumstances of a story will often provide insights into the theme of a literary piece.

Before Reading

4. How does setting connect to character and theme?

During Reading

5. How are books viewed in the society of your novel's protagonist?
6. Compare and contrast perspectives relating to banned books. How might this connect to the story's theme?

7. Think about the way of life in this society. Which rules and/or laws do you completely disagree with? Take notes below to prepare for a collaborative discussion based on this topic.

State the rule or law (paraphrase or directly quote).	Analyze: Underlying Value	Evaluate: State why you disagree with the rule or law, and then form a thoughtful Level 3 question to spark a meaningful conversation with your peers.
1. page(s): ____		<p>Response:</p> <p>Level 3 Question:</p>
2. page(s): ____		<p>Response:</p> <p>Level 3 Question:</p>
3. page(s): ____		<p>Response:</p> <p>Level 3 Question:</p>

8. Continue to add to your personal vocabulary list. Identify, record, and define (in context) at least five new words.

Introducing the Strategy: Socratic Seminar

A **Socratic Seminar** is a type of collaborative discussion designed to explore a complex question, topic, or text. Participants engage in meaningful dialogue by asking questions of each other and using textual evidence to support responses. The goal is for participants to arrive at a deeper understanding of a concept or idea by the end of the discussion. A Socratic Seminar is not a debate.

ACADEMIC VOCABULARY

A **seminar** is a term used to describe a small group of students engaged in intensive study. The word **Socratic** is an adjective formed from name of the philosopher Socrates, who was famous for using the question-and-answer method in his search for truth and wisdom.

Questioning Society

My Notes

After Reading

9. You will next participate in a Socratic Seminar. During the Seminar:

- Challenge yourself to build on others' ideas by asking questions in response to a statement or question. To do this effectively, you will have to listen to comprehend and evaluate.
- Work to transition between ideas to maintain coherence throughout the discussion.
- Work to achieve a balance between speaking and listening within a group. Make sure everyone has a chance to speak, and allow quiet time during the discussion so people have a chance to formulate a thoughtful response.
- Have you heard the expression: "Be a frog, not a hog or a log"? What do you think that means? Set two specific and attainable goals for the discussion:

Speaking Goal:

Listening Goal:

Oral Discussion sentence starters:

- I agree with your idea relating to . . . , but it is also important to consider . . .
- I disagree with your idea about . . . , and would like to point out . . .
- You made a point about the concept of . . . How are you defining that?
- On page ____, (a specific character) says . . . I agree/disagree with this because . . .
- On page ____, (a specific character) says . . . This is important because . . .
- On page ____, we learn . . . , so would you please explain your last point about . . . ?
- Add your own:

Introducing the Strategy: Fishbowl

Fishbowl is a speaking and listening strategy that divides a large group into an inner and an outer circle. Students in the inner circle model appropriate discussion techniques as they discuss ideas, while students in the outer circle listen to comprehend ideas and evaluate the discussion process. During a discussion, students have the opportunity to experience both circles.

10. Engage in the Socratic Seminar.

- When you are in the *inner* circle, you will need your work relating to rules and laws, a pen or pencil, and the novel.
- When you are in the *outer* circle, you will need a pen or pencil and the note-taking sheet on the next page.

A Shift in Perspective: Beginning the Adventure

LEARNING STRATEGIES:

Summarizing, Close Reading, Marking the Text, Skimming/ Scanning, Rereading, Drafting

My Notes

Learning Targets

- Analyze and explain how the Hero’s Journey archetype provides a framework for understanding the actions of a protagonist.
- Develop coherence by using transitions appropriate to the task.

Before Reading

1. What can you infer about the protagonist in this story? Make an inference based on relevant *descriptions* (e.g., appearance, thoughts, feelings), *actions*, and/or *dialogue*. Support your inference with evidence from the text. Follow this format:

Topic Sentence: State an important character trait.

- **Supporting Detail/Evidence:** Provide a transition, lead-in, and specific example that demonstrates the trait.
 - **Commentary/Analysis:** Explain how the evidence supports the trait.
 - **Commentary/Analysis:** Explain why this character trait is important to the story.
2. In Unit 1 you studied the Hero’s Journey archetype. What do you remember about the departure? Provide a brief summary of each of the first three steps and their importance.

Stage 1: The Departure

Stage and Definition	Connection to the story
Step 1: The Call to Adventure	
Step 2: Refusal of the Call	
Step 3: The Beginning of the Adventure	

During Reading

3. The protagonist is considered the hero of the story. Readers most often identify with his or her perspective. While you read, use sticky notes to mark text that could reflect the protagonist’s Departure. On each note, comment on the connection to the archetype.
4. Continue to add to your personal vocabulary list in your Reader/Writer Notebook. Identify, record, and define (in context) at least five new words.

LEARNING STRATEGIES:

Close Reading, Rereading, Graphic Organizer, Shared Reading, Marking the Text, Note-taking, Discussion Group

My Notes

Learning Targets

- Analyze conflicts revealed through specific passages of dialogue.
- Contribute analysis and evidence in a small group discussion.

Before Reading

1. Review the Initiation stage of the Hero’s Journey. What do you remember about:

Step 4. The Road of Trials

Step 5. The Experience with Unconditional Love

2. In the previous activity, you interpreted the protagonist’s Departure. Now begin your interpretation of the next two steps in the protagonist’s journey: the Road of Trials and the Experience with Unconditional Love.

- List three significant trials (conflicts)—in chronological order—that occur *after* the event you identified as Step 3 of the Hero’s Journey.
- Connect *the experience with unconditional love* to the *trial* (if present).
- Analyze how the *trial* and the *experience with unconditional love* affect the protagonist.

Trial: (focus on conflicts with other characters and society)	Experience with Unconditional Love:	Effect: (Actions; Words; Thoughts/ Feelings)
1.		
2.		
3.		

The End of the Journey

LEARNING STRATEGIES:

Discussion Groups, Shared Reading, Close Reading, Note-taking, Drafting

My Notes

Learning Targets

- Analyze the transformational nature of conflicts and the hero’s *boon*.
- Contrast the protagonist with another character.
- Explain the novel’s theme in written responses.

Before Reading

1. Think about the protagonist’s Departure into heroism (Stage 1) and his *Road of Trials*. How has the character changed as a result of these trials or conflicts? Use the sentence frame below to explain the change, and be sure to provide evidence to support your interpretation.

In the beginning, the protagonist was _____, but after _____, he becomes _____.

2. What do you remember about the *Boon* in Stage 2, the Initiation of the Hero’s Journey?

Step 6: The Ultimate Boon:

During Reading

3. How do conflicts with society (including characters who believe in the society’s way of life) transform the character into a hero? As you read, take notes in the chart below.

Conflict with Society	Heroic Traits Revealed Through Conflict	Connection to Theme Subjects

The End of the Journey

My Notes

Check Your Understanding

Analyze the prompts below. Notice that each prompt requires a different organizational structure. Choose one of the prompts and write a response.

Expository Writing Prompt 1: Think about the protagonist’s characteristics, what he achieved, and how he changed by the end of the story. Contrast the protagonist with another character from his society. Be sure to:

- Introduce the topic clearly, establishing a clear controlling idea.
- Provide examples from the text (including at least one direct quotation) and analysis to support your ideas.
- Sequence ideas logically using the appropriate compare/contrast structure.
- Choose the appropriate verbal mood for the ideas you want to express.
- Write in active voice unless the passive voice is specifically needed.

Expository Writing Prompt 2: Think about the final stage in the Hero’s Journey: the Crossing, or Return Threshold. What does the hero learn about life as a result of the journey (theme)? Be sure to:

- Introduce the topic clearly, establishing a clear controlling idea.
- Provide examples from the text (including at least one direct quotation) and analysis to support your ideas.
- Sequence ideas logically using the appropriate compare/contrast structure.
- Choose the appropriate verbal mood for the ideas you want to express.
- Write in active voice unless the passive voice is specifically needed.

Writing an Expository Essay

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> maintains a focused thesis in response to one of the prompts develops ideas thoroughly with relevant supporting details, facts, and evidence provides insightful commentary and deep analysis. 	<p>The essay</p> <ul style="list-style-type: none"> responds to one of the prompts with a clear thesis develops ideas adequately with supporting details, facts, and evidence provides sufficient commentary to demonstrate understanding. 	<p>The essay</p> <ul style="list-style-type: none"> has an unclear or unrelated thesis develops ideas unevenly or with inadequate supporting details, facts, or evidence provides insufficient commentary to demonstrate understanding. 	<p>The essay</p> <ul style="list-style-type: none"> has no obvious thesis provides minimal supporting details, facts, or evidence lacks commentary.
Structure	<p>The essay</p> <ul style="list-style-type: none"> has an engaging introduction uses an effective organizational structure for a multi-paragraph essay uses a variety of transitional strategies to create cohesion and unity among ideas provides an insightful conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> has a complete introduction uses an appropriate organizational structure for a multi-paragraph essay uses transitional strategies to link, compare, and contrast ideas provides a conclusion that supports the thesis. 	<p>The essay</p> <ul style="list-style-type: none"> has a weak or partial introduction uses an inconsistent organizational structure for a multi-paragraph essay uses transitional strategies ineffectively or inconsistently provides a weak or unrelated conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> lacks an introduction has little or no obvious organizational structure uses few or no transitional strategies provides no conclusion.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> conveys a consistent academic voice by using a variety of literary terms and precise language embeds quotations effectively demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including a variety of syntax). 	<p>The essay</p> <ul style="list-style-type: none"> conveys an academic voice by using some literary terms and precise language embeds quotations correctly demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including a variety of syntax). 	<p>The essay</p> <ul style="list-style-type: none"> uses insufficient language and vocabulary to convey an academic voice embeds quotations incorrectly or unevenly demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage. 	<p>The essay</p> <ul style="list-style-type: none"> uses limited or vague language lacks quotations lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.

Learning Targets

- Reflect on learning and make connections to new learning.
- Analyze and identify the skills and knowledge necessary for success in the Embedded Assessment.

Making Connections

It can be said that writers of fiction, especially dystopian novels, are trying to make a point or criticize some aspect of society. In this part of the unit, you will think about how you can have an impact on a social issue by creating a well-reasoned argument about an issue of importance to you.

Essential Questions

1. Reflect on your understanding of the first Essential Question: *To what extent can a perfect society exist?*
2. How has your understanding of the concept of *utopia* changed over the course of this unit?
3. How would you change your original response to Essential Question 2, *What makes an argument effective?*

Developing Vocabulary

4. Re-sort the Academic and Literary Vocabulary using the QHT strategy.

Academic Vocabulary	Literary Terms
compare/contrast	antagonist
dystopia	
utopia	

5. Return to your original sort at the beginning of the unit. Compare this sort with your original sort. How has your understanding changed?
6. Select a word from the above chart and write a concise statement about your learning. How has your understanding changed over the course of this unit?

LEARNING STRATEGIES:

QHT, Close Reading, Paraphrasing, Graphic Organizer

My Notes

Understanding Elements of Argumentation

ACTIVITY
2.11

Learning Targets

- Evaluate a writer’s ideas in an argumentative essay.
- Identify and apply the six elements of argumentation.

Before Reading

1. **Quickwrite:** Think about the elements of an effective **argument**. What is the relationship between logical reasoning and argument?

2. In your Reader/Writer Notebook, use the QHT strategy to sort the following key elements of argumentation: purpose, audience, claim, evidence, reasoning, and counterclaim.

During Reading

3. The text below is the first two paragraphs of an 8th-grader’s argumentative essay. As you read, underline the main claim and then mark the text to indicate evidence (color 1), reasoning (color 2), and counterclaim(s) (color 3) used to support the claim.

LEARNING STRATEGIES:
QHT, Marking the Text,
Graphic Organizer

ACADEMIC VOCABULARY

An **argument** is a logical appeal, supported by reasons and evidence, to persuade an audience to take an action or agree with a point of view.

My Notes

Private Eyes

by Brooke Chorlton (an 8th-grader from Washington State)

“Private eyes, they’re watching you, they see your every move,” sang the band Hall and Oates in their 80s hit “Private Eyes.” A popular song three decades ago is quite relevant to life today. We do not live very private lives, mainly due to the Internet, whose sole purpose is to help people share everything. But there are still boundaries to what we have to share. Employers should not require access to the Facebook pages of potential or current employees because Facebook is intended to be private, is not intended to be work-related, and employers do not need this medium to make a good hiring decision.

It is true that the Internet is not private, and it is also true that Facebook was not created to keep secrets; it is meant for people to share their life with the selected people they choose as their “friends.” However, Facebook still has boundaries or some limits, so that members can choose what to share. As a fourteen-year-old girl I know for a fact, because I have seen it, that when you are setting up your Facebook account, you are able to choose the level of security on your page. Some choose to have no security;

KEY IDEAS AND DETAILS

What is the writer’s purpose? How do you know?

Who is the writer’s audience?

What is the writer’s claim? Is it clear to the audience?

KEY IDEAS AND DETAILS

The first body paragraph brings up a counterargument to the thesis. Restate this counterclaim in your own words.

What evidence and reasoning does the writer use to counter or refute that claim?

Understanding Elements of Argumentation

My Notes

if someone on Facebook were to search them, they would be able to see all of their friends, photos, and posts. And, according to *Seattle Times* journalists Manuel Valdes and Shannon McFarland, “It has become common for managers to review publically available Facebook Profiles.” The key words are “publically available.” The owners of these profiles have chosen to have no boundaries, so it is not as big a deal if an employer were to look at a page like this. But others choose to not let the rest of the world in; if you search them, all that would come up would be their name and profile picture. That is all: just a name and a picture. Only the few selected to be that person’s friends are allowed into their online world, while the strangers and stalkers are left out in the cold. It is not likely that you would walk up to a stranger and share what you did that weekend. Orin Kerr, a George Washington University law professor and former federal prosecutor, states that requiring someone’s password to their profile is, “akin to requiring [their] house keys.” If we expect privacy in our real world life, shouldn’t we be able to have privacy in our online life as well?

After Reading

5. Based on the thesis, what is the next point the writer will make about the right of employers to ask for access to Facebook?
6. Notice that the writer ends the paragraph with an interrogative sentence. Why is this an effective mood to use as a transition to the next major idea of the essay?

Beginning to Construct an Argument

7. Think of a technology-related topic that has two sides that can be argued. Decide which side of the issue you want to argue. Brainstorm possible topics and claims.

Topics:

Claims:

Check Your Understanding

To convince or persuade someone to your point of view, you must structure an argument with certain elements in mind. Completing the graphic organizer below will help you structure a convincing argument.

Choose one of the topics you brainstormed and complete the response portion of the graphic organizer.

Element	Definition / Explanation	Response
Purpose	the specific reason(s) for writing or speaking; the goal the writer or speaker wishes to achieve	
Audience	the specific person or group of people the writer is trying to convince (the opposition); one must consider the audience's values and beliefs before writing the argument	
Claim	an assertion of something as true, real, or factual	
Evidence	<p>knowledge or data on which to base belief; used to prove truth or falsehood; evidence may include:</p> <ul style="list-style-type: none"> • testimony from experts and authorities • research-based facts and statistics • analogies (comparisons to similar situations) • references to history, religious texts, and classic literature 	
Reasoning	logical conclusions, judgments, or inferences based on evidence	
Counterclaim (Concession / Refutation)	<p>a claim based on knowledge of the other side of a controversial issue; used to demonstrate understanding of the audience, expertise in the subject, and credibility (ethos)</p> <p>a writer or speaker briefly recognizes and then argues against opposing viewpoints</p>	

Don't Hate—Debate!

LEARNING STRATEGIES:

Visualizing, KWHL, Debate, Brainstorming, Note-taking, Graphic Organizer

My Notes

Learning Targets

- Identify and analyze persuasive appeals.
- Orally present reasoning and evidence to support a debatable claim.
- Identify and evaluate arguments as logos, pathos or/and ethos.

Before Reading

1. Persuasive appeals are an important part of creating a convincing argument. Read the definitions below to understand how writers or speakers use each type of appeal.

Appeal	Meaning
Logos	an appeal to reason; providing logical reasoning and evidence in the form of <i>description, narration, and/or exposition</i>
Pathos	an appeal to emotions; using descriptive, connotative, and figurative language for effect; providing an emotional anecdote; developing tone
Ethos	an appeal based on trust or character; demonstrating that you understand the audience's point of view; making the audience believe that you are knowledgeable and trustworthy; showing that you have researched your topic by supporting reasons with appropriate, logical evidence and reasoning

2. Create a visual of each type of appeal to help you remember its definition.

Introducing the Strategy: Debate

A debate is an informal or formal argumentation of an issue. Its purpose is to provide an opportunity to collect and orally present evidence supporting the affirmative and negative arguments of a proposition or issue. During a debate, participants follow a specific order of events and often have a time limit for making their points.

Preparing to Debate

A **debate** provides an opportunity to practice creating a reasoned argument and to identify and use appeals when trying to convince others of your point of view. You will engage in an informal debate on a debatable topic arising from the article below.

3. Read and respond to the following news article, first by circling any words you don't know that you think are important, and next by deciding whether you are for or against the legislation.

ACADEMIC VOCABULARY

A **debate** is an informal or formal discussion in which opposing arguments are put forward. A debate usually focuses on a debatable or controversial issue.

Don't Hate—Debate!

My Notes

6. When it is your turn to speak, engage in the debate. Be able to argue either claim. Keep in mind the elements of argument and the different types of appeals. Be sure to use appropriate eye contact, volume, and a clear voice when speaking in a debate.

Sentence Starters:

- I agree with your point about . . . , but it is also important to consider . . .
- I disagree with your point about . . . , and would like to counter with the idea that . . .
- You made a good point about . . . , but have you considered . . .
- Your point about . . . is an appeal to emotions and so is not a logical reason/ explanation.

7. When it is your turn to listen, evaluate others' arguments for their use of logical appeals. Record notes in the chart below as you identify examples of effective and ineffective *logos*, and provide a brief explanation for each example.

Effective Use of <i>Logos</i>	Other Appeals

Check Your Understanding

Reflect on your experience by responding to the following questions:

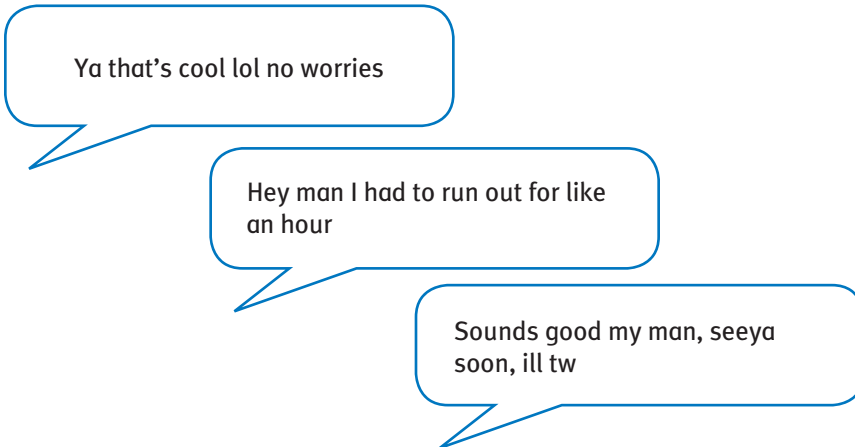
- What types of persuasive appeals were most effective in supporting the topic during the debate? Why?
- Was any appeal to *logos*, or logic, convincing enough to make you change your mind about the issue? Explain.
- What makes an effective debate? How can the debate strategy help a writer form an effective argument?

Learning Targets

- Identify and evaluate logical reasoning and relevant evidence in an argument.
- Understand the relationship between logic and fallacy.

Before Reading

1. Do you recognize the messages below? What are they?



During Reading

2. As you read the following article, think about how *pathos*, *logos*, and *ethos* combine to support a debatable claim. When does the the claim appear?

Online Article

Parents Share Son's Fatal Text Message to Warn Against Texting & Driving

DENVER (AP) – Alexander Heit's final text cut off in mid-sentence. Before he could send it, police say the 22-year-old University of Northern Colorado student drifted into oncoming traffic, jerked the steering wheel and went off the road, rolling his car.

Heit died shortly after the April 3 crash, but his parents and police are hoping the photo of the mundane text on his iPhone will serve as a stark reminder to drivers.

The photo, published Wednesday in *The Greeley Tribune*, shows Heit was responding to a friend by typing "Sounds good my man, seeya soon, ill tw" before he crashed.

Witnesses told police that Heit appeared to have his head down when he began drifting into the oncoming lane in the outskirts of Greeley, where the University of Northern Colorado is located. According to police, an oncoming driver slowed and moved over just before Heit looked up and jerked the steering wheel.

Police say Heit, a Colorado native who loved hiking and snowboarding, had a spotless driving record and wasn't speeding.

In a statement released through police, Heit's mother said she doesn't want anyone else to lose someone to texting while driving.

"In a split second you could ruin your future, injure or kill others, and tear a hole in the heart of everyone who loves you," Sharon Heit said.

Source: CBS News, © 2013 The Associated Press

LEARNING STRATEGIES:
Marking the Text, Close Reading, Rereading

My Notes

KEY IDEAS AND DETAILS
Identify what kind of appeal begins this article and then explain why it is effective.

Highlighting Logos

My Notes

After Reading

3. What evidence is use to convince others that texting and driving is dangerous? Is this evidence logical, relevant, and convincing?
4. Now that you have examined and identified the use of the three “appeals” used to convince an audience, explain why *logos* is the most important appeal to be able to use skillfully.
5. Notice how the different appeals overlap in an argument.

What Is Sound Reasoning?

Sound reasoning stems from a valid argument whose conclusion follows from its premises. A **premise** is a statement upon which an argument is based or from which a conclusion is drawn. In other words, a premise is an assumption that something is true.

For example, consider this argument:

Premise: A implies B;

Premise: B implies C;

Conclusion: Therefore, A implies C.

Although we do not know what statements A, B, and C represent, we are still able to judge the argument as valid. We call an argument “sound” if the argument is valid *and* all the statements, including the conclusion, are true.

This structure of **two premises** and **one conclusion** forms the basic argumentative structure. Aristotle held that any logical argument could be reduced to two premises and a conclusion.

Premises: If Socrates is a man, and all men are mortal,

Conclusion: then Socrates is mortal.

A logical fallacy is an error in reasoning that makes an argument invalid or unsound. Common fallacies include:

- claiming too much
- oversimplifying a complex issue
- supporting an argument with abstract generalizations
- false assumptions
- incorrect premises

Example: *We need to pass a law that stupid people cannot get a driver’s license.* (Incorrectly equates driving skills with intelligence)

GRAMMAR & USAGE Conditional Statements

Statements of premises and conclusions, also known as syllogisms, are always formed as **conditional** statements that are finished with a conclusion.

Highlighting Logos

KEY IDEAS AND DETAILS

This article makes the same point about the “crash risk” of distracted driving three times. Highlight how it is repeated in three slightly different ways.

Strayer’s work has been featured at National Distracted Driving summits, used by states to enact no-texting while driving laws, he’s even testified in criminal court proceedings—often meeting the families of those killed in distracted driving crashes.

After Reading

8. Effective arguments use quotes and paraphrased evidence from sources to support claims. For example: David Strayer, who has been studying distracted driving for 15 years, calls texting “hazardous” and “more dangerous than . . . driving drunk.” Write a quote and/or paraphrase evidence from the article above.

Check Your Understanding

Writing Prompt: Choose one quote from each of the articles you have just read to support the claim: *Texting while driving is distracting and increases the risk of crashes.* Use the TLQC format, as you learned in Unit 1, to state the importance of the evidence. Be sure to write in the active voice and use ellipses where necessary to show that you have left out parts of a quote.



My Notes

Forming and Supporting a Debatable Claim

My Notes

Forming and Supporting a Debatable Claim

3. Use the following steps to form and support a debatable claim for the topic you chose in Activity 2.11.

Step 1: Write a debatable claim for each side of an issue relating to the topic.

Texting	
<u>Side 1</u> Claim:	<u>Side 2</u> Claim:

Step 2: Highlight the claim you will support.

Step 3: Freewrite: How can you support the claim you chose? How much logical reasoning can you use? Will you depend on pathos? How can you support your claim with evidence and sound reasoning?

Step 4: Identify and analyze your **audience**. Who would support the other side? Be specific! Consider the kind of information, language, and overall approach that will appeal to your audience. Ask yourself the following questions:

- What does the audience know about this topic (through personal experience, research, etc.)?
- What does the audience value related to this topic?
- How might the audience disagree with me? What objections will the audience want me to address or answer?
- How can I best use logos to appeal to and convince this audience?
- How will I use language to show I am worth listening to on this subject?

Step 5: Now that you better understand your audience, plan to address at least two counterclaims by identifying potential weaknesses of your argument within opposing reasons, facts, or testimony. Use this format:

My audience might argue _____, so I will counter by arguing or pointing out that _____.

Check Your Understanding

Why is it necessary to identify your audience as precisely and accurately as possible?

Learning Targets

- Form effective questions to focus research.
- Identify appropriate sources that can be used to support an argument.

Using the Research Process

Once you have chosen your topic, created a claim, and considered possible counterclaims, you are ready to conduct additional research on your topic to find evidence to support your claim and refute counterclaims.

1. What are the steps of the **research** process? Are the steps logical? Why?

Writing Research Questions

2. What makes an effective research question?
3. How will gathering evidence affect my research questions?
4. What is an example of an effective research question?

Locating and Evaluating Sources

Many people rely on the Internet for their research, since it is convenient and it can be efficient. To find relevant information on the Internet, you need to use effective **search terms** to begin your research. Try to choose terms that narrow your results. For example, searching on the term “driving accidents” will return broad information, whereas searching on the term “distracted driving” will return results more closely in line with that topic.

The Internet has lots of useful information, but it also has much information that is not reliable or credible. You must carefully examine the web sites that offer information, since the Internet is plagued with unreliable information from unknown sources. Faulty information and unreliable sources undermine the validity of one’s argument.

LEARNING STRATEGIES:
Skimming/Scanning, Close Reading, Marking the Text, Note-taking

ACADEMIC VOCABULARY

Research (v.) is the process of locating information from a variety of sources.

Research (n.) is the information found from investigation sources.

My Notes

ACADEMIC VOCABULARY

Search terms are the words or phrases entered into an online search engine to find information related to the words or phrases.

Conducting Effective Research

My Notes

5. What do you know about the following criteria that define reliable internet sites? Fill in the chart with your current knowledge.

Criteria for Evaluating Websites	
Accuracy	
Validity	
Authority	
Currency	
Coverage	

6. What types of websites are reliable and trustworthy? Why?

7. Now it is time to find additional evidence from a variety of outside sources to strengthen your argument. First, form two or three research questions that will help you to support your claim:

My Notes

Article

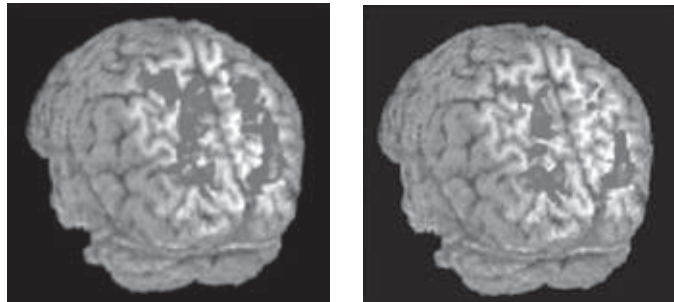
How the **Brain** Reacts

<http://roomfordebate.blogs.nytimes.com/2009/07/18/should-cellphone-use-by-drivers-be-illegal/>

Marcel Just is the D.O. Hebb Professor of Psychology and director of the Center for Cognitive Brain Imaging at Carnegie Mellon University.

Tim Keller is a senior research psychologist at the center. They are co-authors of the study, "A Decrease in Brain Activation Associated with Driving When Listening to Someone Speak."

Behavioral studies have shown that talking on a cellphone diverts the driver's attention and disrupts driving performance. We investigated that question by looking at brain activity that occurs during driving. In our study, using functional magnetic resonance imaging (fMRI), we examined the effect of listening to someone speak on the brain activity associated with simulated driving.



Brain activity associated with spatial processing when driving without distraction (left) and when driving while listening to sentences (right).

Center for Cognitive Brain Imaging, Carnegie Mellon University

Participants steered a vehicle along a curving virtual road, either undisturbed or while listening to spoken sentences that they judged as true or false. The parietal lobe activation associated with spatial processing in driving decreased by 37 percent when participants concurrently listened to the sentences. We found that listening comprehension tasks drew mental resources away from driving and produced a deterioration in driving performance, even though the drivers weren't holding or dialing a phone.

KEY IDEAS AND DETAILS

How do these authors make sure you understand the scientific nature of their findings?

These brain activation findings show the biological basis for the deterioration in driving performance (in terms of errors and staying in a lane) that occurs when one is also processing language. They suggest that under mentally demanding circumstances, it may be dangerous to combine processing of spoken language with a task like driving a car in demanding circumstances.

Our listening experiment did not require the participants to speak, so it was probably less disruptive to driving than an actual two-way conversation might be. It's likely that our study actually underestimates the reduction in driving performance.

If listening to sentences degrades driving performance, then probably a number of other common driver activities—including tuning or listening to a radio, eating and drinking, monitoring children or pets, or even conversing with a passenger—would also cause reduced driving performance.

It would be incorrect, however, to conclude that using a cellphone while driving is no worse than engaging in one of these other activities. First, it's not known how much these other distractions affect driving (though that would be an interesting study).

Second, talking on a cellphone is a particular social interaction, with demands different from a conversation with a passenger. Not responding in a cellphone conversation, for instance, can be interpreted as rude behavior.

By contrast, a passenger in a car is more likely to be aware of the competing demands for a driver's attention. Indeed there is recent experimental evidence suggesting that passengers and drivers suppress conversation in response to driving demands.

Third, with spoken language, a listener cannot willfully stop the processing of a spoken utterance. These considerations suggest that talking on cellphones while driving can be a risky choice, not just for common sense reasons, but because of the way our brains work.

After Reading

12. Choose two pieces of relevant and convincing information that support the authors' claim. Quote as much of the original material as is necessary.

Examples:

- "We found that listening comprehension tasks drew mental resources away from driving and produced a deterioration in driving performance."
- "The parietal lobe activation associated with spatial processing in driving decreased by 37 percent when participants concurrently listened to the sentences."

My Notes

KEY IDEAS AND DETAILS

In this article, what is the counterclaim to the idea that using cellphones leads to distracted driving? Notice that the counterclaim is being presented as a **conditional** statement.

KEY IDEAS AND DETAILS

Explain the relationship between the transitions "First," "Second," and "Third," and the point the writers are making.

Conducting Effective Research

My Notes

Check Your Understanding

Writing Prompt: Using the examples from question 12, write a paragraph for an argumentative essay in support of the claim. Paraphrase the first piece of information. For the second piece of information, smoothly combine quoting and paraphrasing. Then add your own commentary to explain the quote. Be sure to:

- Carefully paraphrase the quote to avoid changing its meaning.
- Choose a relevant quote that fully supports the claim and smoothly incorporate it into your paragraph, citing the author or the article.
- Write insightful commentary that adds your own interpretation and meaning to the evidence and how it supports the claim.

Gathering and Citing Evidence

GRAMMAR & USAGE Passive Voice

Note how the passive voice is used in the second sentence of the first paragraph. Why is it used in this case?

My Notes

KEY IDEAS AND DETAILS

Summarize the purpose of the first 7 paragraphs of this informational article.

Before Reading

2. Look at the title of the article that follows, the web address, and the information about who wrote the article. Based on these text features, do you think this article is a reliable source of information on this topic?

During Reading

3. In this article, you will see a more balanced approach to the topic of driving and cell phone use. Note where the writer brings up conflicting information about the topic.

Article

Cellphones and driving: **As dangerous as we think?**

Despite calls for cellphone bans, there's no conclusive data on handheld devices and safe driving

March 26, 2012 | By Matthew Walberg, *Chicago Tribune* reporter

1 A bill pending in Springfield would ban all drivers in Illinois from using handheld cellphones in Illinois. An ordinance being considered in Evanston would go further and prohibit motorists in that town from talking on cellphones of any kind—including hands-free.

2 It's a matter of safety, proponents of both measures say.

3 But two decades of research done in the U.S. and abroad have not yielded conclusive data about the impact cellphones have on driving safety, it appears. Nor is there a consensus¹ that hands-free devices make for safer driving than handheld cellphones.

4 In theory, the effect of cellphones on driver performance should be relatively easy to determine: Compare crash data against phone records of drivers involved in accidents. But phone records are not easily obtained in the United States, forcing researchers in this country to find less direct ways to analyze the danger of cellphone distraction. The issue is further clouded because auto accidents overall have been decreasing, even as cellphones become more common.

5 “The expectation would be that as cellphone use has skyrocketed we would see a correlation in the number of accidents, but that hasn't happened,” said Jonathan Adkins, spokesman for the Governors Highway Safety Association.

¹ **consensus:** agreement

Gathering and Citing Evidence

My Notes

After Reading

4. Choose two pieces of relevant and convincing information from the article. Then prepare the information to be included in an argumentative essay. Paraphrase the first piece of information. Combine quoting and paraphrasing in the second piece of information, and add your own commentary to it.

Paraphrase:

Quote and paraphrase:

Check Your Understanding

Writing Prompt: Based on the research and the evidence you have gathered from reading the two sources, write a paragraph that states a claim about cell phone use while driving. Incorporate paraphrased and/or quoted information that supports your claim. Be sure to:

- State your claim.
- Incorporate evidence by paraphrasing and/or quoting.
- Show your reasoning with commentary.

Learning Targets

- Use research to support a claim(s) and frame an argument.
- Share and respond to preliminary drafts in a discussion group.
- Use new information to revise an argument to reflect Scoring Guide Criteria.

LEARNING STRATEGIES:
Writer’s Checklist, Discussion Groups, Oral Reading, Sharing and Responding, Self-Editing/Peer Editing

Monitor Progress by Creating and Following a Plan

You have gone through a model of the research process and conducted research on your own topic for the argumentative essay you will write for the Embedded Assessment.

Now you will focus on completing your research and finding evidence for your argument. You will also work on organizing and communicating your argument.

1. First, look at the chart below. Where are you in the process of researching for your essay? Check off the steps you have already completed, but remember that you can go back to revise your claim or find additional support for your argument, if necessary. In the third column, add planning notes for completing each step of the process.

My Notes

Research Plan for My Argumentative Essay

Check Progress	Step of Research Process	Notes
	Identify the issue or problem; establish a claim.	
	Form a set of questions that can be answered through research.	
	Locate and evaluate sources. Gather evidence for claims and counterclaims.	
	Interpret evidence.	
	Communicate findings.	

2. Reflect on your research. Which questions have you answered? What do you still need to know? What new questions do you have? You should keep research notes on a computer, on note cards, or in a log such as the one that follows.

Organizing and Revising Your Argument

My Notes

Argumentative Essay Research Log

Topic/Issue: _____

My claim: _____

Research Questions:

Works Consulted

Notes/Examples/Quotes

Source + Citation

Sample citation for a website: Just, Marcel, and Tim Heller. "How the Brain Reacts." *Room for Debate Blogs. The New York Times*, 18 July 2009. Web. 1 Feb. 2012.

Outlining an Essay

3. A clear organizational structure is essential to a successful essay. Fill in the blank spaces in the following outline with your claim and the reasons and evidence you will use to support it.

I. Introduction

A. Attention-getting hook

B. Background information/definition of terms

C. Claim (Thesis):

Organizing and Revising Your Argument

7. When you write your essay for Embedded Assessment 2, use the Writer’s Checklist below to get feedback from others in your writing group and to self-edit before finalizing your essay draft. Also, use the Language and Writer’s Craft suggestions as you consider revising your essay for effective use of language.

Writer’s Checklist

Use this checklist to guide the sharing and responding in your writing group.

IDEAS

- The writer has a clear claim (thesis).
- The writer supports his or her claim with logical reasoning and relevant evidence from accurate, credible sources.
- The writer effectively uses appeals to logos and pathos.
- The writer addresses counterclaims effectively.

ORGANIZATION

- The writer clearly introduces the claim at the beginning of the argument.
- The writer organizes reasons and evidence logically.
- The writer effectively uses transitional words, phrases, and clauses to create cohesion and clarify the relationships among ideas.
- The writer provides a concluding statement or section that follows from and supports the argument presented.

USE OF LANGUAGE

- The writer effectively and correctly embeds quotations and paraphrases clearly to strengthen evidence and create convincing reasoning.
- The writer uses a formal style, including proper referencing to sources to express ideas and add interest.
- The writer uses precise and clear language in the argument rather than vague or imprecise vocabulary.

Language and Writer’s Craft: Shifts in Voice and Mood

As you write and revise, recognize and correct inappropriate shifts in voice and mood.

Use verbs in active or passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action, expressing uncertainty or a state contrary to fact).

Check Your Understanding

Summarize the process for researching and presenting an argumentative essay. Include the steps in the research process and descriptions of the elements of an argument.

Writing an Argumentative Essay

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> • supports a claim with compelling, relevant reasoning and evidence • provides extensive evidence of the research process • addresses counterclaim(s) effectively • uses a variety of persuasive appeals. 	<p>The essay</p> <ul style="list-style-type: none"> • supports a claim with sufficient reasoning and evidence • provides evidence of the research process • addresses counterclaim(s) • uses some persuasive appeals (logos, ethos, pathos). 	<p>The essay</p> <ul style="list-style-type: none"> • has an unclear or unfocused claim and/or inadequate support • provides insufficient evidence of the research process • addresses counterclaims ineffectively • uses inadequate persuasive appeals. 	<p>The essay</p> <ul style="list-style-type: none"> • has no claim or claim lacks support • provides little or no evidence of research • does not reference a counterclaim • fails to use persuasive appeals.
Structure	<p>The essay</p> <ul style="list-style-type: none"> • has an introduction that engages the reader and defines the claim's context • follows a logical organizational structure • uses a variety of effective transitional strategies • contains an insightful conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> • has an introduction that includes a hook and background • follows an adequate organizational structure • uses transitional strategies to link ideas • has a conclusion that supports and follows from the argument. 	<p>The essay</p> <ul style="list-style-type: none"> • has a weak introduction • uses an ineffective or inconsistent organizational strategy • uses basic or insufficient transitional strategies • has an illogical or unrelated conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> • lacks an introduction • has little or no obvious organizational structure • uses few or no transitional strategies • lacks a conclusion.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> • uses precise diction and language effectively to convey tone and persuade an audience • demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage • includes an accurate, detailed annotated bibliography. 	<p>The essay</p> <ul style="list-style-type: none"> • uses diction and language to convey tone and persuade an audience • demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage • includes a generally correct and complete annotated bibliography. 	<p>The essay</p> <ul style="list-style-type: none"> • uses basic or weak diction and language • demonstrates partial command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; for the most part, errors do not impede meaning • includes an incorrect or insufficient annotated bibliography. 	<p>The essay</p> <ul style="list-style-type: none"> • uses confusing or vague diction and language • lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage • does not include an annotated bibliography.



The Challenge to Make a Difference

Visual Prompt: What do you notice about this art? How does the artist use visual techniques for effect? How do you think the arts (artwork, music, literature, etc.) can help change the world?

Unit Overview

The world has dark pages in its history, and at times the challenge of righting such immeasurable wrongs seems impossible. Reading narratives about the Holocaust will reveal the worst in human behavior, but it will also show how individuals can find light in the darkness. In this unit, you will present the voices of fictional or real people who fought the darkness of the Holocaust by helping, hoping, or persevering. You will also apply the lessons of the past to start making a difference today by raising awareness and encouraging people to take action about a significant national or global issue.

GOALS:

- To engage effectively in a range of collaborative discussions.
- To analyze the development of a theme or central idea of a text.
- To research an issue of national or global significance.
- To create an informative and persuasive multimedia presentation.
- To strengthen writing through the effective use of voice and mood.

ACADEMIC VOCABULARY

communication
résumé
euphemism
slogan
media
media channels
target audience
evaluate

Literary Terms

enunciation
found poem
call to action

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Language and Writer’s Craft

- Using Voice and Mood for Effect (3.8)
- Reviewing Participial Phrases (3.14)
- Reviewing Clauses (3.15)

*Texts not included in these materials.

Collaborating to Preview Holocaust Narratives

Quotation	Interpretation
A. "We've all got both light and darkness inside us. What matters is the part we choose to act on. That's who we really are." —J.K. Rowling	
B. "Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that." —Martin Luther King, Jr.	
C. "It is better to light a candle than curse the darkness." —Eleanor Roosevelt	
D. "Sometimes our light goes out, but is blown into flame by another human being. Each of us owes deepest thanks to those who have rekindled the light." —Albert Schweitzer	
E. "Maybe it's the very presence of one thing—light or darkness—that necessitates the existence of the other. Think about it, people couldn't become legendary heroes if they hadn't first done something to combat darkness. Doctors could do no good if there weren't diseases for them to treat." —Jessica Shirvington	

4. Reflect on your group's discussion of the quotes. Identify challenges and set specific goals for improving your speaking, listening, and reading skills.

	Challenges	Goals
Speaking		
Listening		
Reading		

- For this activity, you will be reading and discussing Holocaust narratives. In your discussion group, choose a different Holocaust narrative for each group member to preview.
- Form a new group with other students who are previewing the same Holocaust narrative. Use the graphic organizer below to prepare a book preview.

Title:	Author:
Genre:	Length:
Predictions based on significant imagery from the book cover design:	
Summary of the information provided in the book description or review:	
Information about the author:	
Personal response after reading a passage:	
This book sounds . . .	
This book reminds me of . . .	
Someone who would like this book . . .	

- Go back to your original discussion group and take turns presenting your book previews. Use the chart on the next page to take notes on each book as you hear it described. If needed, continue on a new page in your Reader/Writer Notebook.



WORD CONNECTIONS

Roots and Affixes

The word *holocaust* comes from the Greek words *holos*, meaning “whole” or “entire,” and *caustos*, meaning “burn.”

The root *-hol-* is also found in *holistic* and *hologram*. The root *caus-* or *caut-* occurs in *caustic* and *cauterize*.

My Notes



WORD CONNECTIONS

Analogies

Write an analogy to describe yourself and a member of your group. Think of a descriptor that illustrates personality or character. For example, thoughtful : Madeline :: energetic : Timothy.

Collaborating to Preview Holocaust Narratives

Book Preview Notetaking Graphic Organizer

Book Title	An Interesting Point Made About the Book	My Thoughts / Comments / Questions

8. Record your top three choices and explain the reasons for your selection.

9. Once you have formed your Literature Circle group, formulate a plan for reading your Holocaust narrative.

Reading Schedule

Title of Book: _____

Author: _____

Total Number of Pages: _____

Date Assigned	Date Due	Pages to Read	Role	Number of Journal Entries

Understanding Literature Circle Discussions

ACADEMIC VOCABULARY

A **résumé** is a brief written account of personal, educational, and professional qualifications and experience, prepared by an applicant for a job.

My Notes

Artist

Your job is to create an illustration to clarify information, communicate an important idea (e.g., about setting, character, conflict, or theme), and/or to add interest to the discussion. It can be a sketch, cartoon, diagram, flow chart, or a piece that uses visual techniques for effect. Show your illustration to the group without any explanation. Ask each group member to respond, either by making a comment or asking a question. After everyone has responded, explain your picture and answer any questions that have not been answered.

Assigning Literature Circle Roles

1. Create a **résumé** using the template below to apply for a role.

Name:

Role (Job Description): Choose one of the roles and summarize the requirements.

Skills: Describe the skills you have that will help you perform this role (e.g., reading, artistic skills, etc.).

Experience: Describe similar experiences you have had and how they will help you in this role.

Activities: Describe any class work or extracurricular activities that have prepared you for the role.

2. Use your résumés to distribute role assignments in your group. Record these assignments on your reading schedule.
3. Create a table tent for your role by folding an index card or construction paper. On the side facing your group, write the role title and a symbolic image. On the side facing you, write a description of your role and bullet points listing the requirements. Be specific so that the next person who has this role will understand what to do.

Before Reading

4. What do you know about the Holocaust? How did you learn it?

5. How old do you think someone should be when they first learn about the Holocaust? Why would someone write a children’s book about such a disturbing subject?
6. Why do we continue to study the Holocaust in school?

During Reading

7. Create a double-entry journal in your Reader/Writer Notebook, keeping your Literature Circle role in mind. For example, the discussion leader may want to record passages that inspire questions, while the artist might record interesting imagery.
8. Use the notes from your double-entry journal to prepare for your role. When everyone in the group is ready, practice conducting a Literature Circle meeting. As you listen, take notes on interesting ideas presented by group members, and form questions in response.

My Notes

Discussion Note-taking Graphic Organizer

An Interesting Point Made by a Member of My Group	My Thoughts / Comments / Questions

Understanding Literature Circle Discussions

My Notes

After Reading

9. Reflect on your discussion. Review your responses on the graphic organizer.

- What contributed most to your understanding or appreciation of the text?
- What did you learn about the Holocaust through the narrative and discussion?

Check Your Understanding

Using the information from your Literature Circle discussion, create an analytical statement about the theme of the narrative you read. Provide textual evidence to support your analytical statement.

Theme:

Evidence:

Learning Target

- Analyze an excerpt from an autobiographical narrative and a poem and explain the thematic connection between the texts.

Before Reading

- Quickwrite:** Review what you know about personal narratives and autobiographies. How can they be important in helping later generations understand historical events? Use the My Notes space.

During Reading

- As you read the next two texts, mark unfamiliar words, phrases, and ideas. Annotate each text by responding to the Key Ideas and Details and mark a word, phrase, or line that stands out to you the most in each text.

ABOUT THE AUTHOR

Elie Wiesel (1928–) was a teenager in 1944, when he and his whole family were taken from their home to the Auschwitz concentration camp and then to Buchenwald. Wiesel wrote his internationally acclaimed memoir *Night* about his experiences in the camps. In addition to writing many other books, Wiesel became an activist speaking out about injustices in many countries around the world. He was awarded the Nobel Peace Prize in 1986.

Memoir

from

Night

by Elie Wiesel

- AND THEN, one day all foreign Jews were expelled from Sighet.¹ And Moishe the Beadle² was a foreigner.
- Crammed into cattle cars by the Hungarian police, they cried silently. Standing on the station platform, we too were crying. The train disappeared over the horizon; all that was left was thick, dirty smoke.
- Behind me, someone said, sighing, “What do you expect? That’s war ...”
- The deportees³ were quickly forgotten. A few days after they left, it was rumored that they were in Galicia⁴, working, and even that they were content with their fate.

¹ **Sighet:** a town in Romania

² **Beadle:** a minor church official; a caretaker of a synagogue

³ **deportees:** people forced to leave their homes by an authority

⁴ **Galicia:** a former province of Austria, now in parts of Poland and Ukraine

LEARNING STRATEGIES:

Choral Reading, Rereading, Close Reading, Questioning the Text, Visualizing, Marking the Text, Discussion Groups

My Notes

KEY IDEAS AND DETAILS

Who are the people represented by the pronouns “they” and “we” in paragraph 2? What is the intended effect?

Making Thematic Connections

KEY IDEAS AND DETAILS

What is the intended effect of the following line from paragraph 7: “Infants were tossed in the air and used as targets for the machine guns”?

KEY IDEAS AND DETAILS

Why did the Jews of Sighet refuse “to believe his tales, and refused to listen”?

KEY IDEAS AND DETAILS

What are the two main events of this narrative? What is Wiesel’s purpose in focusing on these two events?

GRAMMAR & USAGE

Participle Verb Forms

The participle forms of verbs can be used as adjectives. There are two participial forms: present (ending in *-ing*) and past (usually ending in *-d*). Note the use of these participles as adjectives:

“... **reassuring** wind ...”
(paragraph 5)

“... **waiting** trucks ...”
(paragraph 7)

A participle may occur in a participial phrase, which includes the participle plus any complements and modifiers. The whole phrase serves as an adjective. For example:

“**Crammed into cattle cars by the Hungarian police**, they ...”
(paragraph 2)

An introductory participial phrase must modify the noun or pronoun that follows it. In the example above, the phrase modifies “they.”

5 Days went by. Then weeks and months. Life was normal again. A calm, reassuring wind blew through our homes. The shopkeepers were doing good business, the students lived among their books, and the children played in the streets.

6 One day, as I was about to enter the synagogue, I saw Moishe the Beadle sitting on a bench near the entrance.

7 He told me what had happened to him and his companions. The train with the deportees had crossed the Hungarian border and, once in Polish territory, had been taken over by the Gestapo.⁵ The train had stopped. The Jews were ordered to get off and onto waiting trucks. The trucks headed toward a forest. There everybody was ordered to get out. They were forced to dig huge trenches. When they had finished their work, the men from the Gestapo began theirs. Without passion or haste, they shot their prisoners, who were forced to approach the trench one by one and offer their necks. Infants were tossed in the air and used as targets for the machine guns. This took place in the Galician forest, near Kolomay. How had he, Moishe the Beadle, been able to escape? By a miracle. He was wounded in the leg and left for dead ...

8 Day after day, night after night, he went from one Jewish house to the next, telling his story and that of Malka, the young girl who lay dying for three days, and that of Tobie, the tailor who begged to die before his sons were killed.

9 Moishe was not the same. The joy in his eyes was gone. He no longer sang. He no longer mentioned either God or Kabbalah. He spoke only of what he had seen. But people not only refused to believe his tales, they refused to listen. Some even insinuated that he only wanted their pity, that he was imagining things. Others flatly said that he had gone mad.

10 As for Moishe, he wept and pleaded:

11 “Jews, listen to me! That’s all I ask of you. No money. No pity. Just listen to me!” he kept shouting in the synagogue, between the prayer at dusk and the evening prayer.

12 Even I did not believe him. I often sat with him, after services, and listening to his tales, trying to understand his grief. But all I felt was pity.

13 “They think I’m mad,” he whispered, and tears, like drops of wax, flowed from his eyes.

14 Once, I asked him the question: “Why do you want people to believe you so much? In your place I would not care whether they believed me or not ...”

15 He closed his eyes, as if to escape time.

16 “You don’t understand,” he said in despair. “You cannot understand. I was saved miraculously. I succeeded in coming back. Where did I get my strength? I wanted to return to Sighet to describe to you my death so you might ready yourselves while there is still time. Life? I no longer care to live. I am alone. But I wanted to come back to warn you. Only no one is listening to me ...”

17 This was toward the end of 1942.

18 Thereafter life seemed normal once again. London radio, which we listened to every evening, announced encouraging news: the daily bombings of Germany and Stalingrad, the preparation of the Second Front. And so we, the Jews of Sighet, waited for better days that surely were soon to come.

⁵ Gestapo: the secret police in Nazi Germany

ABOUT THE AUTHOR

Martin Niemöller (1892–1984) was a German Protestant pastor. During World War II, he opposed Hitler’s religious policies and was sent to concentration camps. He survived and, after the war, joined the World Peace Movement. This poem is his response to the question “How could it happen?”

Poetry

**FIRST THEY CAME
FOR THE COMMUNISTS**

by Martin Niemöller

When the Nazis came for the communists,
I remained silent;
I was not a communist.

When they locked up the social democrats,
5 I remained silent;
I was not a social democrat.

When they came for the trade unionists,
I did not speak out;
I was not a trade unionist.

10 When they came for the Jews,
I did not speak out;
I was not a Jew.

When they came for me,
there was no one left to speak out.

After Reading

3. Work collaboratively to apply each of the different Literature Circle roles to the autobiographical narrative and the poem. Use the Key Ideas and Details, as well as questions you develop during your discussion, to compare and analyze these texts.
4. How is the autobiographical narrative’s theme similar to and different from the poem’s theme?



WORD CONNECTIONS

Roots and Affixes

The Latin root *-commun-* in **communist** means “common.” In communism, land and factories are owned by the community. This root occurs in *communal*, *communicate*, and *communion*.

The word **democrat** contains the Greek root *demo-*, which means “people,” and the Greek suffix *-crat*, which means “rule.” Democracy is a government run by the people. The root *demo-* appears in *demographic* and *epidemic*. The suffix *-crat* occurs in words like *aristocrat*, *autocrat*, and *bureaucrat*.

My Notes

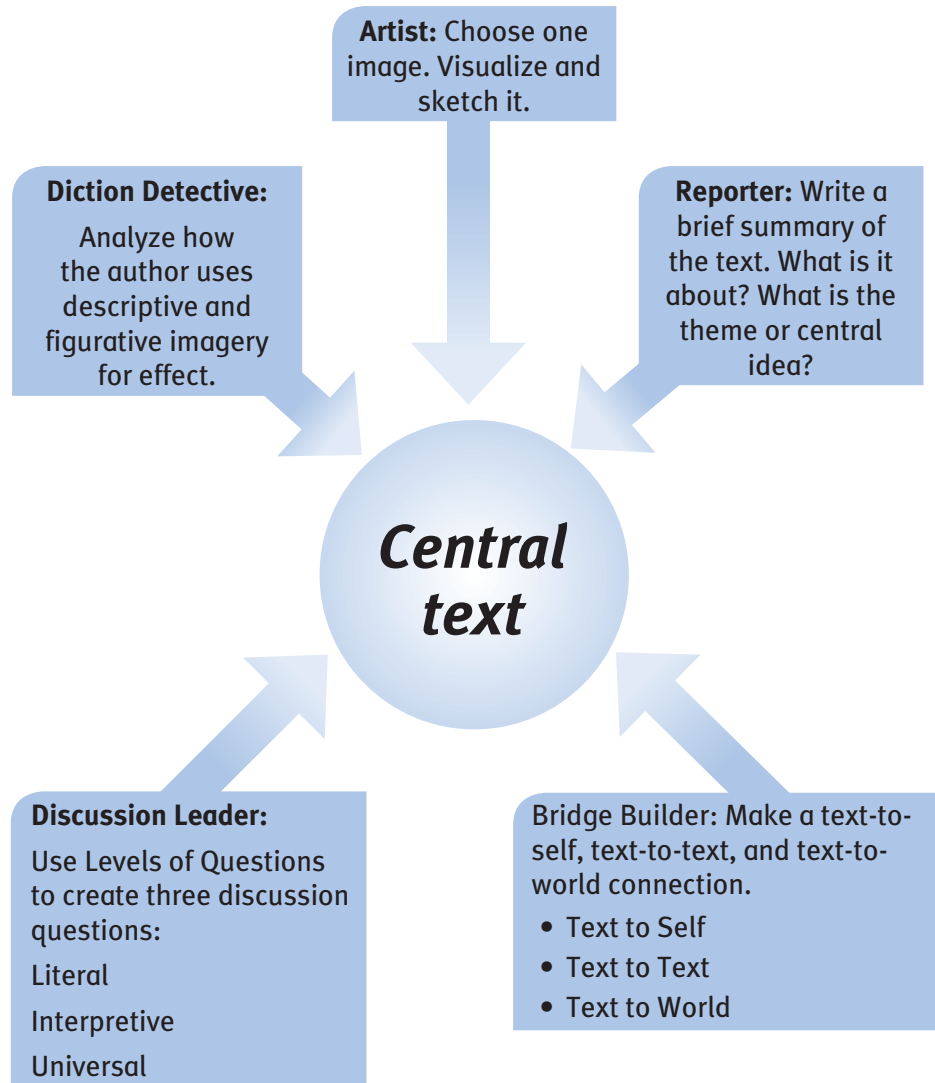
KEY IDEAS AND DETAILS

How does each stanza contribute to a developing sense of doom?

Making Thematic Connections

My Notes

5. Use the graphic organizer that follows as a reminder of the roles and to guide your thinking for your Literature Circle discussion of both texts.



Check Your Understanding

What did you learn about the Holocaust through these texts? Which text is more powerful? Explain.

Learning Targets

- Present a dramatic interpretation of a passage from the text.
- Analyze how the themes in multiple genres are connected.

Before Reading

An **allegory** often uses symbols to represent abstract concepts, and it may use animals to represent humans. “O Captain, My Captain” was your first introduction to allegory.

1. Review the definition. With your class, brainstorm a list of more familiar allegories.

2. Why would authors choose to use an allegory to tell a story?

During Reading

3. As you listen to a dramatic reading of Eve Bunting’s *Terrible Things: An Allegory of the Holocaust*, take notes on the animals’ reactions to the Terrible Things. Use the graphic organizer on the next page for your notes.
4. Think about why a children’s story of the Holocaust is best told as an allegory.

LEARNING STRATEGIES:
Oral Interpretation, Think-Pair-Share, Graphic Organizer

My Notes

Analyzing an Allegory

How do the other animals respond to the demand of the Terrible Things?	How do the other animals respond after the Terrible Things have taken the animals?
When the Terrible Things come for “. . . every creature with feathers on its back . . .”	
Frogs, squirrels, porcupines, rabbits, fish:	Porcupine, squirrels:
	Little Rabbit:
	Big Rabbit:
When the Terrible Things come for “. . . every bushy-tailed creature . . .”	
Frogs, porcupines, fish, rabbits:	Little Rabbit:
	Big Rabbit:
When the Terrible Things come for “. . . every creature that swims . . .”	
Rabbits, porcupines:	Little Rabbit:
	Big Rabbit:

LEARNING STRATEGIES:

Graphic Organizer, Discussion Groups

ACADEMIC VOCABULARY

A **euphemism** is an inoffensive expression that is a substitute for one that is considered too harsh or blunt.

Learning Target

- Understand Holocaust-related diction and explain new learning about the Holocaust using new vocabulary words.

The Nazis deliberately used **euphemisms** to disguise the true nature of their crimes. Euphemisms replace disturbing words using diction with more positive connotations.

1. Work with a small group to analyze how the Nazis manipulated language to disguise the horror of their policies. Research the term *euphemism* and its use in Nazi Germany. If doing an online search, use an effective search term to find the true meanings of the terms below.

Euphemism	Denotation (Literal Definition)	Meaning in Context of the Holocaust	Analyze the Difference in Connotation
Relocation			
Disinfecting or Delousing Centers			
Camp			
The Final Solution			

WORD CONNECTIONS

Roots and Affixes

Euphemism contains the Greek prefix *eu-*, meaning “well” or “pleasing,” and the Greek root *-pheme-*, which has the meaning of “speak.” A person who uses a euphemism speaks with pleasing words.

2. To discuss the Holocaust, you will need to be familiar with Holocaust-related diction. In your Literature Circle groups, use a dictionary or other resource to find a definition or explanation for each of the terms in the list on the next page.

Holocaust Vocabulary	Definition/Explanation
Antisemitism	
Concentration Camp	
Death Camp	
Genocide	
Gestapo	
Holocaust	
Nazi	
Persecution	
Propaganda	
SS (<i>Schutzstaffel</i>)	
Star of David	

Check Your Understanding

Use at least six new words to explain what you have learned about the Holocaust. Read your explanation to a partner to practice fluency.

As you discover more vocabulary and euphemisms in your Holocaust narrative, copy them down to share, define, and discuss with your class.



WORD CONNECTIONS

Roots and Affixes

Genocide comes from the Greek word *genos*, which means “race” or “line of descent.” The root *-gen-* occurs in such words as *gene*, *genesis*, and *genus*.

The suffix *-cide* forms nouns with the meaning of “kill” or “causing death,” as in *homicide* and *pesticide*.

LEARNING STRATEGIES:
Oral Reading, Note-taking,
Discussion Groups, Graphic
Organizer, Summarizing

My Notes

Learning Targets

- Summarize information from a Holocaust website and contribute events to a historical timeline.
- Create talking points and deliver an effective collaborative presentation.

Researching the Holocaust

1. Setting (time and place) is important in any story, but why is it especially important in a Holocaust narrative?
2. The United States Holocaust Memorial Museum in Washington, DC, has a large collection of artifacts and educational displays about the events and people of the Holocaust. Work collaboratively to research and take notes on your assigned topics by exploring the museum’s website, starting with the page “The Holocaust: A Learning Site for Students.”
3. Each of the topics on the Learning Site links to a different webpage. Visit the website to explore your topics. Take notes on a graphic organizer like the one below in order to prepare your talking points for a presentation on the Holocaust. Your talking points should contain interesting information that leads to an exploration of the theme, or central idea.

On the next page is a list of topics about the Holocaust. Your teacher will assign each group a topic (column) and individual subjects within that topic to research. As you research, neatly copy your key dates and events onto individual index cards to add to the collaborative timeline after your presentation.

My Group’s Topic:	
Topic 1:	Topic 2:
Notes for Talking Points:	Notes for Talking Points:
Summaries and Dates of Key Events:	Summaries and Dates of Key Events:

4. Mark the chart to indicate your assignment by circling the title of your group’s topic (column) and highlighting or placing a check mark by the topics you are responsible for.

Nazi Rule	Jews in Prewar Germany	The “Final Solution”	Nazi Camp System	Rescue and Resistance
<ul style="list-style-type: none"> • Hitler Comes to Power • The Nazi Terror Begins • SS Police State • Nazi Propaganda and Censorship • Nazi Racism • World War II in Europe • The Murder of the Handicapped • German Rule in Occupied Europe 	<ul style="list-style-type: none"> • Jewish Life in Europe Before the Holocaust • Antisemitism • The Boycott of Jewish Businesses • The Nuremberg Race Laws • The “Night of Broken Glass” • The Evian Conference • Voyage of the <i>St. Louis</i> • Locating the Victims 	<ul style="list-style-type: none"> • Ghettos in Poland • Life in the Ghettos • Mobile Killing Squads • The Wannsee Conference and the “Final Solution” • At the Killing Centers • Deportations • Auschwitz 	<ul style="list-style-type: none"> • Prisoners of the Camps • “Enemies of the State” • Forced Labor • Death Marches • Liberation • The Survivors • The Nuremberg Trials 	<ul style="list-style-type: none"> • Rescue in Denmark • Jewish Partisans • The Warsaw Ghetto Uprising • Killing Center Revolts • The War Refugee Board • Resistance Inside Germany

Source: Copyright © United States Holocaust Memorial Museum, Washington, D.C.

5. Present your talking points to your peer group, and then prepare a collaborative presentation based on your group’s most interesting or important talking points. Each person in your group should prepare and present at least one talking point. Use the outline that follows to organize your presentation. Draft an introduction and conclusion, arrange the order of talking points into broader categories, and assign a speaker to each part of the presentation.

Learning Targets

- Research a specific Holocaust victim and present a narrative that captures his or her story.
- Apply an understanding of active and passive voice, by using voice for effect.

Researching the Holocaust

1. During the Holocaust, many people fit into one of the following categories based on either their circumstances or decisions that they made. Try to think of individual examples of each from your reading, research, and/or prior knowledge. Which group do you think was the largest? Which was the smallest?

Victims:

Perpetrators:

Rescuers:

Bystanders:

2. Choose an ID card from the Holocaust Museum website. Take notes on each section of your card, using the chart to organize information.

Name:
Date of Birth:
Place of Birth:
Biographical Background:
Experiences from 1933–1939:
War Years:
Future and Fate:

LEARNING STRATEGIES:
Note-taking, Graphic Organizer, Drafting, Adding, Substituting, Oral Reading

My Notes

Presenting Voices

My Notes

Language and Writer's Craft: Using Voice and Mood for Effect

Active Versus Passive Voice

When writing or speaking, active voice is usually preferred to passive voice. However, skilled writers and speakers use voice for effect, so sometimes it is more powerful to use the passive voice. Study the model below. How is the effect different in each sentence?

Passive: Relocation camps were used to destroy whole villages.

Active: The Nazis used the camps to empty whole villages of their citizens.

Active voice names the destroyers, passive voice hides the destroyers. Do you as a writer want to show responsibility or hide responsibility?

Mood

You learned in earlier units that conditional mood expresses a hypothetical situation while the subjunctive mood describes a state contrary to fact. When using the verb "to be" in the subjunctive, always use *were* rather than *was*.

For example:

Conditional Mood: *I would have spoken out against the Nazis if I had been alive then.*

Subjunctive Mood: *If I were a prisoner in a concentration camp, would I survive?*

As a class, create additional model sentences relating to the Holocaust, using passive and active voice and conditional and subjunctive mood effectively and correctly.

Passive:

Active:

Conditional:

Subjunctive:

Narrative Writing Prompt: Think about the research you did on the experiences of one victim of the Holocaust. Draft one victim's story using information from all four sections of the ID card. Be sure to:

- Use narrative technique (dialogue, pacing, description, and reflection) to develop experiences, events, and/or characters.
- Establish a context and use first person point of view.
- Sequence events logically and naturally using your notes as a guide.
- Use voice and mood effectively.

3. Revise your writing to show your understanding of voice and mood by adding or substituting for effect. Also, be sure you have included transitions to convey sequence, signal shifts, and connect the relationships among experiences and events. Reflect on your editing: How does using voice and mood for effect strengthen your writing?

Presenting the Narrative

4. Before you prepare an oral reading of your narrative, examine the criteria for evaluation below. These criteria also apply to speaking.

Literary Terms

Enunciation, like pronunciation, relates to how words are spoken. To **enunciate** is to pronounce words so they can be clearly understood by an audience. To **pronounce** is to say words correctly as well as clearly.

Element of Expressive Oral Reading/Speaking	Proficient	Emerging
Enunciation: Pronunciation of words	Enunciation is clear, correct, and effective throughout the reading and enhances the listener’s understanding.	Mumbling, incorrect, or indistinct pronunciation hinders the listener’s understanding.
Pitch: Vocal highs and lows	Variety in vocal highs and lows enhances the listener’s understanding of the passage.	Mostly monotone
Volume: Variety in volume	Variety in volume enhances the listener’s understanding of the passage.	Too quiet
Tempo: Appropriate pacing (fast or slow)	Appropriate pacing enhances the listener’s understanding of the passage.	Too fast or too slow
Phrasing: Pausing at appropriate points and for emphasis	Pauses and emphasis enhances the listener’s understanding of the passage.	No pauses or emphasized words

5. Prepare and present an oral reading of your revised narrative to a small group of your peers. Use the chart above to provide feedback about each speaker’s strengths and weaknesses.

Check Your Understanding

How did the process of researching a person from the Holocaust and assuming that person’s ID add to your understanding of the Holocaust?



WORD CONNECTIONS

Roots and Affixes

The word *monotone* includes the prefix *mono*, meaning “one,” as in *monologue*, *monomania*, and *monocle*. Thus *monotone* means “one tone,” or “without inflection.”

LEARNING STRATEGIES:

Predicting, Graphic Organizer, Drafting, Oral Reading, Discussion Groups

My Notes

Learning Targets

- Explain how writers use literary elements such as setting, character, plot, and mood to develop a theme.
- Present an effective oral reading and transform a written draft into talking points for discussion.

Finding Light in the Darkness

1. Return to Activity 3.2 and reread the quotes. Notice that each speaker uses the imagery of light and darkness to express his or her ideas about good and evil, love and hatred, hope and depression—all of which are opposites. How do you think this conflict between opposites might be portrayed in film?

Life is Beautiful is a fictional story about a family in Italy that is sent to a concentration camp. The father and son are Jewish, but the mother is not. The father tries to protect his son from the ugly realities of the Holocaust by making it seem as if they are playing a game whose prize is a real tank.

2. Based on the information above, predict conflicts that the father might encounter as he tries to convince his son that the concentration camp is just a game.
3. Work in groups of four to take notes on setting, character, plot, and mood in each film clip. Share notes and trade jobs after each clip to complete the graphic organizer on the next page.

Setting	Character(s)	Plot	Mood
Clip 1			
Clip 2			
Clip 3			
Clip 4			

Finding Light in Film

My Notes

Expository Writing Prompt: How is the theme “finding light in the darkness” expressed in the film? Write a draft that explains how setting, characters, and/or plot are used to develop theme. Be sure to:

- Begin with a topic sentence that responds to the prompt.
- Provide textual evidence and commentary for support.
- Use precise diction to inform or explain.

Prepare and present an oral reading of your written draft. Use the chart in the previous activity to guide your preparation. Present your response to another pair of students. Provide feedback about ideas and oral reading.

Check Your Understanding

Work with your group to transform your draft into talking points to guide a class discussion about the theme. After your class discussion, prepare talking points for a small group discussion on at least two of the following prompts. Be sure to include textual evidence from the film to support your opinion. During your small group discussion, create and use a graphic organizer like the one on page 169 to record and respond to the other speakers’ talking points.

Discussion Prompts:

- A. Is it disrespectful to make a film about the Holocaust that has so much comedy in it?
- B. What aspects of the Holocaust, as portrayed in the film, are similar to or different from what you learned in your research?
- C. How and when did the mood change during the film clips, and what settings, characters, or events caused those shifts?

Dramatic Tone Shifts

My Notes

KEY IDEAS AND DETAILS

Find Mrs. Frank's dialogue in which she uses the conditional mood. Why is it a particularly effective way to show her attitude toward Mr. van Daan in this scene?

KEY IDEAS AND DETAILS

Why is Mrs. Frank so angry?

Scene: Anne, Mr. Dussel, Mr. van Daan, Mr. Frank, Mrs. van Daan, Mrs. Frank, Margot, Peter, Miep, Eisenhower

(Night. Everyone is asleep. Suddenly, Mrs. Frank sits up in bed)

Mrs. Frank: *(in a whisper)* Otto. Listen. The rat!

Mr. Frank: Edith, please. Go back to sleep. *(He turns over. Mrs. Frank gets up, quietly creeps to the main room, standstill. There is a tiny crunching sound. In the darkness, a figure is faintly illuminated, crouching over, gnawing on something. Mrs. Frank moves closer, turns on the light. Trembling, Mr. van Daan jumps to his feet. He is clutching a piece of bread)*

Mrs. Frank: My God, I don't believe it! The bread! He's stealing the bread! *(Pointing at Mr. van Daan.)* Otto, look!

Mr. van Daan: No, no. Quiet.

Mr. Frank: *(As everyone comes into the main room in their nightclothes)* Hermann, for God's sake!

Mrs. van Daan: *(Opening her eyes sleepily)* What is it? What's going on?

Mrs. Frank: It's your husband. Stealing our bread!

Mrs. van Daan: It can't be. Putti, what are you doing?

Mr. van Daan: Nothing.

Mr. Dussel: It wasn't a rat. It was him.

Mr. van Daan: Never before! Never before!

Mrs. Frank: I don't believe you. If he steals once, he'll steal again. Every day I watch the children get thinner. And he comes in the middle of the night and steals food that should go to them!

Mr. van Daan: *(His head in his hands)* Oh my God. My God.

Mr. Frank: Edith. Please.

Margot: Mama, it was only one piece of bread.

Mr. van Daan: *(Putting the bread on the table. In a panic)* Here. *(Mrs. Frank swats the bread away)*

Mr. Frank: Edith, he couldn't help himself! It could happen to any one of us.

Mrs. Frank: (*Quiet*) I want him to go.

Mrs. van Daan: Go? Go where?

Mrs. Frank: Anywhere.

Mrs. van Daan: You don't mean what you're saying.

Mr. Dussel: I understand you, Mrs. Frank. But it really would be impossible for them—

Mrs. Frank: They have to! I can't take it with them here.

Mr. Frank: Edith, you know how upset you've been these past—

Mrs. Frank: That has nothing to do with it.

Mr. Frank: We're all living under terrible strain. (*Looking at Mr. van Daan*) It won't happen again.

Mr. van Daan: Never. I promise.

Mrs. Frank: I want them to leave.

Mrs. van Daan: You'd put us out on the street?

Mrs. Frank: There are other hiding places. Miep will find something. Don't worry about the money. I'll find you the money.

Mrs. van Daan: Mr. Frank, you told my husband you'd never forget what he did for you when you first came to Amsterdam.

Mrs. Frank: If my husband had any obligation to you, it's paid for.

Mr. Frank: Edith, I've never seen you like this, for God's sake.

Anne: You can't throw Peter out! He hasn't done anything.

Mrs. Frank: Peter can stay.

Peter: I wouldn't feel right without Father.

Anne: Mother, please. They'll be killed on the street.

Margot: Anne's right. You can't send them away.

Mrs. Frank: They can stay till Miep finds them a place. But we're switching rooms. I don't want him near the food.

Mr. Dussel: Let's divide it up right now.

Margot: (*As he gets a sack of potatoes.*) We're not going to divide up some rotten potatoes.

Mr. Dussel: (*Dividing the potatoes into piles.*) Mrs. Frank, Mr. Frank, Margot, Anne, Peter, Mrs. van Daan, Mr. van Daan, myself... Mrs. Frank, Mr. Frank...

Margot: (*Overlapping.*) Mr. Dussel, please. Don't! No more. No more, Mr. Dussel! I beg you. I can't bear it. (*Mr. Dussel continues counting nonstop. In tears.*) Stop! I can't take it ...

Mrs. Frank: All this ... all that's happening ...

GRAMMAR & USAGE Pronoun Antecedents

A pronoun takes the place of a noun or another pronoun, called its **antecedent**.

Mrs. Frank speaks the sentence "They have to!" To whom is she referring? The preceding part of the play indicates that Mrs. Frank is referring to the van Daans. How confusing would this be, however, if you did not know the antecedent (the van Daans in this example)?

When using pronouns in your writing, make sure you have clearly stated the nouns to which your pronouns refer. As you read, look for other examples of antecedents.

My Notes

KEY IDEAS AND DETAILS

Why is news of the invasion so important?

Dramatic Tone Shifts

GRAMMAR & USAGE Punctuation

Punctuation helps to clarify meaning in sentences. Notice the varied punctuation on these pages.

Ellipses (...) are used to show pauses or to show that words are omitted.

A **colon (:)** is used in a script to follow the name of the speaker. It is also used to introduce a list of a second clause that explains or expands on the first.

An **exclamation point (!)** is used to show excitement.

A **dash (—)** is used to set off or emphasize content.

Parentheses () set off comments or additional information in a sentence.

My Notes

Mr. Frank: Enough! Margot. Mr. Dussel. Everyone—back to your rooms. Come, Edith. Mr. Dussel, I think the the potatoes can wait. (*Mr. Dussel goes on counting. Tearing the sack from Mr. Dussel, the potatoes spilling.*) Just let them wait! (*He holds out his hand for Mrs. Frank. They all go back to their rooms. Peter and Mrs. van Daan pick up the scattered potatoes. Not looking at each other, Mr. and Mrs. van Daan move to their separate beds. The buzzer rings frantically, breaking the silence.*) Miep? At this hour? (*Miep runs up the stairs, as everyone comes back into the main room.*)

Miep: (*Out of breath.*) Everyone ... everyone ... the most wonderful, incredible news!

Mr. Frank: What is it?

Miep: (*Tears streaming down her cheeks.*) The invasion. The invasion has begun! (*They stare at her, unable to grasp what she is telling them.*) Did you hear me? Did you hear what I said? The invasion! It's happening—right now! (*As Mrs. Frank begins to cry.*) I rushed to tell you before the workmen got here. You can feel it in the streets—the excitement! This is it. They've landed on the coast of Normandy.

Peter: The British?

Miep: British, Americans ... everyone! More than four thousand ships! Look—I brought a map. (*Quickly she unrolls a map of Normandy on the table.*)

Mr. Frank: (*Weeping, embracing his daughters.*) For over a year we've hoped for this moment.

Miep: (*Pointing.*) Cherbourg. The first city. They're fighting for it right now.

Mr. Dussel: How many days will it take them from Normandy to the Netherlands?

Mr. Frank: (*Taking Mrs. Frank in his arms.*) Edith, what did I tell you?

Mr. Dussel: (*Placing the potatoes on the map to hold it down as he checks the cities.*) Cherbourg. Caen. Pont L'Eveque. Paris. And then ... Amsterdam! (*Mr. van Daan breaks into a convulsive sob.*)

Mrs. van Daan: Putti.

Mr. Frank: Hermann, didn't you hear what Miep said? We'll be free ... soon. (*Mr. Dussel turns on the radio. Amidst much static, Eisenhower's voice is heard from his broadcast of June 6, 1944.*)

Eisenhower: (*Voice Over*) People of Western Europe, a landing was made this morning on the coast of France by troops of the Allied Expeditionary Force. This landing is part of the concerted United Nations plan for the liberation of Europe ...

The Wrong Side of the Fence

LEARNING STRATEGIES:

Marking the Text, Note-taking, Graphic Organizer, Close Reading, Outlining, Summarizing, Rehearsal

My Notes

Learning Targets

- Analyze an excerpt of a Holocaust narrative and prepare talking points to present in a panel discussion.
- Deliver an oral reading of a passage that conveys a thematic idea.

Before Reading

1. **Quickwrite:** How does the theme “finding light in the darkness” connect to the subject of the Holocaust? Use examples from text(s) to support your response.
2. Why would an author write a Holocaust narrative from a child’s perspective? How would that change a reader’s understanding of the story?

During Reading

3. As you read, mark and annotate the text to indicate your analysis of the characters, setting, and event. After each chunk, record your notes in the graphic organizer or in your Reader/Writer Notebook. Your notes will later be used to prepare talking points.

Character 1:	Character 2:	Setting:
Plot		
Beginning:	Middle:	End:
Theme:		

ABOUT THE AUTHOR

John Boyne (1971–) is an Irish writer who began his writing career creating short stories. He published *The Boy in the Striped Pajamas* in 2006, and this novel proceeded to win multiple international awards. The novel also was made into a film.

Fiction

from
The Boy in the Striped Pajamas

by John Boyne

- 1 Two boys were sitting on opposite sides of a fence.
- 2 “All I know is this,” began Shmuel. “Before we came here I lived with my mother and father and my brother Josef in a small flat above the store where Papa makes his watches. Every morning we ate our breakfast together at seven o’clock and while we went to school, Papa mended the watches that people brought to him and made new ones too. I had a beautiful watch that he gave me but I don’t have it anymore. It had a golden face and I wound it up every night before I went to sleep and it always told the right time.”
- 3 “What happened to it?” asked Bruno.
- 4 “They took it from me,” said Shmuel.
- 5 “Who?”
- 6 “The soldiers of course,” said Shmuel as if it was the most obvious thing in the world.
- 7 “And then one day things started to change,” he continued. “I came home from school and my mother was making armbands for us from a special cloth and drawing a star on each one. Like this.” Using his finger he drew a design in the dusty ground beneath him.

The star of David. 

- 8 “And every time we left the house, she told us we had to wear one of these armbands.”
- 9 “My father wears one too,” said Bruno. “On his uniform. It’s very nice. It’s bright red with a black-and-white design on it.” Using his finger he drew another design in the dusty ground on his side of the fence.

A swastika. 

- 10 “Yes, but they’re different, aren’t they?” said Shmuel.
- 11 “No one’s ever given me an armband,” said Bruno.
- 12 “But I never asked to wear one,” said Shmuel.

My Notes

KEY IDEAS AND DETAILS

Analyze the opening line. Where do you predict the boys are? What is significant about this setting?

KEY IDEAS AND DETAILS

Analyze the description and dialogue. Why is the watch so important to Shmuel? What does it symbolize for him?

KEY IDEAS AND DETAILS

What does Bruno not seem to understand about their different situations, as shown in the conversation about the armbands?

The Wrong Side of the Fence

My Notes

KEY IDEAS AND DETAILS

Examine the paragraph that talks about “The Fury.” Who is this and why does Bruno call him “The Fury”?

KEY IDEAS AND DETAILS

Why is Bruno having such a hard time believing Shmuel’s story? What does the dialogue reveal about his character?

13 “All the same,” said Bruno, “I think I’d quite like one. I don’t know which one I’d prefer though, your one or father’s.”

14 Shmuel shook his head and continued with his story. He didn’t often think about these things anymore because remembering his old life above the watch shop made him very sad.

15 “We wore the armbands for a few months,” he said. “And then things changed again. I came home one day and Mama said we couldn’t live in our home any more.”

16 “That happened to me too!” said Bruno, delighted that he wasn’t the only boy who’d been forced to move. “The Fury came for dinner, you see, and the next thing I knew we moved here. And I *hate* it here,” he added. “Did he come to your house and do the same thing?”

17 “No, but when we were told we couldn’t live in our house we had to move to a different part of Cracow, where the soldiers built a big wall and my mother and father and my brother and I all had to live in one room.”

18 “All of you?” asked Bruno. “In one room?”

“And not just us,” said Shmuel. “There was another family there and the mother and father were always fighting with each other and one of the sons was bigger than me and hit me even when I did nothing wrong.”

19 “You can’t have all lived in the one room,” said Bruno. “That doesn’t make any sense.”

20 “All of us,” said Shmuel. “Eleven in total.”

Bruno opened his mouth to contradict him again—he didn’t really believe that eleven people could live in the same room together—but changed his mind.

21 “We lived there for some more months,” continued Shmuel, “all of us in that one room. There was one small window in it but I didn’t like to look out of it because then I would see the wall and I hated the wall because our real home was on the other side of it. And this part of town was a bad part because it was always noisy and it was impossible to sleep. And I hated Luka, who was the boy who kept hitting me even when I did nothing wrong.”

22 “Gretel hits me sometimes,” said Bruno. “She’s my sister,” he added. “And a Hopeless Case. But soon I’ll be bigger and stronger than she is and she won’t know what’s hit her then.”

23 “Then one day the soldiers all came with huge trucks,” continued Shmuel, who didn’t seem all that interested in Gretel. “And everyone was told to leave the houses. Lots of people didn’t want to and they hid wherever they could find a place but in the end I think they caught everyone. And the trucks took us to a train and the train . . .” He hesitated for a moment and bit his lip. Bruno thought he was going to start crying and couldn’t understand why.

24 “The train was horrible,” said Shmuel. “There were too many of us in the carriages for one thing. And there was no air to breathe. And it smelled awful.”

25 “That’s because you all crowded onto one train,” said Bruno, remembering the two trains he had seen at the station when he left Berlin. “When we came here, there was another one on the other side of the platform but no one seemed to see it. That was the one we got. You should have got on it too.”

26 “I don’t think we would have been allowed,” said Shmuel, shaking his head. “We weren’t able to get out of our carriage.”



- 27 “The door’s at the end,” explained Bruno.
- 28 “There weren’t any doors,” said Shmuel.
- 29 “Of course there were doors,” said Bruno with a sigh. “They’re at the end,” he repeated. “Just past the buffet section.”
- 30 “There weren’t any doors,” insisted Shmuel. “If there had been, we would have gotten off.”
- 31 Bruno mumbled something under his breath along the lines of “Of course there were,” but he didn’t say it very loud so Shmuel didn’t hear.
- 32 “When the train finally stopped,” continued Shmuel, “we were in a very cold place and we all had to walk here.”
- 33 “We had a car,” said Bruno, out loud now.
- 34 “And Mama was taken away from us, and Papa and Josef and I were put into the huts over there and that’s where we’ve been since.”
- 35 Shmuel looked very sad when he told this story and Bruno didn’t know why; it didn’t seem like such a terrible thing to him, and after all much the same thing happened to him.
- 36 “Are there many other boys over there?” asked Bruno.
- 37 “Hundreds,” said Shmuel.
- 38 Bruno’s eyes opened wide. “Hundreds?” he said, amazed. “That’s not fair at all. There’s no one to play with on this side of the fence. Not a single person.”
- 39 “We don’t play,” said Shmuel.
- 40 “Don’t play? Why ever not?”
- 41 “What would we play?” he asked, his face looking confused at the idea of it.
- 42 “Well, I don’t know,” said Bruno. “All sorts of things. Football, for example. Or exploration. What’s the exploration like over there anyway? Any good?”
- 43 Shmuel shook his head and didn’t answer. He looked back towards the huts and turned back to Bruno then. He didn’t want to ask the next question but the pains in his stomach made him.
- 44 “You don’t have any food on you, do you?” he asked.
- 45 “Afraid not,” said Bruno. “I meant to bring some chocolate but I forgot.”

My Notes

KEY IDEAS AND DETAILS

What are the similarities and differences between Bruno and Shmuel’s experiences with trains? Why does Bruno not understand the difference?

The Wrong Side of the Fence

My Notes

KEY IDEAS AND DETAILS

How does the following dialogue reveal theme: “You’re on the wrong side of the fence though?” Why do you think Boyne chose to write a novel about the Holocaust?

KEY IDEAS AND DETAILS

Why is Shmuel only now worried about getting in trouble?

46 “Chocolate,” said Shmuel very slowly, his tongue moving out from behind his teeth. “I’ve only ever had chocolate once.”

47 “Only once? I love chocolate. I can’t get enough of it although Mother says it’ll rot my teeth.”

48 “You don’t have any bread, do you?”

49 Bruno shook his head. “Nothing at all,” he said. “Dinner isn’t served until half past six. What time do you have yours?”

50 Shmuel shrugged his shoulders and pulled himself to his feet. “I think I’d better get back,” he said.

51 “Perhaps you can come to dinner with us one evening,” said Bruno, although he wasn’t sure it was a very good idea.

52 “Perhaps,” said Shmuel, although he didn’t sound convinced.

53 “Or I could come to you,” said Bruno. “Perhaps I could come and meet your friends,” he added hopefully. He had hoped that Shmuel would suggest this himself but there didn’t seem to be any sign of that.

54 “You’re on the wrong side of the fence though,” said Shmuel.

55 “I could crawl under,” said Bruno, reaching down and lifting the wire off the ground. In the centre, between two wooden telegraph poles, it lifted quite easily and a boy as small as Bruno could easily fit through.

56 Shmuel watched him do this and backed away nervously. “I have to get back,” he said.

57 “Some other afternoon then,” said Bruno.

58 “I’m not supposed to be here. If they catch me I’ll be in trouble.”

59 He turned and walked away and Bruno noticed again how small and skinny this new friend was. He didn’t say anything about this because he knew only too well how unpleasant it was being criticized for something as silly as your height, and the last thing he wanted to do was be unkind to Shmuel.

60 “I’ll come back tomorrow,” shouted Bruno to the departing boy and Shmuel said nothing in reply; in fact he started to run off back to the camp, leaving Bruno all on his own.

After Reading

4. Use your notes to prepare talking points that will guide a meaningful discussion of the text. Be sure to:

- Discuss how an individual (character), event (plot), or place (setting) contributes to the development of a theme.
- Include detail from text, commentary (analysis), and questions to spark discussion.

5. Work collaboratively to prepare the content of your panel discussion. Use the outline on the next page to organize your presentation. Draft an introduction and conclusion, select and arrange talking points into broader categories, and assign a speaker to each part of the presentation. This time, have at least two people present the dramatic interpretation of the text.

LEARNING STRATEGIES:

Rereading, Close reading, Oral Reading, Choral Reading, Discussion Groups

My Notes

Learning Targets

- Transform a prose selection into a “found poem.”
- Present a dramatic interpretation.

Before Reading

1. In a previous activity, you read a play based on Anne Frank’s diary. What could you learn from her diary that you could not learn from the play?

During Reading

2. Independently read the entry below from *The Diary of Anne Frank*.

ABOUT THE AUTHOR

Anne Frank (1929–1945) is one of the Holocaust’s most famous victims. The Frank family fled Germany for Amsterdam, but eventually the Nazis also occupied the Netherlands. The family spent two years in hiding, during which Anne wrote of her thoughts and feelings to her imaginary friend, Kitty. The German authorities found the family’s hiding place and sent them to concentration camps, where Anne perished at age 15. Her diary was found years later, and it continues to be read today as a moving narrative from the Holocaust.

Diary

from **The Diary
of a Young Girl**
Wednesday, 13 January, 1943

by Anne Frank

Dear Kitty,

Everything has upset me again this morning, so I wasn’t able to finish a single thing properly.

It is terrible outside. Day and night more of those poor miserable people are being dragged off, with nothing but a rucksack and a little money. On the way they are deprived even of these possessions. Families are torn apart, the men, women, and children all being separated. Children coming home from school find that their parents have disappeared. Women return from shopping to find their homes shut up and their families gone.

The Dutch people are anxious too, their sons are being sent to Germany. Everyone is afraid.

And every night hundreds of planes fly over Holland and go to German towns, where the earth is plowed up by their bombs, and every hour hundreds and thousands of people are killed in Russia and Africa. No one is able to keep out of it, the whole globe is waging war and although it is going better for the allies, the end is not yet in sight.

And as for us, we are fortunate. Yes, we are luckier than millions of people. It is quiet and safe here, and we are, so to speak, living on capital. We are even so selfish as to talk about “after the war,” brighten up at the thought of having new clothes and new shoes, whereas we really ought to save every penny, to help other people, and save what is left from the wreckage after the war.

The children here run about in just a thin blouse and clogs; no coat, no hat, no stockings, and no one helps them. Their tummies are empty; they chew an old carrot to stay the pangs, go from their cold homes out into the cold street and, when they get to school, find themselves in an even colder classroom. Yes, it has even got so bad in Holland that countless children stop the passers-by and beg for a piece of bread. I could go on for hours about all the suffering the war has brought, but then I would only make myself more dejected. There is nothing we can do but wait as calmly as we can till the misery comes to an end. Jews and Christians wait, the whole earth waits, and there are many who wait for death.

Yours,
Anne

After Reading

3. The opening two paragraphs have been transformed into a **found poem**. With a partner, conduct an oral reading using choral reading for effect.

“Wednesday, 13 January, 1943”

Everyone is afraid:

It is terrible outside.

Day and night
more of those poor miserable people
are being dragged off.

Families are torn apart.

Children coming home from school
find that their parents
have disappeared.

Women

return from shopping to find
their homes shut up and
their families gone.

The Dutch people,
their sons are being sent
to Germany.

Everyone is afraid ...

My Notes

KEY IDEAS AND DETAILS

Why does Anne feel that she is fortunate?

Literary Terms

A **found poem** is verse that is created from a prose text by using the original words, phrases, images, and/or sentences, but manipulating them and reformatting them into poetic lines.

Creating a Memorable Opening

My Notes

4. The author of the found poem selected particular lines from the text and then transformed them into poetry. How does this transformation change the power of the language?

5. How does the structure of the lines in the found poem transform the text from prose to poetry? Which lines stand out? Why?

6. How would a dramatic interpretation of this found poem successfully open a panel discussion about the Holocaust?

Check Your Understanding

Reread the rest of the diary entry, highlighting words, phrases, and images you think are important. Then, transform the text into a found poem and plan a dramatic interpretation (i.e., oral reading) of the text. Present your oral reading to a partner, and listen and provide feedback to your partner's oral reading.

INDEPENDENT READING LINK

Choose a passage from the Holocaust narrative you are reading to transform into a found poem. Perform an oral reading of your poem at the final literature circle meeting.

Presenting Voices of the Holocaust

SCORING GUIDE

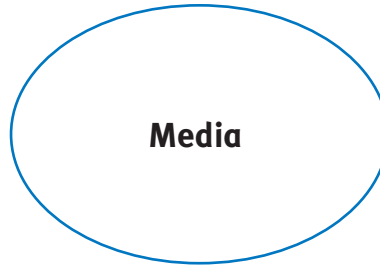
Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The discussion</p> <ul style="list-style-type: none"> includes an effective oral reading of a significant text passage presents a variety of significant ideas to explain how literary elements contribute to the development of a theme provides relevant elaboration to develop the topic, including textual evidence, details, commentary, and questions. 	<p>The discussion</p> <ul style="list-style-type: none"> includes an oral reading of a text passage presents adequate ideas to explain how literary elements in a narrative contribute to the development of a theme provides sufficient elaboration to develop the topic, including textual evidence, details, commentary, and questions. 	<p>The discussion</p> <ul style="list-style-type: none"> includes an ineffective passage or reading of a passage presents unfocused or undeveloped ideas to explain how literary elements in a narrative contribute to the development of a theme provides insufficient or weak elaboration to develop the topic. 	<p>The discussion</p> <ul style="list-style-type: none"> does not include an oral reading of a passage does not explain how literary elements in a narrative contribute to the development of a theme provides minimal or irrelevant elaboration.
Structure	<p>The discussion</p> <ul style="list-style-type: none"> demonstrates strong evidence of effective collaboration and preparation follows a logical and smooth organizational structure uses transitional strategies effectively and purposefully. 	<p>The discussion</p> <ul style="list-style-type: none"> demonstrates sufficient evidence of collaboration and preparation follows an adequate organizational structure uses transitional strategies to create cohesion and clarify relationships. 	<p>The discussion</p> <ul style="list-style-type: none"> demonstrates insufficient evidence of collaboration and preparation follows an uneven or ineffective organizational structure uses transitional strategies inconsistently. 	<p>The discussion</p> <ul style="list-style-type: none"> demonstrates little or no collaboration and/or preparation lacks any obvious organizational structure does not use transitional strategies.
Use of Language	<p>The speaker</p> <ul style="list-style-type: none"> communicates effectively with group members and the audience uses consistent precise diction and academic language demonstrates deep command of the conventions of standard English grammar, usage, and language (including active/passive voice). 	<p>The speaker</p> <ul style="list-style-type: none"> communicates appropriately with group members and the audience uses sufficient precise diction and academic language demonstrates adequate command of the conventions of standard English grammar, usage, and language (including active/passive voice). 	<p>The speaker</p> <ul style="list-style-type: none"> communicates inappropriately or inconsistently with group members and/or the audience uses insufficient precise diction and academic language demonstrates partial command of the conventions of standard English grammar, usage, and language. 	<p>The speaker</p> <ul style="list-style-type: none"> does not communicate well with the group of audience uses flawed, confusing, or basic diction and language has frequent errors in standard English grammar, usage, and language.

Previewing Embedded Assessment 2 and Looking at Multimedia

My Notes

3. How would you define multimedia? Think of the meanings of each part of the word: “multi” and “media.” What is the connection between the word “medium” and “media”?

4. Work with a partner to create a web showing the different types of media that you use.



5. Explain how you use the different types of media and for what purposes.

Learning Targets

- Analyze visuals for purpose and effect.
- Evaluate how diverse media enhance presentations of information.

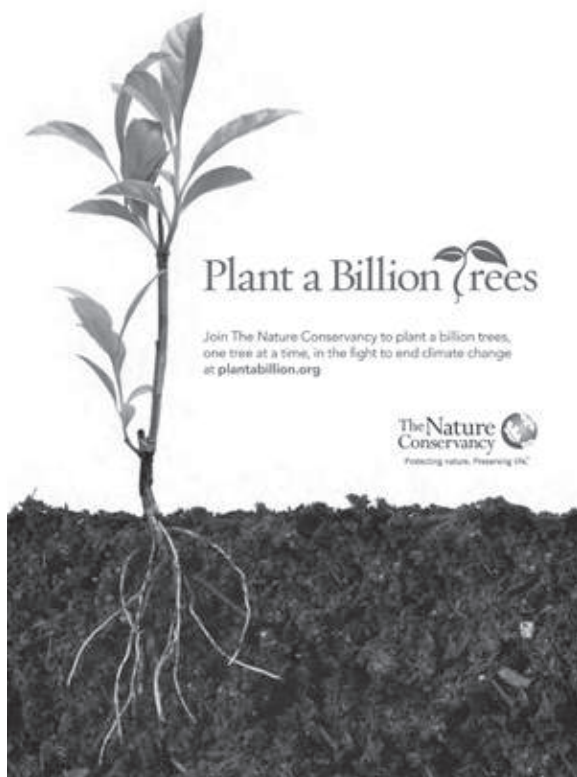
LEARNING STRATEGIES:
Discussion Groups

Communicating with Visuals

1. How effective are visuals in making a point about a significant issue? How do they compare with other media channels: speeches, articles, videos, radio announcements?
2. Look at the two images below. Each is intended as a “call to action” as part of a public service campaign to make a difference. Examine each of the visuals and determine its purpose. Note also that each image has text, including a **slogan**. How does a slogan help promote a goal?

ACADEMIC VOCABULARY

A **slogan** is a memorable phrase or motto used to identify or promote a product or group.



3. Evaluate the effectiveness of the imagery and the slogan. Each image is associated with a website. What can you tell about the sponsors of the visuals by the web addresses? In groups, explore the websites and find other images, text, and perhaps video associated with the campaigns.

Making a Difference

My Notes

- In addition to the websites on the previous page, explore the following government site, which has PSA (public service announcement) images and videos: <http://www.dhs.gov/if-you-see-something-say-something-campaign>. As you explore each website, analyze the purpose of the information presented. In your groups, discuss and evaluate the purpose or purposes of the information. Is it presented for social, commercial, public safety, or political purposes?
- Choose a recorder to capture the insights and conclusions of your group discussion.

Poster	Visit the website and take notes about the images, slogans, and additional media formats present. Describe how the purpose is enhanced by the media format.	Why has this visual been created? Is it for social, commercial, public safety, or political purposes?
1	http://www.nature.org/photosmultimedia/psas/index.htm	
2	http://www.dhs.gov/if-you-see-something-say-something-campaign	
3	Search wfp.org	

- Quickwrite:** What kind of music would you combine with these campaigns to make them memorable?

Language and Writer's Craft: Reviewing Participial Phrases

The **participle** forms of verbs can be used as adjectives. There are two participial forms: present (ending in *-ing*) and past (usually ending in *-d* or *-ed*). Look at these examples of participles used as adjectives.

rising world concern

widely *used* medium

A participle may occur in a participial phrase, which includes the participle plus any complements and modifiers. The whole phrase then serves as an adjective.

Located 275 miles north of San Francisco, Arcata is

An introductory participial phrase must modify the noun or pronoun that follows it.

Never Forget, Never Again

My Notes

KEY IDEAS AND DETAILS

Closely examine paragraphs 6 and 7. What is Wiesel saying about memory and silence?

Literary Terms

A **call to action** occurs at the end of an argumentative text. The purpose is to make clear what the writer or speaker wants the audience to think or do (i.e., clarify what future action they should take now that they have heard the argument).

5 I remember he asked his father: “Can this be true? This is the twentieth century, not the Middle Ages. Who would allow such crimes to be committed? How could the world remain silent?”

6 And now the boy is turning to me. “Tell me,” he asks, “what have you done with my future, what have you done with your life?” And I tell him that I have tried. That I have tried to keep memory alive, that I have tried to fight those who would forget. Because if we forget, we are guilty, we are accomplices.

7 And then I explain to him how naïve we were, that the world did know and remained silent. And that is why I swore never to be silent whenever wherever human beings endure suffering and humiliation. We must take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented. Sometimes we must interfere. When human lives are endangered, when human dignity is in jeopardy, national borders and sensitivities become irrelevant. Wherever men and women are persecuted because of their race, religion, or political views, that place must—at that moment—become the center of the universe.

8 There is so much injustice and suffering crying out for our attention: victims of hunger, of racism and political persecution—in Chile, for instance, or in Ethiopia—writers and poets, prisoners in so many lands governed by the Left and by the Right.

9 Human rights are being violated on every continent. More people are oppressed than free. How can one not be sensitive to their plight? Human suffering anywhere concerns men and women everywhere.

10 There is so much to be done, there is so much that can be done. One person—a Raoul Wallenberg, an Albert Schweitzer, Martin Luther King, Jr.—one person of integrity, can make a difference, a difference of life and death. As long as one dissident is in prison, our freedom will not be true. As long as one child is hungry, our life will be filled with anguish and shame. What all these victims need above all is to know that they are not alone; that we are not forgetting them, that when their voices are stifled we shall lend them ours, that while their freedom depends on ours, the quality of our freedom depends on theirs.

11 This is what I say to the young Jewish boy wondering what I have done with his years. It is in his name that I speak to you and that I express to you my deepest gratitude as one who has emerged from the Kingdom of Night. We know that every moment is a moment of grace, every hour an offering; not to share them would mean to betray them.

12 Our lives no longer belong to us alone; they belong to all those who need us desperately.

After Reading

3. How is Wiesel’s last sentence a “call to action?”

Introducing the Strategy: SOAPSTone

SOAPSTone stands for Speaker, Occasion, Audience, Purpose, Subject, and Tone. It is both a reading and a writing tool for analyzing the relationship between a writer, his or her purpose, and the target audience of the text. SOAPSTone guides you in asking questions to analyze a text or to plan for writing a composition.

- **Speaker:** The speaker is the voice that tells the story.
- **Occasion:** The occasion is the time and place of the story; it is the context that prompted the writing.
- **Audience:** The audience is the person or persons to whom the piece is directed.
- **Purpose:** The purpose is the reason behind the text or what the writer wants the audience to think as a result of reading the text.
- **Subject:** The subject is the focus of the text.
- **Tone:** Tone is the speaker’s attitude toward the subject.

My Notes

4. Review your notes from reading the speech and take notes on analyzing the argument in a SOAPSTone graphic organizer like the one below. Refer to the Resources section of your book for a SOAPSTone graphic organizer that you can copy and use for your analysis. The questions in the Analysis column below should help guide your analysis of the speech.

Element	Analysis	Textual Evidence
Speaker	Who is the speaker?	
Occasion	What event(s) or situation(s) prompted the creation of this text?	
Audience	Who is the intended audience?	
Purpose	What is the speaker’s claim? What is the speaker’s reason for creating this text? What is the speaker’s call to action?	
Subject	How does the speaker appeal to logos (i.e., how does the speaker use facts, examples, statistics, research, and logical reasoning for effect)? How does the speaker use counterclaims or concession and rebuttal? How does the speaker appeal to pathos (emotion)?	
Tone	What is the speaker’s attitude toward the subject? How does the speaker use connotative diction and/or imagery to create tone?	

Never Forget, Never Again

LEARNING STRATEGIES:

Think-Pair-Share, Marking the Text, Metacognitive Markers, Questioning the Text, Rereading, Close Reading, Discussion Groups, Socratic Seminar, Drafting

My Notes

Check Your Understanding

In discussion groups, analyze and evaluate Wiesel’s argument:

- What is Wiesel’s motive for writing his speech? Is it social, commercial, for public safety, or political? Provide textual evidence to support your response.
- How effective are Wiesel’s appeals to logos (i.e., reasoning and evidence)? Provide textual evidence to support your response.
- How effective are Wiesel’s appeals to pathos? Provide textual evidence to support your response.

Language and Writer’s Craft: Reviewing Clauses

A **clause** is a group of words with both a subject and verb. Common clauses include adverbial and adjectival clauses.

Adverbial: An adverbial clause is a dependent clause that functions as an adverb. It modifies another clause in the sentence. The writer can place the adverbial clause in different parts of the sentence, depending on where it best adds to the desired effect. An adverb clause begins with a subordinating conjunction (such as *if, when, although, because, as*).

Example: “Experience is what you get *when you didn’t get what you wanted.*” (Randy Pausch, “The Last Lecture,” 2008)

Adjectival: An adjectival clause is a dependent clause that is used as an adjective in a sentence. Since the adjectival clause modifies a noun, it cannot be moved around. An adjectival clause generally begins with a relative pronoun (*that, which, who, whom, whose*).

Example: “He *who can no longer pause to wonder and stand rapt in awe* is as good as dead.” (Albert Einstein)

Argumentative Writing Prompt: Think about what you learned in the first half of the unit, and what you learned from the text in this activity. Why should students continue to learn about the Holocaust? Draft a speech or a letter to convince the school board that this is an important subject to study in school. Be sure to:

- Assert a clear claim and address a counterclaim.
- Support your claim by using evidence from texts you have read.
- Use subjunctive and conditional mood for effect, as well as adverbial and adjectival clauses.

To support your writing, create a visual to clarify information, strengthen claims and evidence, and/or to add interest. Then, rehearse and present an oral reading of your speech or letter to a partner, displaying your visual for effect. Evaluate your partner’s speech and visual to provide feedback relating to ideas, language, and oral presentation.

As a last step, create an annotated bibliography (see page 149) that includes: (a) a statement about the main argument(s) in the text and the connection to your argument, and (b) a statement about the credibility of the source.

Learning Targets

- Evaluate a variety of multimedia campaigns.
- Generate ideas for research in preparation for creating an original campaign.

Before Reading

1. What is a campaign? What is a multimedia campaign?

During Reading

2. Read the following text from DoSomething.org to predict what kinds of kids are featured and how they have made a difference.

Informational Text

from

Do Something!

A Handbook for Young Activists

Listen up! You don't have to be a rock star or the president or even have a driver's license to change the world. You can do something important right now—like, before your head hits the pillow tonight—that can make a difference in someone's life, change something for the better, or fix an important problem.

Young people rocking change isn't just possible; it's happening every day. Like the 12-year-old who registered over 10,000 people to donate bone marrow for people with cancer. Or the 7-year-old who taught other kids to swim. Or the 10-year-old who raised \$30 by selling lemonade—and it was enough to buy dog food at a shelter for one night. If they can do it, so can you.

► Facts About DoSomething.org in 2012

1. 2.4 million young people took action through our campaigns in 2012.
2. We have 1,666,208 members doing stuff to improve their communities and the world.
3. Our 977,781 mobile subscribers take action and text us all about it.
4. We gave young people \$240,000 in scholarships in 2012.
5. Our members collected 1,020,041 pairs of jeans for homeless youth through our Teens for Jeans campaign.
6. Our members recycled over 1.2 million aluminum cans through our 50 Cans campaign.
7. Our members donated 316,688 books to school libraries through our Epic Book Drive.
8. 67,808 members stood up to bullying through our Bully Text campaign.

LEARNING STRATEGIES:
Predicting, Marking the Text, Summarizing, Brainstorming, Graphic Organizer, Note-taking

ACADEMIC VOCABULARY

Media is the plural of *medium*, which is a means of expression or communication. **Media channels** are specific types of media outlets, such as newspapers, television, Internet, and radio.

My Notes

Students Taking Action

My Notes

During Reading

3. Mark the text of the following campaign summaries to identify the what, why, and how of each issue.

- What is the issue or problem the student wanted to do something about?
- Why did the student care about this issue?
- How did the student make a difference?

Student 1: Sarah Cronk State: IA Issue: Disability Rights

Sarah watched her older brother Charlie struggle to fit in during high school because of his disabilities. He was depressed and anxious, until the captain of the swim team invited him to join. Suddenly the cool kids welcomed him, and he found a new group of friends. Inspired by Charlie, Sarah co-founded the first high school-based inclusive cheerleading squad in the nation. Today, the Sparkle Effect has generated 26 squads in 15 states and South Africa, encouraging a culture of acceptance in every community.

Student 2: Danny Mendoza State: CA Issue: Foster Care

While in college, Danny learned that his 9-year-old cousin, Roger, was living in a car. After lots of maneuvering Danny helped him move from the Honda to a house, but was deeply disturbed by how little control Roger had over his own situation. Danny took action and created Together We Rise, a youth-led organization dedicated to running programs that not only bring a sense of normalcy and stability to children in foster care, but also allow foster children to make their own choices. Through programs like music lessons, mentoring, sports and athletics, résumé building, and job readiness, Together We Rise provides the resources for foster kids to prepare for success at age 18, when they are kicked out of the foster care system and left to fend for themselves. Together, Danny and Together We Rise have reached 3,000 foster care youth through these programs, providing a better opportunity for long-term success.

Student 3: Jordan Coleman State: NJ Issue: Education

Jordan was angry when he learned that fewer than half of African American boys graduate from high school. He's an actor, so he decided to make a movie called *Say It Loud* (at age 13) to raise awareness about the importance of education. He toured with the film to spread his message to young people in community centers and schools around the country. He even got to speak at an education rally during the Presidential Inauguration in 2009!

Student 5: Evan Ducker State: NY Issue: Discrimination

Evan was born with a large birthmark on his face. At age 14, he decided to educate the public about the medical and psychological issues facing kids born with these kinds of birthmarks through his book, *Buddy Booby's Birthmark*, and his annual International *Buddy Booby's Birthmark* Read-Along for Tolerance and Awareness.

GRAMMAR & USAGE

Commas

A comma after an introductory element in a sentence indicates a pause before the main part of the sentence. Look at these examples.

Introductory participial phrase:
Inspired by Charlie, . . .

Introductory adverbial phrase: **While in college, . . .**

Introductory prepositional phrase: **At age 14, . . .**

Look for introductory elements like these as you write, and use a comma to punctuate them.

Students Taking Action

9. Reflect on your research: Is there an issue that stands out to your group as a potential subject for your multimedia campaign? If so, where can you find more information about it?

“Do Something” Graphic Organizer

WHAT is the issue or problem? List informative and compelling facts.	WHY should you care? Record appeals to logos, pathos, and ethos.	HOW can you make a difference? Record a clear and reasonable call to action.
Issue: _____		
Issue: _____		
Issue: _____		

Our cause:

Learning Targets

- Analyze informational texts about efforts that have made a difference on a global scale.
- Create a webpage to represent a campaign to make a difference.

Before Reading

1. What is the meaning of the slogan “Think Globally, Act Locally”?

During Reading

2. As you read the following texts, use metacognitive markers to indicate your thinking and to guide future discussion:

? = questions

! = reactions/comments

* = connections

LEARNING STRATEGIES:
Metacognitive Markers,
Diffusing, Rereading,
Summarizing, Discussion
Groups, Graphic Organizer,
Drafting

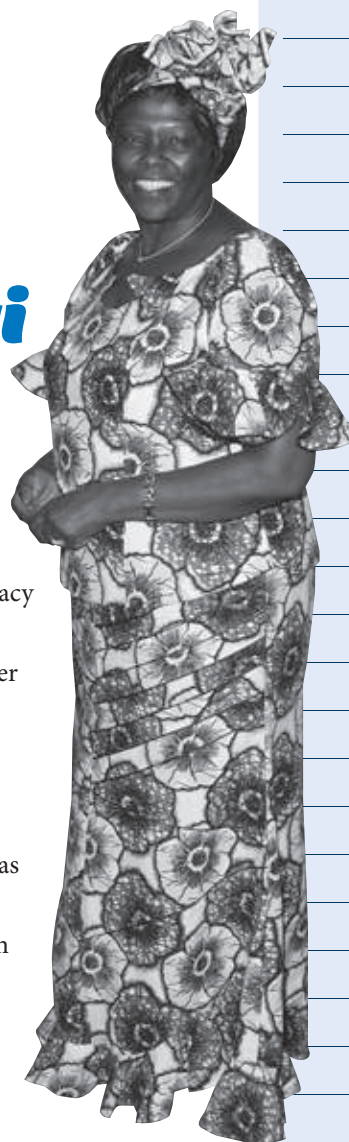
My Notes

Informational Text

Wangari Maathai

Wangari Maathai rose to prominence fighting for those most easily marginalized in Africa - poor women.

- 1 The first African woman to win the Nobel Peace Prize (2004) was praised by the awarding committee as “a source of inspiration for everyone in Africa fighting for sustainable development, democracy and peace.”
- 2 A pioneering academic, her role as an environmental campaigner began after she planted some trees in her back garden.
- 3 This inspired her in 1977 to form an organization—primarily of women—known as the Green Belt Movement aiming to curtail the devastating effects of deforestation and desertification.
- 4 Her desire was to produce sustainable wood for fuel use as well as combating soil erosion.
- 5 Her campaign to mobilize poor women to plant some 30 million trees has been copied by other countries.
- 6 Speaking as recently as Wednesday on the BBC’s Africa Live program, she said her tree planting campaign was not at all popular when it first began.



From Vision to Action

My Notes

KEY IDEAS AND DETAILS

What were some of the obstacles Wangari Maathai struggled against in creating and campaigning for the Green Belt Movement?

KEY IDEAS AND DETAILS

Why do you think the Nobel Peace Prize committee praised Wangari Maathai for thinking globally and acting locally?

7 “It took me a lot of days and nights to convince people that women could improve their environment without much technology or without much financial resources.”

8 The Green Belt Movement went on to campaign on education, nutrition, and other issues important to women.

Political role

9 Mrs. Maathai has been arrested several times for campaigning against deforestation in Africa.

10 In the late 1980s, she became a prominent opponent of a skyscraper planned for the middle of the Kenyan capital’s main park—Uhuru Park.

11 She was vilified by Kenyan President Daniel arap Moi’s government but succeeded in thwarting the plans.

12 More recently, she evolved into a leading campaigner on social matters.

13 Once was beaten unconscious by heavy-handed police. On another occasion she led a demonstration of naked women.

14 In 1997, she ran for president against Mr. Moi but made little impact.

Esteem

15 But in elections in 2002, she was elected as MP with 98% of the votes as part of an opposition coalition which swept to power after Mr. Moi stepped down.

16 She was appointed as a deputy environment minister in 2003.

17 Mrs. Maathai says she usually uses a biblical analogy of creation to stress the importance of the environment.

18 “God created the planet from Monday to Friday. On Saturday he created human beings.

19 “The truth of the matter is ... if man was created on Tuesday, I usually say, he would have been dead on Wednesday, because there would not have been the essential elements that he needs to survive,” she told the BBC.



20 The Nobel Peace Prize committee praised her for taking “a holistic approach to sustainable development that embraces democracy, human rights and women’s rights in particular.”

21 She thinks globally and acts locally, they said.

22 She was born in 1940 and has three children.

23 Her former husband, whom she divorced in the 1980s, was said to have remarked that she was “too educated, too strong, too successful, too stubborn and too hard to control.”

From Vision to Action

My comments:	Wangari Maathai	World Food Programme
Organization Name	The Green Belt Movement	World Food Programme Freerice
Logo		
Slogan		
Mission Statement		
Call to Action		

Check Your Understanding

Draft a website homepage for the issue you researched in the previous activity. Use campaign features (organization name, logo, slogan, mission statement) for effect, and be sure to include a clear and reasonable call to action.

Learning Targets

- Identify and explain how specific media types appeal to different target audiences.
- Evaluate multimedia campaigns.
- Sketch a visual that shows how to use persuasive appeals in different types of media to convince a target audience to take action.

Before Reading

1. Brainstorm types of media you could use to raise awareness and encourage action about an issue of national or global significance.
2. What is meant by a **target audience**? How does audience affect how an argument is developed and presented?

During Reading

3. As you read the following informational text, mark the text to highlight key information about public service announcements (PSAs).

Informational Text

Public Service Announcements

Broadcast media—radio and television—are required by the Federal Communications Commission (FCC) to serve “in the public interest.” Most stations use PSAs as one of the ways they meet this requirement. While they aren’t required to donate a fixed percentage of air time per day to PSAs, stations do have to state in their licensing and renewal applications how much air time they plan to devote to PSAs. Most stations donate about a third of their commercial spots to non-commercial causes; in other words, if a station has 18 minutes of commercials in a given hour, six minutes of that will probably be devoted to PSAs.

Public service announcements, or PSAs, are short messages produced on film, videotape, DVD, CD, audiotape, or as a computer file and given to radio and television stations. Generally, PSAs are sent as ready-to-air audio or video tapes, although radio stations sometimes prefer a script that their announcers can read live on the air.

Since World War II, public service announcements (PSAs) have informed and attempted to persuade the public about a variety of issues.

If people find an ad or PSA entertaining enough, they might talk about it with a friend or share it online. When this happens, many more people will receive the intended message.

LEARNING STRATEGIES:
Graphic Organizer, Note-taking, Discussion Groups, Sketching

ACADEMIC VOCABULARY

A **target audience** is the specific audience a writer or speaker is trying to convince. The audience is often defined by age, gender, education, interests, experiences, and so on.

My Notes

KEY IDEAS AND DETAILS

How do you know that public service announcements are not intended for commercial purposes?

Examining Media Campaigns

ACADEMIC VOCABULARY

To **evaluate** means to make judgments based on criteria and standards to determine the value of something.

4. Research examples of public service announcements and campaigns. You might use the Internet, listen to radio, watch television, or look at newspaper or magazine ads to find examples. Find at least three examples that appeal to you, and **evaluate** them for the clarity of their messages, use of visuals and multimedia elements, and effectiveness.

Description of PSA	Clarity of Message	Use of Visuals / Multimedia Elements	Effectiveness
Name: Purpose: Audience: Content:			
Name: Purpose: Audience: Content:			
Name: Purpose: Audience: Content:			

My Notes

5. Analyze the campaigns' use of persuasive appeals for effect. How did each campaign use pathos, ethos, and logos to convince the target audience to take action? Give examples from your research.

Pathos:

Ethos:

Logos:

LEARNING STRATEGIES:

Diffusing, Graphic Organizer, Note-taking, Collaborative Discussion

My Notes

KEY IDEAS AND DETAILS

What can you predict about this article based on the title and the byline? Does the title appeal to logos, pathos, or ethos? Explain.

KEY IDEAS AND DETAILS

How do the authors open the argument?

GRAMMAR & USAGE

Verb Tenses

The present progressive verb tense describes an ongoing action that is happening at the same time the statement is written. This tense is formed by using *am*, *is*, or *are* with the verb form ending in *-ing*. For example, look at the last sentence in paragraph 2. “But two war crimes ... **are leading** to the biggest killer of all: famine.” The words “are leading” show that the action was happening when the writer wrote this article.

Learning Target

- Evaluate the effectiveness of arguments in print and non-print texts.

Before Reading

1. Celebrities often champion particular causes in order to raise money, awareness, or both. Do you think celebrities can inspire others to take action about an issue? Which celebrities do you associate with issues of national or global significance?
2. In the following article, actor George Clooney and his co-author present an argument relating to the crisis in Sudan. What do you know about George Clooney? What do you know about this crisis?

During Reading

3. As you read, analyze key elements of the argument.

Article

Famine as a Weapon:

It's Time to Stop Starvation in Sudan *from Time*

by George Clooney and John Prendergast



1 “We left our homes with not even a cup like this one,” recounted the woman from a Sudanese refugee camp in Ethiopia last month, gesturing toward a red plastic cup lying in the dirt next to her foot. Asma, a name we are using for her to help ensure her safety, said the Sudanese government’s Antonov planes bombed her village and government soldiers, supported by ethnic militia, chased and killed civilians. They did not spare children and pregnant women, she said angrily. “It’s all because we are black,” Asma told our colleagues in the Satellite Sentinel Project. She said that the militias were shouting, “Grab the slaves!” Her subsequent weeklong journey with 50 other women to the refugee camp was harrowing. “Many of the women had to leave their babies in their cribs.”

2 Incredibly, Asma and the tens of thousands of Sudanese who have run for their lives across international borders are the lucky ones. Those left behind in the war zones within Sudan—places like Blue Nile, South Kordofan, Abyei and Darfur—are subject to a regime whose war tactics break every international law on the books. But two war crimes in particular—aerial bombing against civilians and blocking humanitarian aid—are leading to the biggest killer of all: famine.

3 The strategy of using starvation as a weapon or means of social control is one of the oldest and most effective tactics of war. Around 400 B.C., the Spartans ended the

Peloponnesian wars by starving the Greeks into submission in their siege of Athens. Two centuries later, after Rome defeated Hannibal's army, Roman troops plowed Carthage with salt to render it infertile.

4 You'd think by the second decade of 21st century—with the development of international accountability and prevention mechanisms—that the use of starvation would have disappeared from the arsenal of war weapons because it bears too high a cost for the perpetrator. The people of Sudan would beg to differ.

5 These war tactics are a backdrop to the renewed threat of war between Sudan in the north and South Sudan, which became independent of the Khartoum regime in July after an internationally supported referendum on self-determination. If that conflict explodes, it would easily become the largest conventional war on the face of the earth. After the extraordinary success of South Sudan's peaceful birth four months ago, the Sudan that was left behind has burned as the Khartoum regime has lit every dry bush it can find to see what catches fire, an extension of the divide-and-destroy policy it has successfully pursued to maintain power since a coup in 1989. The US and broader international community should use the cross-border bombing and threat of starvation as a vehicle to re-energize peace and protection efforts.

6 First, famine must be prevented. Counterintuitively, sending aid into Sudan by any means necessary—backed by heavy international pressure for humanitarian corridors—might be the best way to compel the regime to lift its aid embargo. That strategy worked in the late 1980s. A cross-border operation from Kenya and Uganda embarrassed a previous Sudanese government and eventually it agreed to a UN plan that allowed aid to flow. Doing the same today from willing bordering countries is necessary to prevent full-scale famine until Khartoum allows full humanitarian access. In the meantime, the regime cannot be allowed to block aid access to Darfur—the largest aid operation in the world—as “punishment” for aid flowing into the border areas.

7 Second, aerial bombing must be stopped. At the height of the Darfur killings, the UN Security Council imposed a ban on offensive military flights by the Sudanese government that was never enforced. Now that Khartoum has bombed a neighboring country, and a refugee camp at that, the threats to international peace and security that the UN was created to counter would justify expanding that ban on offensive flights to other parts of Sudan bordering South Sudan. This time, though, mechanisms must be created to enforce the ban.

8 Third, peace efforts must be enhanced. Two parallel high-profile diplomatic initiatives—building on existing processes—should focus on a comprehensive peace deal with all the rebelling regions inside Sudan on the one hand, and lasting political and security arrangements between Sudan and South Sudan on the other.

9 Without robust international action, the default option is protracted war both within Sudan and between Sudan and South Sudan. From her new home in the refugee camp, Asma embodied this reality. “The government attacked their own people. If we were not attacked, we would be at home right now. That was wrong. We have to defend ourselves and get what is ours.”

The authors are co-founders of the Satellite Sentinel Project (SSP), a partnership between the Enough Project, Harvard Humanitarian Initiative and DigitalGlobe. The SSP has documented evidence that forces aligned with the government of Sudan razed five towns and villages and bombarded civilians in the border areas of Abyei, South Kordofan and Blue Nile state.

My Notes

KEY IDEAS AND DETAILS

What is the claim?

KEY IDEAS AND DETAILS

Summarize the three major parts of authors' plan to end the destruction of life in Sudan.

How have the authors depended on logical reasoning and relevant evidence (logos)?

KEY IDEAS AND DETAILS

How do the authors conclude their argument?

GRAMMAR & USAGE

Punctuating with Commas

A comma after an introductory element in a sentence indicates a pause before the main part of the sentence. Notice the comma after the transitional words “First,” “Second,” and “Third” in paragraphs 6, 7, and 8. Also look at the introductory phrase at the beginning of paragraph 9: “Without robust international action, . . .” and notice the comma that follows it.

Check your writing for similar introductory elements, and use commas to punctuate them correctly.

Raising Awareness

My Notes

After Reading

4. Who is the article's target audience? How do you know?
5. Based on the target audience, use your analysis to evaluate each element of the authors' argument.
6. Overall, is the argument effective? Why or why not?
7. Find an online site (probably an ".org") that advocates help for Sudanese refugees. For instance: <http://actforsudan.org/2011/12/10/its-time-to-stop-starvation-in-sudan/>. Use the organizer below to take notes on the website you find and the elements of a multimedia campaign to create change.

Logos Facts used to help me understand the issue.	Pathos Images used to create emotion and to convince me to act.

Check Your Understanding

How does the text use ethos to raise awareness of the crisis in Sudan? How can you use ethos in your own multimedia campaign?

Presenting a Multimedia Campaign

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The presentation</p> <ul style="list-style-type: none"> • supports a clear claim and addresses counterclaim(s) with relevant reasons and evidence from a variety of accurate sources • uses persuasive appeals effectively • integrates engaging multimedia and campaign features to clarify ideas. 	<p>The presentation</p> <ul style="list-style-type: none"> • supports a claim and addresses counterclaim(s) with sufficient reasons and evidence from reliable sources • uses persuasive appeals (logos, pathos, and ethos) • includes adequate multimedia and campaign features to clarify ideas. 	<p>The presentation</p> <ul style="list-style-type: none"> • has an unclear or unsupported claim, addresses counterclaim(s) ineffectively, and/or uses research from insufficient or unreliable sources • uses persuasive appeals unevenly • includes inadequate multimedia and campaign features. 	<p>The presentation</p> <ul style="list-style-type: none"> • has no claim or counterclaim, and/or shows little or no evidence of research • does not use persuasive appeals • lacks multimedia or campaign features.
Structure	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates extensive evidence of collaboration and preparation • has an introduction that engages and informs the audience • sequences ideas and quotations smoothly with transitions • concludes with a clear call to action. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates adequate evidence of collaboration and preparation • has an introduction that informs and orients the audience • sequences ideas and embeds quotations with transitions • includes a conclusion with a call to action. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates insufficient or uneven collaboration and/or preparation • has a weak introduction • uses flawed or illogical sequencing; quotations seem disconnected • includes a weak or partial conclusion. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates a failure to collaborate or prepare • lacks an introduction • has little or no evidence of sequencing or transitions • lacks a conclusion.
Use of Language	<p>The speaker</p> <ul style="list-style-type: none"> • communicates to a target audience with a persuasive tone and precise diction • demonstrates command of the conventions of standard English grammar, usage, and language (including correct mood/voice) • cites and evaluates sources thoroughly in an annotated bibliography. 	<p>The speaker</p> <ul style="list-style-type: none"> • communicates to a target audience with appropriate tone and some precise diction • demonstrates adequate command of the conventions of standard English grammar, usage, and language (including correct mood/voice) • cites and evaluates sources in an annotated bibliography. 	<p>The speaker</p> <ul style="list-style-type: none"> • communicates to a target audience inappropriately; may use basic diction • demonstrates partial command of the conventions of standard English grammar, usage, and language • begins to cite and/or evaluate sources in an annotated bibliography; may use improper format. 	<p>The speaker</p> <ul style="list-style-type: none"> • does not communicate clearly; uses vague or confusing diction • has frequent errors in standard English grammar, usage, and language • lacks an annotated bibliography.



The Challenge of Comedy

Visual Prompt: What makes people laugh?

Unit Overview

If laughter is truly the best medicine, then a study of challenges would not be complete without a close examination of the unique elements of comedy. Overcoming challenges is often easier when we are able to look at the humorous side of life. However, finding humor is not always easy; it can be a challenge in itself. In this unit, you will learn how authors create humor and how they use humor to reveal a universal truth (theme).

GOALS:

- To analyze how a variety of authors create humor in print and non-print texts.
- To analyze how humor is used to reveal a universal truth (theme).
- To write a well-developed analysis of a humorous text.
- To analyze and perform a scene from a Shakespearean comedy.
- To understand verbals and how they are used in writing.

ACADEMIC VOCABULARY

juxtaposition
derision
denounce
caricature

Literary Terms

persona
satire
irony
dialect
hyperbole
yarn
alliteration
comedy
performance

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Language and Writer's Craft

- Verbals (4.2)
- Using Verbals (4.4)

*Texts not included in these materials.

Previewing the Unit

LEARNING STRATEGIES:

Think-Pair-Share, QHT, Close Reading, Marking the Text, Paraphrasing, Graphic Organizer

My Notes

Learning Targets

- Preview the big ideas in the unit and make predictions about the topics of study.
- Analyze the skills and knowledge required to completed Embedded Assessment 1 successfully.

Making Connections

In the final unit you will encounter the challenging task of appreciating humorous texts and Shakespearean texts. You will use all your collaborative, speaking and listening, reading, and writing skills as you examine the ways in which authors create humor.

Essential Questions

Based on your current knowledge, respond to the following Essential Questions:

1. How do writers and speakers use humor to convey truth?
2. What makes an effective performance of a Shakespearean comedy?

Developing Vocabulary

Use a QHT chart to sort the terms on the Contents page. Remember, one academic goal is to move all words to the “T” column by the end of the unit.

Unpacking Embedded Assessment 1

Closely read the assignment for Embedded Assessment 1.

Write an essay that explains how an author creates humor for effect and uses it to communicate a universal truth.

Then, find the Scoring Guide and work with your class to paraphrase the expectations. Create a graphic organizer to use as a visual reminder of the required concepts (what you need to know) and skills (what you need to do).

After each activity, use this graphic to guide **reflection** about what you have learned and what you still need to learn in order to be successful in the Embedded Assessment.

INDEPENDENT READING LINK

For your outside reading for this unit, choose texts by writers whom you find humorous. You might look for humorous short stories as well as narrative essays and poetry.

Understanding the Complexity of Humor

ACTIVITY
4.2

Learning Targets

- Write an objective summary of an informational text.
- Use precise diction to explain a personal definition of humor.

Before Reading

1. **Quickwrite:** What makes you laugh? Describe your sense of humor.

2. Skim and scan the title and headings (text features) of the following essay. Predict what kind of information you will learn from the text, and write your predictions next to the headings in the My Notes section.

During Reading

3. As you read, mark the text to indicate key information, and then annotate the text by summarizing the main idea of each section.

LEARNING STRATEGIES:

Skimming/Scanning,
Predicting, Close Reading,
Marking the Text,
Summarizing, Revisiting Prior
Work, Discussion Groups

My Notes

ABOUT THE AUTHOR

Marc Tyler Nobleman (b. 1972) has written more than 70 books. His current writing interest is picture books for readers of all ages. He is also a cartoonist whose work has been published in numerous well-known publications, including *The Wall Street Journal*, *Forbes*, *The Saturday Evening Post*, and *New York Daily News*.

Essay

Made You Laugh

by Marc Tyler Nobleman

1 Would you like to know a language everyone in the world understands? You already do—because you laugh. Any two people from vastly different cultures who don't speak a word of the other's language still know exactly what is meant when the other person laughs.

2 Think of laughter as the unofficial language of Earth. Yet how much do any of us really understand about humor?

Understanding the Complexity of Humor

My Notes

KEY IDEAS AND DETAILS

Why does this article discuss the scientific nature of laughter?

KEY IDEAS AND DETAILS

Why does laughter seem to qualify as a biological function? What might be the biological function of laughter?

KEY IDEAS AND DETAILS

Why is this section called “Serious Stuff”? What is serious about comedy?

GRAMMAR & USAGE

Subject-Verb Agreement

A verb form must agree in number (singular or plural) with its subject. When the subject is plural, the verb of the sentence must also be plural. For example:

Singular: “His **comedy is** funny . . .”

Plural: “**Comedians have** their own theories . . .”

The words each, each one, either, neither, everyone, everybody, anybody, anyone, nobody, somebody, someone, and no one are singular subjects and thus require a singular verb form. Do not be confused by words that appear between the subject and the verb. For example:

“**Everyone** who writes comedy **needs** to know the audience.”

On the Laugh Track

3 What makes things funny? READ asked John Ficarra, the editor of MAD magazine. After all, he should know. Here’s what he said: “Monkeys. They’re unbeatable. For example, show a photo of a dentist—not funny. Show a photo of a dentist with a monkey in his chair, and it’s comedy gold. Try this theory out on a few of your family photos, and you’ll see.” OK, so monkeys are funny. What else? How about this?

4 Two hunters were in the woods, when one collapsed. He didn’t seem to be breathing. The other called the emergency number and said, “My friend is dead! What can I do?” The operator said, “Calm down, I can help. First, let’s make sure he’s dead.” After a second of silence on the hunter’s end, the operator heard a gunshot. The hunter came back on the phone and said, “OK, now what?”

5 If you laughed, you’re not alone. In the year 2001, that joke was voted the funniest in the world as part of a project called LaughLab. Psychologist Richard Wiseman’s goal was to determine what makes people laugh and what is found to be funny among men and women, older and younger people, and people from different countries. His research team tested people in person and asked others to submit opinions online using a “Giggleometer,” which ranked jokes on a scale of 1–5. More than 40,000 jokes were tested.

6 You may be saying to yourself, “Studying jokes? Is that science?” But plenty of smart people say yes. Laughter is a biological function. It has a certain rhythm; laughter syllables build, then trail off, and they come out in a repetitive, not random, sequence. For example, “ha-ha-ho-ho-he” is typical, but “ha-ho-ha-ho-ha” or “he-ho-he” just doesn’t happen.

7 Babies begin to laugh instinctively when they’re about four months old, perhaps to form a connection with parents. Those born blind and deaf also laugh, so laughter is not dependent on sight and hearing. Other animals, notably chimps, exhibit laugh-like behavior when playing with one another. Even rats, when tickled, make high-pitched squeals that can be interpreted as laughter. (As you might guess, only a dedicated few know this firsthand.)

Comedy Is Serious Stuff

8 Comics know that the same jokes are not funny to everyone everywhere. Ed Hiestand, a writer for comedy great Johnny Carson, told READ, “Everyone who writes comedy needs to know the audience. On the Carson show, everybody would laugh on a Friday night. Nobody would laugh on a Monday.” Even within one state or town or family, senses of humor are as varied as the people are. Professional comics do not assume a 10 p.m. audience will like a joke because a 7 p.m. audience did.

9 Comedians who test jokes for a living say it’s hit or miss. “It’s a tough gig, and you have to have a large threshold for pain,” said stand-up Jay Nog. Performers whose jokes get a two-second laugh consider that a significant accomplishment.

10 Timing is critical. Starting stand-up Zubair Simonson said he’s learning the hard way that “good timing can cause a weak joke to soar, while poor timing can cause a strong joke to falter.” Authors and film actors do not often get immediate public feedback. But comics do.

11 What keeps the funny guys going? The laughs and after-effects. “The best humor has some sort of layer to it; it makes a statement of some kind or comment,” said Margy Yuspa, a director at Comedy Central. “An example is [Dave] Chappelle. His comedy is funny on the surface and also often comments on race or social issues.”

Funny You Said That

12 Comedians have their own theories about humor. “What makes us laugh is a surprise change in perspective that connects an unknown with a known idea in a unique manner,” said Ronald P. Culberson, a humorist at FUNsulting.com. “For instance, a three-legged dog walks into an Old West saloon and says, “I’m looking for the man who shot my paw.”

13 Ask an average person why humans laugh, and he or she would probably say, “Because something was funny.” But comics need to know what gives the giggles; their livelihood depends on it.

14 Comedian Anthony DeVito told READ that “people tend to laugh at things that reinforce what they already believe. Comedy tells them they’re right.”

15 Gary Gulman, a finalist in Last Comic Standing, a reality TV show and comedy competition, gave specifics. “Sometimes it’s a keen observation about something you thought you lived through. Sometimes it’s a **juxtaposition** of words. Sometimes it’s a gesture or a sound. An encyclopedia couldn’t do this question justice.”

What Are You Laughing At?

16 Yet laughter is not always a planned response to a joke. One study found that 80 percent of the time, we laugh at something that just happens. People often laugh just because someone else does. Like a yawn, a laugh is contagious. That’s why some sit-coms use laugh tracks.

17 Laughter is also social, a way to bond with others. After all, how often do you laugh alone? When two or more people laugh at the same thing, it is as if nature reminds them of what they have in common.

18 Behavioral neuroscientist Robert R. Provine conducted a 10-year experiment in which he eavesdropped on 2,000 conversations in malls, at parties, and on city sidewalks. He found that the greatest guffaws did not follow intentionally funny statements; people laughed hardest at everyday comments that seemed funny only in a certain social context.

19 “Do you have a rubber band?” is not in and of itself humorous, but it is if it’s said in response to “I like Amelia so much. I wish I could get her attention.”

Theories of Funniness

20 There are three main theories about humor.

21 Release theory—Humor gives a break from tension. In a horror movie, as a character creeps through a dark house (often idiotically) to follow an eerie noise, he might open a door to find a cat playing with a squeeze toy. The audience laughs in relief. Humor also lets us deal with unpleasant or forbidden issues, such as death and violence. People are often more comfortable laughing at something shocking said by someone else, though they would never say it themselves. Comedian Keenen Ivory Wayans once said, “Comedy is the flip side of pain. The worst things that happen to you are hysterical—in retrospect. But a comedian doesn’t need retrospect; he realizes it’s funny while he’s in the eye of the storm.”

My Notes

ACADEMIC VOCABULARY

Juxtaposition, a technique used by artists and writers, places normally unassociated ideas, words, and phrases next to one another for effect (e.g., surprise or wit).

KEY IDEAS AND DETAILS

Why are comedians most interested in figuring out what makes people laugh and why?

KEY IDEAS AND DETAILS

Why is unplanned humor often funnier than planned humor?

Understanding the Complexity of Humor

Literary Terms

A **persona** is the voice or character speaking or narrating a story.

WORD CONNECTIONS

Superiority has the Latin root *super*, which means “placed above.” This root is found in many English words, including, *superb*, *superlative*, *supreme*, *supervise*, *superintendent*, and *supernatural*.

An *incongruity* happens when things do not match as they are expected to. The word *incongruity* has the root *-congru-*, which means “to come together,” “to agree,” or “to coincide.” The prefix *in-* means “not” or “without.”

Literary Terms

Satire is a form of comedy that uses humor, irony, or exaggeration to expose and criticize issues in society or people’s weaknesses.

KEY IDEAS AND DETAILS

What distinction can you make between what makes children laugh and what makes adults laugh? Why might children laugh more often than adults?

22 Superiority theory—Audience members laugh at those who appear to be more stupid than they judge themselves to be. Slapstick humor, such as seeing a guy slip on a banana peel, often falls into this category. This theory dates back to Plato in ancient Greece and was prominent in the Middle Ages, when people with deformities were often employed as court jesters.

23 Some comedians exploited this theory by building a routine—or even a **persona**—around the idea that they were losers who couldn’t catch a break. Larry David, David Letterman, and Woody Allen are comedians who have done this, each in his own way.

24 Incongruity theory—People laugh when things that are not normally associated with each other are put together. Many comedy duos, from Laurel and Hardy to David Spade and Chris Farley, feature a thin man and a fat man, a visual contrast.

25 People also laugh when there is a difference between what they expect to happen and what actually occurs. They are being led in a certain direction, and then that direction abruptly changes, and the unpredictability makes them laugh. Children see birds all the time without reaction, but if one flies into their classroom through an open window, they will probably explode in giggles.

Got Laughs?

26 What we laugh at changes as we age. Here are some examples.

Audience	Often Likes
Young children	Slapstick, or silly physical humor
Elementary-school Children	Puns , simple jokes that play off the sound rather than the meaning of a word, such as “Lettuce all go to the salad bar”
Teens	Jokes about topics that authority figures would consider rebellious, a way to use humor to deal with nerve-racking subjects
Adults, particularly well-educated ones	Satire , which makes fun of the weaknesses of people and society

27 Generally, children laugh more than adults. One study found that adults laugh 20 times a day, while children laugh 200 times!

The Secrets of Humor

28 Certain comedic devices turn up again and again in jokes, comic strips, and filmed entertainment—because they succeed.

29 “There were tricks,” said Hiestand of his days writing for *The Tonight Show* hosted by Johnny Carson, “things you would see, certain things always got laughs.” One of the most popular is often called the rule of threes. That is a pattern in which two nonfunny elements are followed by a third that is funny (yet still makes sense within the context). Many jokes start off with a list of three, such as “A rabbi, a lawyer, and a duck walk into a bar.” As the joke unfolds, the rabbi says something straightforward, then the lawyer does as well, but the duck finishes with something witty or absurd.

30 Three guys were stranded on an island. An antique lamp washed ashore. When the guys touched it, a genie came out. “I’ll grant each of you one wish,” the genie said. The first guy said, “I want to go home,” then disappeared. The second guy said, “I also want to go home,” and he too disappeared. The third man suddenly looked sad. He said, “I want my two friends back to keep me company.”

31 Certain concepts seem to be more amusing than others. If you tell any joke involving an animal, and it doesn’t matter which one you use, think Donald and Daffy. In the LaughLab experiment, scientists determined that the funniest animal is the duck. (It’s not arbitrary that a duck was used in the rule-of-threes joke.)

Do Tell—But Do It Right

32 There are also known techniques for telling jokes well.

- **Keep it short**—Don’t include any details that are not necessary to bring you to the punch line. In the genie joke, there was no need to specify it was a tropical island or to name the castaways. The quicker you tell a joke, the funnier it will be.
- **Be specific**—Some comedians swear that a joke is funnier if you say “Aquafresh” instead of “toothpaste.” The attention to detail makes the story seem more real.
- **Keep a straight face**—Deliver the joke deadpan, or without emotion. That way, any strangeness in the joke will seem even stranger because the person telling it doesn’t seem to notice.
- **Don’t laugh at your own joke**—Let your audience decide whether it is funny or foolish—or both.

33 Theories and techniques aside, much about humor remains a mystery. According to Hiestand, Carson many times said, “I don’t understand what makes comedy a sure thing. There’s no 100-percent surefire formula.” Meanwhile, for most of us, laughter is never a problem. It does not need to be solved, just enjoyed.



My Notes

KEY IDEAS AND DETAILS

Name one “secret” of successful comic devices that you have witnessed as being successful.

KEY IDEAS AND DETAILS

How do the first two techniques relate to narrative writing?

Understanding the Complexity of Humor

My Notes

After Reading

4. Write an objective summary of a section of the text by putting the main points into your own words. Remember that a summary is a broad overview of the text; stick to the main points by writing about big ideas and excluding smaller details.

Using Precise Diction to Analyze Humor

5. To analyze a text carefully, one must use specific words to describe the humor and explain the intended effect. Work collaboratively to define terms and to understand the nuances of words with similar denotations (definitions). You have already encountered some of these words.

Words to Describe Humor	Denotation	Connotations
amusing		
cute		
facetious		
hysterical		
ironic		
irreverent		
laughable		
light-hearted		
ludicrous		
mocking		
sarcastic		
satirical		
witty		

Understanding the Complexity of Humor

My Notes

As you know, verbs may be used simply to **show action** in sentences.

John **smirked** at the joke; Doris was **giggling**.

Verb forms may also be used as **nouns, adjectives, and adverbs**. When used this way, they are called verbals because they look like verbs but are used as other parts of speech. Look at the examples below. Is each of the boldfaced verbals used as a noun, an adjective, or an adverb?

Example: **Smirking**, John handed the **wrapped** gift to Ted, who wanted **to open** it right away.

Smirking is an adjective describing John, **wrapped** is an adjective describing the gift, and **to open** is a noun used as the object of the verb “wanted.”

Identify the verbals in the following sentences and tell whether they are used as nouns, adjectives, or adverbs.

- Giggling and snorting, the crowd of students watched the comic video.
- To laugh is my greatest pleasure.
- Hiding his snickering behind a raised hand, Henry bent forward with a side-splitting outburst of laughter.
- Scoffing at the attempted joke, Mark refused to look at the giggling child.

Writing Prompt: Return to the quickwrite you wrote at the beginning of this activity. Revise it to create a detailed paragraph that uses precise diction to explain your sense of humor. Use at least two words from each chart to explain what does and does not make you laugh and how you typically respond to humorous texts. Be sure to:

- Use precise diction to describe humor.
- Begin with a clear thesis statement.
- Include details and examples.
- Include at least two verbals.

Learning Targets

- Categorize humorous texts into levels of comedy.
- Write an analysis of how an artist creates humor.

Understanding Levels of Comedy

Comedy occurs in different ways.

Low comedy refers to the type of humor that is focused primarily on the situation or series of events. It includes such things as physical mishaps, humor concerning the human body and its functions, coincidences, and humorous situations. With low comedy, the humor is straightforward and generally easy to follow and understand.

Since the primary purpose of most low comedy is to entertain, the action is frequently seen as hilarious or hysterical and the effect is often side-splitting laughter and guffaws. Many times, the characters are exaggerated caricatures rather than fully-developed characters. These caricatures are often caught in unlikely situations or they become victims of circumstances seemingly beyond their control. Thus, the plot takes priority over the characters. Examples of low comedy might include *Madea's Family Reunion*, *Meet the Parents*, and *America's Funniest Home Videos*. Shakespeare's comedies, such as *A Midsummer Night's Dream* and *Twelfth Night*, are full of low comedy.

High comedy refers to the type of humor that is focused primarily on characters, dialogue, or ideas. It includes such things as clever wordplay, wit, and pointed remarks regarding larger issues. Many times, high comedy takes an irreverent or unconventional look at serious issues.

Sometimes the humor of high comedy is not immediately obvious; it can take a bit of reflection in order to realize the humorous intent. Frequently, the purpose of high comedy is to express an opinion, to persuade, or to promote deeper consideration of an idea. Often described as amusing, clever, or witty, high comedy typically results in chuckles, grins, and smiles rather than loud laughter. Clever use of language and interesting characters receive more attention than the circumstances that surround them. Examples of high comedy include *Modern Family*, *The Middle*, and, at times, *The Simpsons*. Shakespeare's tragedies, such as *Hamlet* and *Romeo and Juliet*, also include instances of high comedy.

1. Why do we distinguish between different kinds of comedy?
2. With a partner, take notes to complete each chart on the next page. Brainstorm a strong example at each level of comedy.

LEARNING STRATEGIES:

Marking the Text, Graphic Organizer, Note-taking, Discussion Groups, Brainstorming, RAFT, Drafting

My Notes

WORD CONNECTIONS

Analogies

An analogy can show a relationship of function or purpose. What word would complete the following analogy? Think about the purpose of each descriptor.
slapstick : guffaws ::
wit : _____

Classifying Comedy

Low Comedy

Purpose	Common Subjects	Emphasis	Descriptions	Intended Responses

High Comedy

Purpose	Common Subjects	Emphasis	Descriptions	Intended Responses

Check Your Understanding

- Write a concise statement that shows you understand the difference between the two levels of comedy.

Classifying Comedy

Title _____

Role Who is the author? Where is this cartoon or political cartoon found? What is the attitude (tone) of the author toward the topic? How can you tell?	Comics:	Political Cartoon:
Audience Who does this comic or political cartoon target? How do you know?		
Format Describe the use of print and non-print techniques (dialogue, narration frames, and angles) used for effect.		
Topic What is this comic/cartoon about? Who are the characters? What is happening? How would you describe the humor? What is the intended effect?		

My Notes

Check Your Understanding

Expository Writing Prompt: Think about your selected cartoon or comic. How does the artist create humor? Draft a response that describes the humor and explains the intended effect. Be sure to:

- Establish a controlling idea that describes the humor and intended effect.
- Organize ideas into broader categories.
- Use precise diction to describe humor.

Humorous Anecdotes

Comedian's Persona	People	Places	Events

5. The second time you view the clip, pay attention to *how* the comedian delivers the anecdote. Take notes on your assigned section.

<p>1. Describe the comedian's delivery. What is the effect on the audience?</p> <p>Tone:</p> <p>Facial Expressions:</p> <p>Gestures:</p> <p>Volume:</p> <p>Pacing:</p> <p>Inflection (emphasis):</p> <p>Effect:</p>	<p>2. Record the comedian's transitions between topics within his anecdote. What words or phrasing does he use?</p>
<p>3. Describe the imagery the comedian uses. List details that describe a person, place, or event. Why does the comedian include these specific details?</p> <p>Topic:</p> <p>Descriptive Details:</p> <p>Figurative Language:</p>	<p>4. Does the speaker's tone shift? Record his attitude about the topic at the beginning of the monologue and if his attitude changes. How does he communicate this shift?</p>

Humorous Anecdotes

My Notes

KEY IDEAS AND DETAILS

Note the uses of dashes and parentheses to give information. How does the author use these elements for comic effect?

KEY IDEAS AND DETAILS

How does the author use repetition for comic effect?

Essay

from *Brothers*

by Jon Scieszka

Brothers are the guys you stick with and stick up for.

The Scieszka brothers are scattered all over the country now, but we still get together once a year to play a family golf tournament.

We named it after our dad, Lou, and his favorite car—his old Cadillac Coupe de Ville. It is the Coupe de Lou Classic. We all grew up playing golf, because Dad Lou, an elementary school principal, taught Junior Golf and gave us lessons during summers off. And I'm sure my brothers would want me to point out the amazing fact that I am the winner of both the very first Coupe de Lou 1983 and the latest Coupe de Lou 2004.

But of all the Scieszka brother memories, I believe it was a family car trip that gave us our finest moment of brotherhood. We were driving cross-country from Michigan to Florida, all of us, including the family cat (a guy cat, naturally), in the family station wagon. Somewhere mid-trip we stopped at one of those Stuckey's rest-stop restaurants to eat and load up on Stuckey's candy.

We ate lunch, ran around like maniacs in the warm sun, then packed back into the station wagon—Mom and Dad up front, Jim, Jon, Tom, Gregg, Brian, Jeff, and the cat in back. Somebody dropped his Stuckey's Pecan Log Roll® on the floor. The cat found it and must have scarfed every bit of it, because two minutes later we heard that awful ack ack ack sound of a cat getting ready to barf.

The cat puked up the pecan nut log. Jeff, the youngest and smallest (and closest to the floor) was the first to go. He got one look and whiff of the pecan nut cat yack and blew his own sticky lunch all over the cat. The puke-covered cat jumped on Brian, Brian barfed on Gregg. Gregg upchucked on Tom. Tom burped a bit of Stuckey lunch back on Gregg. Jim and I rolled down the windows and hung out as far as we could, yelling in group puke horror.

Dad Lou didn't know what had hit the back of the car. No time to ask questions. He just pulled off to the side of the road. All of the brothers—Jim, Jon, Tom, Gregg, Brian, and Jeff—spilled out of the puke wagon and fell in the grass, gagging and yelling and laughing until we couldn't laugh anymore.

What does it all mean? What essential guy wisdom did I learn from this?

Stick with your brothers. Stick up for your brothers. And if you ever drop a pecan nut log in a car with your five brothers and your cat ... you will probably stick to your brothers.



Humorous Anecdotes

My Notes

11. Once you have found textual evidence from the text “Brothers,” and made an inference about the theme, you are ready to write an analytical topic sentence. State the title, author, and genre (TAG) in your thesis or topic sentence. For example:

Jon Scieszka’s anecdote “Brothers” is a low-level comedy that uses a comic situation, exaggeration, and comic diction to reveal a universal truth about how brothers who laugh together stick together.

Practice writing a topic sentence about the stand-up comedy using the TAG format.

Writing and Presenting Your Own Anecdote

12. Use the TWIST graphic organizer below to plan your own anecdote.

Subject of Humorous Memory:

People/Place/Events:

Tone:

What is your attitude about the topic? How will you convey that attitude?

Word Choice:

What specific diction can you use for effect?

Imagery:

What specific descriptive and figurative language can you use for effect?

Style:

*How can you use language (diction and syntax) to create humor?
What is the intended response you hope to achieve?*

Theme:

What idea about life are you trying to convey through humor?

Finding Truth in Comedy

LEARNING STRATEGIES:

Think-Pair-Share, Marking the Text, Metacognitive Markers, Questioning the Text, Rereading, Close Reading, Discussion Groups, Socratic Seminar, Drafting

My Notes

Learning Targets

- Collaborate to analyze a humorous essay in a Socratic Seminar.
- Write to explain how an author conveys universal truths through humor.

Before Reading

1. Read and respond to the following quote.

Quote by George Bernard Shaw	Interpretation	Personal Commentary
<p>“The power of comedy is to make people laugh, and when they have their mouths open and they least expect it—you slip in the truth.”</p>		

2. Why might people use comedy to discuss serious or important topics?

During Reading

3. Use these metacognitive markers to mark the text while reading the essay. You will use your marked text to actively participate in a class discussion.
 - * text you want to comment on
 - ? text you are questioning
 - ! text intended to be humorous

ABOUT THE AUTHOR

Dave Barry (b. 1947) was a humor columnist for the *Miami Herald* until 2005. His work there won him the Pulitzer Prize for Commentary in 1988. He has also written novels and children’s books and continues to write articles for a variety of magazines. Much of Barry’s work provides humorous commentary on current social issues.

Essay

i've got a few pet peeves about sea creatures

by Dave Barry

Chunk 1

1 Pets are good, because they teach children important lessons about life, the main one being that, sooner or later, life kicks the bucket.

2 With me, it was sooner. When I was a boy, my dad, who worked in New York City, would periodically bring home a turtle in a little plastic tank that had a little plastic island with a little plastic palm tree, as is so often found in natural turtle habitats. I was excited about having a pet, and I'd give the turtle a fun pet name like Scooter. But my excitement was not shared by Scooter, who, despite residing in a tropical paradise, never did anything except mope around.

3 Actually, he didn't even mope "around": He moped in one place without moving, or even blinking, for days on end, displaying basically the same vital signs as an ashtray. Eventually I would realize—it wasn't easy to tell—that Scooter had passed on to that Big Pond in the Sky, and I'd bury him in the garden, where he'd decompose and become food for the zucchini, which in turn would be eaten by my dad, who would in turn go to New York City, where, compelled by powerful instincts that even he did not understand, he would buy me another moping death turtle. And so the cycle of life would repeat.

Chunk 2

4 I say all this to explain why I recently bought fish for my 4-year-old daughter, Sophie. My wife and I realized how badly she wanted an animal when she found a beetle on the patio and declared that it was a pet, named Marvin. She put Marvin into a Tupperware container, where, under Sophie's loving care and feeding, he thrived for maybe nine seconds before expiring like a little six-legged parking meter. Fortunately, we have a beetle-intensive patio, so, unbeknownst to Sophie, we were able to replace Marvin with a parade of stand-ins of various sizes ("Look! Marvin has grown bigger!" "Wow! Today Marvin has grown smaller!"). But it gets to be tedious, going out early every morning to wrangle patio beetles. So we decided to go with fish.

My Notes**KEY IDEAS AND DETAILS**

What is the effect of the repetition of "a little plastic"?

KEY IDEAS AND DETAILS

What is the effect of the juxtaposed ideas: "grown bigger" and "grown smaller"?

Finding Truth in Comedy

My Notes

KEY IDEAS AND DETAILS

What specific details does the author include in order to have a comic effect?

5 I had fish of my own, years ago, and it did not go well. They got some disease like Mongolian Fin Rot, which left them basically just little pooping torsos. But I figured that today, with all the technological advances we have such as cellular phones and “digital” things and carbohydrate-free toothpaste, modern fish would be more reliable.

6 So we got an aquarium and prepared it with special water and special gravel and special fake plants and a special scenic rock so the fish would be intellectually stimulated and get into a decent college. When everything was ready I went to the aquarium store to buy fish, my only criteria being that they should be 1) hardy digital fish; and 2) fish that looked a LOT like other fish, in case God forbid we had to Marvinize them. This is when I discovered how complex fish society is. I’d point to some colorful fish and say, “What about these?” And the aquarium guy would say, “Those are great fish but they do get aggressive when they mate.” And I’d say, “Like, how aggressive?” And he’d say, “They’ll kill all the other fish.”

7 This was a recurring theme. I’d point to some fish, and the aquarium guy would inform me that these fish could become aggressive if there were fewer than four of them, or an odd number of them, or it was a month containing the letter “R,” or they heard the song “Who Let the Dogs Out.” It turns out that an aquarium is a powder keg that can explode in deadly violence at any moment, just like the Middle East, or junior high school.

Chunk 3

8 TRUE STORY: A friend of mine named David Shor told me that his kids had an aquarium containing a kind of fish called African cichlids, and one of them died. So David went to the aquarium store and picked out a replacement African cichlid, but the aquarium guy said he couldn’t buy that one, and David asked why, and the guy said: “Because that one is from a different lake.”

9 But getting back to my daughter’s fish: After much thought, the aquarium guy was able to find me three totally pacifist fish-Barney Fife fish, fish so nonviolent that, in the wild, worms routinely beat them up and steal their lunch money. I brought these home, and so far they have not killed each other or died in any way. Plus, Sophie LOVES them. So everything is working out beautifully. I hope it stays that way, because I hate zucchini.

After Reading

4. How would you classify this essay (high or low comedy)? Explain.
5. How would you describe the humor? What is the author’s intended response? Use precise diction in your response
6. How does the author use language (diction, syntax, imagery) to create a humorous tone?

Finding Truth in Comedy

My Notes

10. Brainstorm other precise verbs that will help in your discussion. Do you have any other tips for using formal language?

11. Use your analysis and questions to engage in a Socratic Seminar discussion.

Check Your Understanding

Expository Writing Prompt: How does Barry use humor to convey a truth about life? Be sure to:

- Establish a clear controlling idea about conveying a truth.
- Use transitions to create cohesion and clarify relationships among ideas and concepts.
- Use precise diction to describe humorous effects.

INDEPENDENT READING LINK

For independent practice, explain the theme of your text using specific evidence for support. Write several Levels of Questions for a specific section of reading. Use the Level 3 questions to have a discussion about themes with your peers.

Learning Targets

- Analyze satire in print and non-print texts.
- Use transitional strategies in an analytical paragraph.

Before Reading

1. Work collaboratively to diffuse and paraphrase the definition of satire.

Satire, a form of high comedy, is the use of irony, sarcasm, and/or ridicule in exposing, denouncing, and/or deriding human vice and folly.

LEARNING STRATEGIES:
Marking the Text, Discussion Groups, Rereading, Revisiting, Adding, Substituting

ACADEMIC VOCABULARY
Satiric comedy is not always funny. Sometimes it mocks or derides the subject. This kind of **derision** allows a satirist to **denounce** or express strong disapproval of an attitude or topic.

Paraphrase:

2. You will next view a film clip your teacher shows and take notes on the satire you observe.

This clip is from:

TOPIC (vice or folly exposed)

SATIRE- Examples of irony, sarcasm, or ridicule used:

During Reading

3. First listen to the text read aloud, and mark the text any time you recognize humor by highlighting it or putting a smiley face on the text or in the margin.
4. As you reread the text, annotate by circling the highly connotative diction that stands out to you and noting the effect of those words in the My Notes space.

My Notes

GRAMMAR & USAGE Verb Tenses

Read these examples of verb tenses:

Past: I **delivered** the mail.

Past perfect: I **had delivered** the mail by that time.

Past progressive/past continuous: I **was delivering** packages all day yesterday.

Past perfect progressive: I **had been delivering** for an hour when I got sick.

My Notes

KEY IDEAS AND DETAILS

How do quotes from specific people add to the development of ideas in the article?

Article

Underfunded Schools Forced To Cut Past Tense From Language Programs

from *The Onion*

1 WASHINGTON—Faced with ongoing budget crises, underfunded schools nationwide are increasingly left with no option but to cut the past tense—a grammatical construction traditionally used to relate all actions and states that have transpired at an earlier point in time—from their standard English and language arts programs.

2 A part of American school curricula for more than 200 years, the past tense was deemed by school administrators to be too expensive to keep in primary and secondary education.

3 “This was by no means an easy decision, but teaching our students how to conjugate verbs in a way that would allow them to describe events that have already occurred is a luxury that we can no longer afford,” Phoenix-area high school principal Sam Pennock said.

4 “With our current budget, the past tense must unfortunately become a thing of the past.”

5 In the most dramatic display of the new trend yet, the Tennessee Department of Education decided Monday to remove “-ed” endings from all of the state’s English classrooms, saving struggling schools an estimated \$3 million each year. Officials say they plan to slowly phase out the tense by first eliminating the past perfect; once students have adjusted to the change, the past progressive, the past continuous, the past perfect progressive, and the simple past will be cut. Hundreds of school districts across the country are expected to follow suit.

6 “This is the end of an era,” said Alicia Reynolds, a school district director in Tuscaloosa, AL. “For some, reading and writing about things not immediately taking place was almost as much a part of school as history class and social studies.”

7 “That is, until we were forced to drop history class and social studies a couple of months ago,” Reynolds added.

8 Nevertheless, a number of educators are coming out against the cuts, claiming that the embattled verb tense, while outmoded, still plays an important role in the development of today’s youth.

9 “Much like art and music, the past tense provides students with a unique and consistent outlet for self-expression,” South Boston English teacher David Floen said. “Without it I fear many of our students will lack a number of important creative skills. Like being able to describe anything that happened earlier in the day.”

10 Despite concerns that cutting the past tense will prevent graduates from communicating effectively in the workplace, the home, the grocery store, church, and various other public spaces, a number of lawmakers, such as Utah Sen. Orrin Hatch, have welcomed the cuts as proof that the American school system is taking a more

Satirical Humor

My Notes

Writing an Analytical Paragraph

When writing about texts, use the “literary present.” (e.g., “The article *states* . . .,” not “The article *stated* . . .”)

Also, remember to maintain coherence in your writing. Using a well-chosen transition word or phrase can help show the relationship (connection) between the ideas in your writing. Following is a list of commonly used transitional words and phrases.

Purpose	Example
Add	<i>and, again, and then, besides, equally important, finally, further, furthermore, nor, too, next, lastly, what’s more, moreover, in addition, first (second, etc.)</i>
Compare	<i>whereas, but, yet, on the other hand, however, nevertheless, on the contrary, by comparison, where, compared to, up against, balanced against, but, although, conversely, meanwhile, after all, in contrast, although this may be true</i>
Prove	<i>because, for, since, for the same reason, obviously, evidently, furthermore, moreover, besides, indeed, in fact, in addition, in any case, that is</i>
Show Exception	<i>yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes</i>
Show Time	<i>immediately, thereafter, soon, after a few hours, finally, then, later, previously, formerly, first (second, etc.), next, and then</i>
Repeat	<i>in brief, as I have said, as I have noted, as has been noted, to reiterate</i>
Emphasize	<i>definitely, extremely, obviously, in fact, indeed, in any case, absolutely, positively, naturally, surprisingly, always, forever, perennially, eternally, never, emphatically, unquestionably, without a doubt, certainly, undeniably, without reservation</i>
Show Sequence	<i>first, second, third, next, then, following this, at this time, now, at this point, after, afterward, subsequently, finally, consequently, previously, before this, simultaneously, concurrently, thus, therefore, hence, next, and then, soon</i>
Give an Example	<i>for example, for instance, in this case, in another case, on this occasion, in this situation, take the case of, to demonstrate, to illustrate, as an illustration, to illustrate</i>
Summarize or Conclude	<i>in brief, on the whole, summing up, to conclude, in conclusion, as I have shown, as I have said, hence, therefore, accordingly, thus, as a result, consequently</i>

Expository Writing Prompt: Analyze how the text about underfunded schools uses satirical humor to expose human vice or folly. Be sure to:

- Establish and support a controlling idea.
- Use transitions to create cohesion and clarify the relationships among ideas and concepts.
- Use precise diction and maintain a formal style.

Elements of Humor: Comic Characters and Caricatures

My Notes

2. With your discussion group, discuss what truth about life the author is conveying through humor. Cite specific examples from the graphic organizer.

Before Reading

3. Diffuse the short story by skimming and scanning for unfamiliar words, attempting to determine their meaning in context. Write a synonym above the words.

During Reading

4. Your teacher will assign you one of the following characters: Framton Nuttel, Mrs. Sappleton, or the niece. Mark the text by highlighting evidence that reveals your character’s personality. Also, use inferencing to note specific character traits for your character (e.g., gullible, intelligent, honest) in the My Notes space.

ABOUT THE AUTHOR

Hector Hugh Munro (1870–1916), better known by the pen name Saki, was a British writer and satirist known for his masterful short stories poking fun at Edwardian society. His witty and intelligent stories are considered among the best the genre has to offer.

Short Story

The Open Window



by Saki (H. H. Munro)

1 “My aunt will be down presently, Mr. Nuttel,” said a very self-possessed young lady of fifteen; “in the meantime you must try and put up with me.”

2 Framton Nuttel endeavoured to say the correct something which should duly¹ flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing.

3 “I know how it will be,” his sister had said when he was preparing to migrate to this rural² retreat; “you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping.³ I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice.”

¹ **duly**: properly or fittingly

² **rural**: country as opposed to city

³ **moping**: becoming listless or dejected

KEY IDEAS AND DETAILS

Why is it significant that Framton Nuttel is described as undergoing a “nerve cure”? Predict how this detail could be used for humorous effect.

4 Framton wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

5 “Do you know many of the people round here?” asked the niece, when she judged that they had had sufficient silent communion.

6 “Hardly a soul,” said Framton. “My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here.”

7 He made the last statement in a tone of distinct regret.

8 “Then you know practically nothing about my aunt?” pursued the self-possessed young lady.

9 “Only her name and address,” admitted the caller. He was wondering whether Mrs. Sappleton was in the married or widowed state. An undefinable something about the room seemed to suggest masculine habitation.⁴

10 “Her great tragedy happened just three years ago,” said the child; “that would be since your sister’s time.”

11 “Her tragedy?” asked Framton; somehow in this restful country spot tragedies seemed out of place.

12 “You may wonder why we keep that window wide open on an October afternoon,” said the niece, indicating a large French window that opened on to a lawn.

13 “It is quite warm for the time of the year,” said Framton; “but has that window got anything to do with the tragedy?”

14 “Out through that window, three years ago to a day, her husband and her two young brothers went off for their day’s shooting. They never came back. In crossing the moor⁵ to their favourite snipe-shooting ground they were all three engulfed in a treacherous piece of bog.⁶ It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it.” Here the child’s voice lost its self-possessed note and became falteringly human. “Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm, and Ronnie, her youngest brother, singing ‘Bertie, why do you bound?’ as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window—”

15 She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

16 “I hope Vera has been amusing you?” she said.

17 “She has been very interesting,” said Framton.

⁴ **habitation:** living area; occupancy

⁵ **moor:** boggy grassland

⁶ **bog:** wet, spongy ground

My Notes

KEY IDEAS AND DETAILS

What tone does the niece convey with her description of the “tragedy”? What effect might this precise detail have on her guest?

Elements of Humor: Comic Characters and Caricatures

My Notes

KEY IDEAS AND DETAILS

Why is it “horrible” for Framton to listen to Mrs. Sappleton?

KEY IDEAS AND DETAILS

What does the author tell the reader in his narration that makes Framton Nuttel appear silly and pathetic? Why?

KEY IDEAS AND DETAILS

Why is Nuttel’s reaction to the return of the men comic rather than appropriate?

18 “I hope you don’t mind the open window,” said Mrs. Sappleton briskly; “my husband and brothers will be home directly from shooting, and they always come in this way. They’ve been out for snipe in the marshes to-day, so they’ll make a fine mess over my poor carpets. So like you men-folk, isn’t it?”

19 She rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

20 “The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise,” announced Framton, who laboured⁷ under the tolerably wide-spread delusion⁸ that total strangers and chance acquaintances are hungry for the least detail of one’s ailments⁹ and infirmities, their cause and cure. “On the matter of diet they are not so much in agreement,” he continued.

21 “No?” said Mrs. Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention—but not to what Framton was saying.

22 “Here they are at last!” she cried. “Just in time for tea, and don’t they look as if they were muddy up to the eyes!”

23 Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with dazed horror in her eyes. In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction.

24 In the deepening twilight three figures were walking across the lawn towards the window; they all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels. Noiselessly they neared the house, and then a hoarse young voice chanted out of the dusk: “I said, Bertie, why do you bound?”

25 Framton grabbed wildly at his stick and hat; the hall-door, the gravel-drive, and the front gate were dimly-noted stages in his headlong retreat. A cyclist coming along the road had to run into the hedge to avoid an imminent collision.

26 “Here we are, my dear,” said the bearer of the white mackintosh,¹⁰ coming in through the window; “fairly muddy, but most of it’s dry. Who was that who bolted out as we came up?”

⁷ **laboured under:** be misled by a mistaken belief

⁸ **delusion:** a persistent false belief

⁹ **ailments:** diseases, sicknesses

¹⁰ **mackintosh:** raincoat

27 “A most extraordinary man, a Mr. Nuttel,” said Mrs. Sappleton; “could only talk about his illnesses, and dashed off without a word of good-bye or apology when you arrived. One would think he had seen a ghost.”

28 “I expect it was the spaniel,” said the niece calmly; “he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make anyone lose their nerve.”

29 Romance¹¹ at short notice was her speciality.

KEY IDEAS AND DETAILS

What is the effect of the niece’s last words to her family? What does the last line of the story mean?

After Reading

5. **Quickwrite** using a 3–2–1 reflection.

- 3 – Describe three things you notice about the author’s use of humor in the story.
- 2 – Describe two characters you can picture most vividly.
- 1 – Share one question you have.

6. Use the graphic organizer to express ideas you have about the characters and humor in this text.

My Notes

Details How does the author develop the character? (actions, words, thoughts)	Characters Describe the character using precise adjectives. Would any of them be considered a caricature?	Interpretation What truth about life is revealed through the comic character?
Framton Nuttel		
Mrs. Sappleton		
The niece		

¹¹ **romance**: an extravagant story without basis in fact

Elements of Humor: Comic Characters and Caricatures

My Notes

Elements of Humor

Explaining why something is funny can be a challenge, but there are some common things authors do that usually make people laugh. Writers create humor by focusing on descriptions and actions that make characters funny, comic situations, and comic language. Humor often depends on some combination of these three elements.

7. Preview the Elements of Humor graphic organizer in Activity 4.11 and add notes about the comic characters and caricatures you explored in this activity. After you explore each new element of humor in the upcoming activities, return to this graphic organizer to add notes about new learning.

Check Your Understanding

Explain whether you think the story by Saki is low or high comedy and why. Was any part of the story unexpected? Explain.

Learning Targets

- Identify how humor is created by comic situations.
- Collaborate to analyze comic situations in a literary text.

Comic situations can be created in many different ways:

- by placing a character in an unlikely situation in which he or she obviously does not belong
- by portraying characters as victims of circumstances who are surprised by unusual events and react in a comical way
- by creating **situational irony** where there is contrast between what characters or readers might reasonably expect to happen and what actually happens

1. While you watch a film clip, think about how the situation contributes to the humor.
2. As you view the clip a second time, take notes using the graphic organizer below.

LEARNING STRATEGIES:

Graphic Organizer, Note-taking, Think-Pair-Share, Marking the Text, Discussion Groups

Literary Terms

Irony is a literary device that plays on readers' expectations by portraying events in a way that is actually different from reality.

Clip:		Director:
Comic Character	Comic Situation	Film Techniques That Help Create Humor
Appearance/Facial Expressions:	Setting:	Framing:
Actions:	Humorous Events:	Angles:
Words:		Sound:

Elements of Humor: Comic Situations

My Notes

Literary Terms

Dialect is a regional or social variety of a language distinguished by pronunciation, grammar, or vocabulary. This section of the story includes a depiction of Tom's and Jim's dialects.

Before Reading

3. How might the following quote help you make predictions about the author's sense of humor?

"Work is a necessary evil to be avoided." — Mark Twain

4. Look at the definition of **dialect**. Skim the following story and find examples of dialect. Try paraphrasing some of the dialogue.

During Reading

5. Pause during your group reading to discuss and annotate your comments in the My Notes space. Use the following menu to guide your collaborative discussion and annotation:

- "I would like to **paraphrase**" (retell what is happening in the plot in your own words)
- "I would like to **clarify**" (discuss a word/idea you are confused about)
- "I would like to **analyze**" (share an inference, assumption, prediction based on the text)

ABOUT THE AUTHOR

Born Samuel Langhorne Clemens, Mark Twain (1835–1910) was an American author and humorist. He is noted for his novels *The Adventures of Huckleberry Finn* (1885), called "the Great American Novel," and *The Adventures of Tom Sawyer* (1876). He has been lauded as the "greatest American humorist of his age," and William Faulkner called Twain "the father of American literature."

Novel

FROM The Adventures of TOM SAWYER

by Mark Twain

"A DAY'S WORK"

Chunk 1

1 SATURDAY morning was come, and all the summer world was bright and fresh, and brimming with life. There was a song in every heart; and if the heart was young the music issued at the lips. There was cheer in every face and a spring in every step. The locust-trees were in bloom and the fragrance of the blossoms filled the air. Cardiff Hill, beyond the village and above it, was green with vegetation and it lay just far enough away to seem a Delectable Land, dreamy, reposeful, and inviting.

WORD CONNECTIONS

Word Origins

The word *whitewash* has come to have a second meaning. In this story, *whitewash* means "a whitening mixture used on fences and walls." The word has also come to mean "to conceal or cover up crimes, scandals, flaws, or failures." You can see how this usage comes from the idea of using whitewash to cover up something bad.

Chunk 2

2 Tom appeared on the sidewalk with a bucket of whitewash¹ and a long-handled brush. He surveyed the fence, and all gladness left him and a deep melancholy² settled down upon his spirit. Thirty yards of board fence nine feet high. Life to him seemed hollow, and existence but a burden. Sighing, he dipped his brush and passed it along the topmost plank; repeated the operation; did it again; compared the insignificant whitewashed streak with the far-reaching continent of unwhitewashed fence, and sat down on a tree-box discouraged. Jim came skipping out at the gate with a tin pail, and singing Buffalo Gals. Bringing water from the town pump had always been hateful work in Tom's eyes, before, but now it did not strike him so. He remembered that there was company at the pump. White, mulatto, and negro boys and girls were always there waiting their turns, resting, trading playthings, quarrelling, fighting, skylarking. And he remembered that although the pump was only a hundred and fifty yards off, Jim never got back with a bucket of water under an hour—and even then somebody generally had to go after him. Tom said:

Chunk 3

3 “Say, Jim, I’ll fetch the water if you’ll whitewash some.”

4 Jim shook his head and said:

5 “Can’t, Mars Tom. Ole missis, she tole me I got to go an’ git dis water an’ not stop foolin’ roun’ wid anybody. She say she spec’ Mars Tom gwine to ax me to whitewash, an’ so she tole me go ’long an’ ’tend to my own business—she ’lowed SHE’D ’tend to de whitewashin.”

6 “Oh, never you mind what she said, Jim. That’s the way she always talks. Gimme the bucket—I won’t be gone only a a minute. SHE won’t ever know.”

7 “Oh, I dasn’t, Mars Tom. Ole missis she’d take an’ tar de head off’n me. ’Deed she would.”

8 “SHE! She never licks anybody—whacks ’em over the head with her thimble—and who cares for that, I’d like to know. She talks awful, but talk don’t hurt—anyways it don’t if she don’t cry. Jim, I’ll give you a marvel. I’ll give you a white alley³!”

9 Jim began to waver.

10 “White alley, Jim! And it’s a bully taw.”

11 “My! Dat’s a mighty gay marvel, I tell you! But Mars Tom I’s powerful ’fraid ole missis—”

12 “And besides, if you will I’ll show you my sore toe.”

13 Jim was only human—this attraction was too much for him. He put down his pail, took the white alley, and bent over the toe with absorbing interest while the bandage was being unwound. In another moment he was flying down the street with his pail and a tingling rear, Tom was whitewashing with vigor, and Aunt Polly was retiring from the field with a slipper in her hand and triumph in her eye.

14 But Tom’s energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having

¹ **whitewash**: a mixture used to whiten

² **melancholy**: sadness

³ **“white alley”**: a kind of marble

My Notes

KEY IDEAS AND DETAILS

One of the notable characteristics of Twain’s style is his use of verbals. Examine paragraph 2 and highlight all the verbals in the passage. Do not confuse them with the verbs. Remember, verbals are usually *-ing* (or *-ed*) forms of verbs being used as adjectives, nouns, or adverbs.

KEY IDEAS AND DETAILS

Which words and phrases capture the dialect of these characters?

KEY IDEAS AND DETAILS

How does Tom try to get Jim to help him? Why does he fail?

Elements of Humor: Comic Situations

My Notes

After Reading

6. On a separate piece of paper or in your Reader/Writer Notebook, create a graphic organizer like the one below to answer comprehension questions about the story.

Tom is like a ... (create a simile)	It is ironic that ...
The part of the story that stands out in my head is ... (draw a picture)	I wonder ...
This is a comedic situation because ...	

7. What is the level of comedy of this text? What is a universal truth, or theme, of this text? Write a thematic statement. Be sure to support your ideas with textual evidence.

Twain – “All in a Day’s Work”

Level of Comedy:

Theme subject(s):

Theme statement:

LEARNING STRATEGIES:

Note-taking, Marking the Text, Skimming/Scanning, Discussion Groups

Literary Terms

Hyperbole describes the literary technique of extreme exaggeration for emphasis, often used for comic effect.

My Notes

Literary Terms

A **yarn** is a long, often involved story, usually telling of incredible or fantastic events; an entertaining tale; a tall tale.

Learning Targets

- Analyze the effect of hyperbole in poetry.
- Identify hyperbole in previously studied print and non-print texts.

Understanding Hyperbole

1. Finish the lines using hyperbolic language. The first line is shown as an example.
 - My dog is so big, he beeps when he backs up.
 - I'm so hungry, I could eat a _____.
 - My cat is so smart that _____.
 - She was so funny that _____.

Before Reading

2. How might a **yarn** relate to hyperbole?

During Reading

3. Use metacognitive markers to closely read the text: * for a line using hyperbole, ? for a line you are questioning, or ! for a line you find humorous or strange.

ABOUT THE AUTHOR

Carl Sandburg (1878–1967) was a journalist who also wrote poetry, novels, and historical books. He is perhaps best known as a poet, although his biography *Abraham Lincoln: The War Years* won a Pulitzer Prize.

Poetry

“They Have Yarns”

by Carl Sandburg

They have yarns
Of a skyscraper so tall they had to put hinges
On the two top stories so to let the moon go by,
Of one corn crop in Missouri when the roots

- 5 Went so deep and drew off so much water
The Mississippi riverbed that year was dry,
Of pancakes so thin they had only one side,
Of “a fog so thick we shingled the barn and six feet out on the fog”
Of Pecos Pete straddling a cyclone in Texas and riding it to the west coast where
“it rained out under him,”

- 10 Of the man who drove a swarm of bees across the Rocky Mountains and the Desert
“and didn’t lose a bee,”
Of a mountain railroad curve where the engineer in his cab can touch the caboose
and spit in the conductor’s eye,
Of the boy who climbed a cornstalk growing so fast he would have starved to death
if they hadn’t shot biscuits up to him,
Of the old man’s whiskers: “When the wind was with him his whiskers
arrived a day before he did,”
Of the hen laying a square egg and cackling, “Ouch!” and of hens laying eggs with
the dates printed on them,
- 15 Of the ship captain’s shadow: it froze to the deck one cold winter night,
Of mutineers on that same ship put to chipping rust with rubber hammers,
Of the sheep counter who was fast and accurate: “I just count their feet and divide
by four,”
Of the man so tall he must climb a ladder to shave himself,
Of the runt so teeny-weeny it takes two men and a boy to see him,
- 20 Of mosquitoes: one can kill a dog, two of them a man,
Of a cyclone that sucked cookstoves out of the kitchen, up the chimney flue, and on
to the next town,
Of the same cyclone picking up wagon-tracks in Nebraska and dropping them over
in the Dakotas,
Of the hook-and-eye snake unlocking itself into forty pieces, each piece two inches
long, then in nine seconds flat snapping itself together again,
Of the watch swallowed by the cow—when they butchered her a year later the
watch was running and had the correct time,
- 25 Of horned snakes, hoop snakes that roll themselves where they want to go, and
rattlesnakes carrying bells instead of rattles on their tails,
Of the herd of cattle in California getting lost in a giant redwood tree that had
hollowed out,
Of the man who killed a snake by putting its tail in its mouth so it swallowed itself,
Of railroad trains whizzing along so fast they reach the station before the whistle,
Of pigs so thin the farmer had to tie knots in their tails to keep them from crawling
through the cracks in their pen,
- 30 Of Paul Bunyan’s big blue ox, Babe, measuring between the eyes forty- two
ax-handles and a plug of Star tobacco exactly,
Of John Henry’s hammer and the curve of its swing and his singing of it as
“a rainbow round my shoulder.”



**WORD
CONNECTIONS**

Literary Allusions

Pecos Pete, Paul Bunyan, and John Henry are figures out of American legends and tall tales.

GRAMMAR & USAGE
Participial Phrases

A **participial phrase** is a group of words beginning with a participle and used as an adjective. For example:
“laying a square egg”
“growing so fast”
“chipping rust with rubber hammers”

My Notes

KEY IDEAS AND DETAILS

What allusions does the author use? How might this add to the humor?

Elements of Humor: Hyperbole

My Notes

After Reading

4. In a collaborative discussion, share your comments and questions and the lines you found most interesting, strange, or humorous.
5. Add a line or two to Sandburg's poem, using hyperbolic language and a participial adjective phrase. Consider using an allusion for humorous effect. Note how each line of hyperbole begins the same way.

During Reading

6. Mark the text to indicate evidence of hyperbole and use of verbals.

ABOUT THE AUTHOR

Ted Hughes (1930–1998) is considered to be one of the twentieth century's greatest poets. He wrote almost 90 books during his long career and won numerous prizes and fellowships. In 1984, he was appointed England's poet laureate.

Poetry

“MOOSES”

by Ted Hughes

The goofy Moose, the walking house frame,
Is lost
In the forest. He bumps, he blunders, he stands.

With massy bony thoughts sticking out near his ears—

- 5 Reaching out palm upwards, to catch whatever might be falling from heaven—
He tries to think,
Leaning their huge weight
On the lectern of his front legs.



KEY IDEAS AND DETAILS

Look for examples of parallel structure and repetition in the poem. How do these stylistic choices make the moose appear “goofy”?

Elements of Humor: Hyperbole

My Notes

Check Your Understanding

Most of the texts you have read so far depend on exaggeration and hyperbole to make readers smile, chuckle, and laugh. Return to the humorous print texts you have read in this unit and identify examples of hyperbole. In a collaborative discussion, share the examples you locate and discuss how hyperbole creates a humorous effect. Use precise diction in your discussion. Record examples shared by your peers in the graphic organizer.

Title: Example:	Title: Example:
Hyperbole	
Title: Example:	Title: Example:



WORD CONNECTIONS

Roots and Affixes

The word **clamor** comes from a Latin word meaning “to call out.” The root *-clam-*, also spelled *-claim-*, appears in *exclaim* and *exclamation*, *proclaim* and *proclamation*, and *acclaim* and *acclamation*.

My Notes

KEY IDEAS AND DETAILS

Puns depend on an audience’s understanding of both possible meanings of a word or phrase. Why might someone older be more likely to understand what a “tape deck” or “brake shoes” are? What does this indicate about the level of comedy involved in puns?

Poetry

Is Traffic Jam Delectable?

by Jack Prelutsky

Is traffic jam delectable,
does jelly fish in lakes,
does tree bark make a racket,
does the clamor rattle snakes?

5 Can salmon scale a mountain,
does a belly laugh a lot,
do carpets nap in flower beds
or on an apricot?
Around my handsome bottleneck,

10 I wear a railroad tie,
my treasure chest puffs up a bit,
I blink my private eye.
I like to use piano keys
to open locks of hair,

15 then put a pair of brake shoes on
and dance on debonair.
I hold up my electric shorts
with my banana belt,
then sit upon a toadstool

20 and watch a tuna melt.
I dive into a car pool,
where I take an onion dip,
then stand aboard the tape deck
and sail my penmanship.

25 I put my dimes in riverbanks
and take a quarterback,
and when I fix a nothing flat
I use a lumberjack.
I often wave my second hand

30 to tell the overtime,
before I take my bull pen up
to write a silly rhyme.

Planning and Revising an Analysis of a Humorous Text

LEARNING STRATEGIES:

Graphic Organizer, Marking the Text, Note-taking, Drafting, Discussion Groups

Learning Targets

- Draft and revise an essay analyzing a humorous short story.
- Evaluate a sample student essay.

Before Reading

1. Review the Elements of Humor graphic organizer below and rank how comfortable you are at understanding the elements (#1 being most comfortable, #2 being second most, etc.).

Elements of Humor			
Humorous Element	Definition	Level of Comedy	Examples from Texts
Comic Characters and Caricatures	A caricature is a pictorial, written, or acted representation of a person that exaggerates characteristics or traits for comic effect.		
Comic Situations and Situational Irony	Comic situations are when characters are in an unlikely situation or are victims of circumstances and react in a comical way. Situational irony involves a contrast between what characters or readers might reasonably expect to happen and what actually happens.		
Comic Language: Hyperbole	Hyperbole is extreme exaggeration used for emphasis, often used for comic effect.		
Comic Language: Wordplay	A one-liner is a short joke or witticism expressed in a single sentence. A pun is the humorous use of a word or words to suggest another word with the same sound or different meaning.		
<ul style="list-style-type: none"> • One-liners • Puns 			

During Reading

2. Your teacher will assign a text for you to analyze.

- Closely read (or reread) the text.
- Mark the text by highlighting evidence of humorous elements.
- Annotate the text using precise diction to describe the intended humor and humorous effect.

After Reading

3. Collaborate with your group to complete the graphic organizer below and on the next pages.

Title: _____ Author: _____

Humorous Element	Examples from Text	Comedic Effect
Comic Characters and Caricatures		
Comic Situations and Situational Irony		
Comic Language: Hyperbole		
Comic Language: Wordplay <ul style="list-style-type: none"> • One-liners • Puns 		

Planning and Revising an Analysis of a Humorous Text

Level of Comedy	Explanation	Evidence

Description of Humor and Intended Effect	Examples from Text	Explanation (Commentary)

Universal Truth (Theme)	Evidence from Text

Planning and Revising an Analysis of a Humorous Text

My Notes

KEY IDEAS AND DETAILS

In the second paragraph (body paragraph), identify and label the topic sentence, supporting detail, commentary, and transitions.

KEY IDEAS AND DETAILS

In the third paragraph, identify and label the topic sentence, supporting detail, commentary, and transitions.

KEY IDEAS AND DETAILS

In the concluding paragraph, identify and label the universal truth.

To point out the often ridiculous experiences parents go through for their children, Barry uses hyperbole to emphasize how complicated getting a pet fish can be. For example, he explains first how a “pet” beetle under his daughter’s “loving care and feeding . . . thrived for maybe nine seconds before expiring like a little six legged parking meter” (1). The additional use of simile and the exaggerated amount of time adds to the humor, as in any case, one’s “loving care and feeding” should not cause the death of anything so quickly, no matter how terrible the “care” could actually be. The explanation of the parents replacing each beetle with another shows how willing parents are to support their children no matter how ridiculous the circumstances. Furthermore, Barry calls the fish he bought “so nonviolent that in the wild, worms routinely beat them up and steal their lunch money” (2). As known to all people, it is fish that eat worms and not the other way around. This is hyperbolic because worms are not known for “beating fish up” and animals do not have money, lunch money included. This also ties back to a metaphor/analogy Barry made that “an aquarium is a powder keg that can explode in deadly violence at any moment just like . . . junior high” (2). Both of these situations are highly exaggerated. Through the use of hyperbole, Barry is able to convey how parents often feel about their struggle even in simple situations, to which a child might react to them as being overdramatic.

Also, Barry uses verbal irony/sarcasm to vent and display his frustration, which proves furthermore the lengths he is going to help his daughter. For instance, when complaining about the aggressive nature of fish, he says they could become aggressive if “it was a month containing the letter ‘R,’ or if they hear the song “Who Let the Dogs Out”” (2). Months and songs are all aspects of human life, it is unlikely that fish will ever have fish months or fish songs. This adds to the sarcastic tone of the writer, which shows that even through his frustrations, he is struggling to find the right choice for his daughter, no matter how much of a nuisance it is to make it. Also, Barry uses sarcasm when explaining the variety of needs for a fish tank so that “the fish would be intellectually stimulated and get into a decent college” (1). The author, as with most intellectual people, knows that fish do not have colleges, and seeing that their intelligence capacity is smaller than a human’s, they cannot be “intellectually stimulated.” The author uses this verbal irony to point out that even though the needs of a fish are not as significant as the needs of a human, caring for them still requires a lot of effort. Clearly, the author chooses to go through this effort for his daughter. The usage of verbal irony in this piece further points out the “struggles” of a father to appease his child.

Even in the most trivial instances, the parent will go through many obstacles to help his child, often in the hope that the child will learn something along the way. Whether or not the child actually learns this is questionable, yet the parent’s effort should not go unnoticed.

My Notes

Assignment

Write an essay that explains how an author creates humor for effect and uses it to communicate a universal truth.

Planning and Prewriting: Take time to make a plan for your essay.

- What reading strategies (such as marking or diffusing the text) will help you take notes on the author's use of humor as you read the text?
- How can you correctly identify the level of comedy, elements of humor, and intended comedic effect on the reader?
- What prewriting strategies (such as outlining or graphic organizers) could help you explore, focus, and organize your ideas?

Drafting: Write a multi-paragraph essay that effectively organizes your ideas.

- What are the elements of an effective introductory paragraph you will write?
- How will you develop support paragraphs with well-chosen examples (evidence) and thoughtful analysis (commentary) about at least two elements of humor?
- How will you use transitions to create cohesion?
- How will your conclusion support your ideas, identify and analyze the level(s) of comedy, and evaluate the author's effectiveness at communicating a universal truth?

Evaluating and Revising the Draft: Create opportunities to review and revise your work.

- During the process of writing, when can you pause to share and respond with others in order to elicit suggestions and ideas for revision?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?
- How can you use a precise vocabulary of humor to enhance your critical analysis?

Checking and Editing for Publication: Confirm your final draft is ready for publication.

- How will you proofread and edit your draft to demonstrate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage?
- Did you effectively use verbals?
- Did you establish and maintain a formal style?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How has your understanding of how humor is created developed during this unit?
- Do you think your sense of humor will change as you mature? Explain.

Technology TIP:

Consider using an approved social media channel such as Edmodo or Wikispaces to collaboratively discuss your text online before drafting your essay.

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> establishes and fully maintains a clearly focused controlling idea about the use of humor to convey a universal truth develops the topic with relevant details, examples, and textual evidence uses insightful commentary to analyze the effect of humorous elements. 	<p>The essay</p> <ul style="list-style-type: none"> establishes and maintains a controlling idea about the use of humor to convey a universal truth develops the topic with adequate details, examples, and textual evidence uses sufficient commentary to analyze the effect of humorous elements. 	<p>The essay</p> <ul style="list-style-type: none"> establishes and unevenly maintains a controlling idea that may be unclear or unrelated to the use of humor to convey a universal truth develops the topic with inadequate details, examples, and textual evidence uses insufficient commentary to analyze the humor. 	<p>The essay</p> <ul style="list-style-type: none"> lacks a controlling idea fails to develop the topic with details, examples, and textual evidence does not provide commentary or analysis.
Structure	<p>The essay</p> <ul style="list-style-type: none"> introduces the topic and context in an engaging manner uses a well-chosen organizational structure that progresses smoothly to connect ideas uses a variety of effective transitional strategies. provides a satisfying conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> introduces the topic and context clearly uses an organizational structure that progresses logically to connect ideas uses appropriate transitions to create cohesion and link ideas provides a logical conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> provides a weak or partial introduction uses a flawed or inconsistent organizational structure uses inappropriate, repetitive, or basic transitions provides a weak or disconnected conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> lacks an introduction has little or no obvious organizational structure uses few or no transitions lacks a conclusion.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> uses precise diction and language to maintain an academic voice and formal style demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage. 	<p>The essay</p> <ul style="list-style-type: none"> uses some precise diction to maintain a generally appropriate voice and style demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage. 	<p>The essay</p> <ul style="list-style-type: none"> uses diction that creates an inappropriate voice and style demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage. 	<p>The essay</p> <ul style="list-style-type: none"> uses vague or confusing language lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage.

LEARNING STRATEGIES:

QHT, Close Reading, Paraphrasing, Graphic Organizer

My Notes

Learning Targets

- Reflect on learning and make connections.
- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully.

Making Connections

You have written an analysis of a humorous text, which required you to know and understand how a writer uses words, characters, and situations to create a humorous effect. Now you will have an opportunity to understand humor from a different perspective—that of a performer.

Essential Questions

1. Reflect on your understanding of the first Essential Question: How do writers and speakers use humor to convey a truth? How has your understanding of humor changed over the course of this unit?

2. Think about the Essential Question of the second half of this unit and respond to it: What makes an effective performance of a Shakespearean comedy?

Developing Vocabulary

3. Reflect on and list all the new humor-related vocabulary you have learned.

4. Re-sort the unit Academic Vocabulary and Literary Terms using the QHT strategy.

Q (unfamiliar)	H (familiar)	T (very familiar)

Creating Context for Shakespearean Comedy

LEARNING STRATEGIES:

Note-taking, Marking the Text, Skimming/Scanning, Discussion Groups

Learning Targets

- Research to build background knowledge about Shakespeare.
- Collaborate to research, discuss, and share prior and new knowledge.
- Make connections to establish context for the play *A Midsummer Night’s Dream*.

Before Reading

1. Complete the sentence starters about William Shakespeare in the first column below. Support your responses to the statements, and note any questions you have about him.

Who Is Shakespeare?	How Do I Know This?	Questions I Have
Shakespeare was an author of plays and poetry.	I have seen a movie based on one of his plays, called <i>Romeo and Juliet</i> .	How many of his other works have been made into movies?
Shakespeare lived ...		
Shakespeare accomplished ...		
Shakespeare ...		

Creating Context for Shakespearean Comedy

Literary Terms

A **comedy** is a dramatic work that is light and often humorous or satirical in tone and that usually contains a happy resolution of the thematic conflict.

Connection to the Play

In Shakespeare's **comedy** *A Midsummer Night's Dream*, four characters—Lysander, Hermia, Helena, and Demetrius—are entangled in a very complicated love relationship that leaves them open to all sorts of comical mishaps.

- Using the following information about the key characters from the play, create a visual that shows the relationship among the characters listed below. Practice pronouncing the characters' names. Study the pronunciation of the names, noting the long and short vowel sounds and silent letters as a guide to facilitate your oral pronunciation.

Character's Name	Pronunciation	I am ...	I love ...
Hermia	Hér-me-uh	The daughter of a wealthy nobleman	Lysander
Lysander	Lie-sánd-er	A prominent businessman	Hermia
Demetrius	De-mé-tree-us	Hermia's father's choice for her husband	Hermia too!
Helena	Héll-en-uh	Hermia's best friend	Demetrius

Visual Representation of Characters' Relationships

Check Your Understanding

Writing Prompt: Using the information from the three scenarios, write your own scenario for the four key characters described above. Be sure to:

- Incorporate an element of comedy examined earlier in this unit.
- Provide detail about the situation.
- Use precise diction.

Learning Targets

- Read closely to understand the meaning of Shakespeare’s language.
- Prepare a dramatic text with proper inflection, tone, gestures, and movement.

Decoding Shakespeare’s Language

Note that punctuation marks signal tone of voice, a crucial element of performance.

“Hang off, thou cat, thou burr! Vile thing, let loose,
Or I will shake thee from me like a serpent.”

1. Use close reading to understand the meaning of each line below. Then, write a paraphrase of your interpretation.

LEARNING STRATEGIES:
Brainstorming, Close Reading, Marking the Text, Rehearsal, Role Playing

Character	Quote/Insult	Paraphrase (Modern English)
Lysander says to Hermia ...	“Get you gone, you <i>dwarf</i> , You <i>minimus</i> of <i>hind’ring</i> <i>knotgrass</i> made ...”	
Helena says to Hermia ...	“I will not trust you, Nor longer stay in your <i>curst</i> company.”	
Lysander says to Hermia ...	“Out, <i>tawny Tartar</i> , out! Out, <i>loathed medicine</i> ! O, <i>hated, potion</i> , hence!”	
Hermia says to Helena ...	“You <i>juggler</i> , you <i>canker-blossom</i> ! You <i>thief of love</i> ! What, have you come by night And stol’n my love’s heart from him?”	
Helena says to Hermia ...	“Fie, fie! You <i>counterfeit</i> , you <i>puppet</i> , you!”	

Insulting Language

Literary Terms

Performance is acting a role or telling a story or other piece for an audience.

2. Once you have determined the meaning of the lines, select one and complete the chart below. Rehearse your line in preparation for a **performance**. Then, role play by becoming that character and feeling that emotion. Move throughout the room and deliver your insult with flair. Be sure to allow time for peers to react to your delivery.

Write the insult you have chosen below.	What inflection will you use? What words will you stress when you speak your lines?	How will you alter your tone when you deliver your line?	What gestures/ movements will you use to enhance your line?

GRAMMAR & USAGE Punctuation

Punctuation gives clear clues as to how lines should be performed, particularly in poetry and plays.

An *exclamation point* shows surprise or extreme happiness or anger.

A *question mark* shows confusion on the part of the speaker or shows that the speaker is questioning another character's actions.

A *comma* marks a pause, usually for dramatic effect.

A *semicolon* marks a pause, usually one that is longer than a comma pause, without the finality of a period.

3. What tone of voice do people usually use when delivering an insult? What emotions might someone be feeling when they insult another person, and why?

Check Your Understanding

Reflect on the process of reading Shakespeare's language and understanding of the text. Respond to the following questions:

- What resources might you use to help interpret his language?
- Was your preparation to perform Shakespeare's lines effective?
- Did you deliver your lines as effectively as you planned? Explain.
- What might you do next time to improve your delivery?

Close Reading of a Scene

My Notes

KEY IDEAS AND DETAILS

How does Shakespeare provide clues in the text about what a director should consider when casting Helena and Hermia?

HERMIA

290

Puppet? Why so? Ay, that way goes the game.
Now, I perceive that she hath made compare
Between our statures; she hath urged her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem;

295

Because I am so dwarfish and so low?
How low am I, thou painted maypole? speak;
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

HELENA

300

I pray you, though you mock me, gentlemen,
Let her not hurt me: I was never curst;
I have no gift at all in shrewishness;
I am a right maid for my cowardice:
Let her not strike me. You perhaps may think,
Because she is something lower than myself,
That I can match her.

305

HERMIA

Lower! hark, again.

After Reading

3. Write a summary of this scene.
4. Reread the text orally with your group.
5. As you listen to the text being read a third time, visualize how the characters would be moving, gesturing, and speaking. Write comments, draw pictures, or stand to act what you are visualizing.

Check Your Understanding

Explain how this scene is intended to be comical on stage. What elements of comedy are represented?

Acting Companies and Collaborative Close Reading

My Notes

- Skim/scan the text and circle unfamiliar words. Use a dictionary or thesaurus to replace each unfamiliar word with a synonym.
- Reread the scene and paraphrase the lines in modern English.
- Summarize the action. What is happening in the scene?
- Reread the scene and mark the text to indicate elements of humor (caricature, situation, irony, wordplay, hyperbole).
- Mark the punctuation, and determine how the punctuation affects the spoken lines. Discuss tone of voice and inflection.
- Analyze the movement in your scene:
What is each character doing?
When should characters enter and exit?
How should characters enter and exit?
What could you do to exaggerate the humor or create a humorous spin?
- Analyze the blocking in your scene, that is, the movement and placement of characters as they speak:
Where is each character standing?
To whom is each spoken line addressed?

After Reading

4. Divide lines equally between group members. You may have to be more than one character. One person in your group will be both a player (actor) and the director.

Player (student's name)	Acting As (character's name)
Director:	

LEARNING STRATEGIES:
Marking the Text, Discussion
Groups, Note-taking, Rehearsal

My Notes

Learning Targets

- Read and respond to an informational text about performance challenges.
- Memorize and rehearse lines for performance.

Before Reading

1. **Quickwrite:** What is the biggest challenge you face when it comes to performing your comic scene?

During Reading

2. Following is a text with pointers on how to overcome stage fright. As you read, write your personal response to each tip in the My Notes space as a guide for a collaborative discussion.

Informational Text

Adapted from **Fear Busters** **10 Tips to Overcome Stage Fright!**

by Gary Guwe

F – Focus on your most powerful Experience

Think about your most memorable and powerful experience when you accomplished a goal—maybe a time you worked extremely hard on a project or did well on a test. Reflect on your most powerful experience and remember the feeling of confidence; think about everything you did to create that feeling and how proud you felt after doing something challenging.

E – Energize Yourself

You have adrenaline pumping through your veins. Your heart is racing and your muscles are all tensed up. Your eyes are shifty and you are unsettled. You are ready to bolt for the door ... or are you?

An adrenaline rush is a built-in defense mechanism for human beings. It is a natural response mechanism that allows us to fight or take flight in the event of danger. That explains the heightened sensitivity we have when we are nervous and excited.

Harness this nervous energy and make it work for you! One way we harness this nervous energy is to move around. Your character will at some point move and gesture. Use the times when your character can move and react as opportunities to dissipate your nervous energy.

A – Acknowledge Your Fears

It is said that fear is here to protect us, not paralyze us. Don't run away from being afraid. Acknowledge it as being part of you ... use it to identify the possible pitfalls, then work to think about how you can avoid the pitfalls or how you can adjust or adapt if something goes wrong during your performance.

Facing the Challenge of Performance

My Notes

Memorization Tips

Memorizing lines is a key part of delivering a good performance. Think about school plays you may have seen. Characters who deliver their lines clearly and without hesitation perform well.

Tip 1: Repeat, Repeat, Repeat, Repeat

Say the line over and over, but do it one word at a time, returning to the beginning of the line each time.

Example: Line 108 from Scene 5 : “If we offend, it is with our good will.”
“If.” “If we.” “If we offend.” “If we offend, it.” “If we offend, it is.” “If we offend, it is with.” “If we offend, it is with our.” “If we offend, it is with our good.” “If we offend, it is with our good will.”

Tip 2: Recite and Erase

Write your line(s) on a whiteboard, and then practice the words.

- Recite the line.
- Erase a word or phrase, and recite the missing piece from memory.
- Repeat the process until all the words have disappeared and you are saying the line(s) from memory.

4. Discuss other tips your peers may have for memorizing lines. Then, select your hardest line to memorize and use the memorization tips to work on it.

Check Your Understanding

Describe at least three strategies you can use to overcome stage fright. How will you remind yourself of those strategies on the day of the performance?

Working with Acting Companies and Focus Groups

ACTIVITY
4.18

Learning Targets

- Analyze a dramatic character to inform a performance.
- Collaborate to draft and implement a performance plan.

LEARNING STRATEGIES:

Rereading, Close reading,
Note-taking, Discussion
Groups, Rehearsal

Character Focus Groups

1. **Players:** Reread your lines, using the graphic organizer to guide a close reading and analysis of your character.

Meet in a focus group, whose members are all acting as the same character, to work collaboratively to interpret what the lines reveal about your character. Take turns sharing your individual analysis and add new insights to the graphic organizer.

I am playing:

Aspects of Characterization	Detail from Text	Interpretation <i>What does this reveal about the character?</i>
Appearance		
Actions		
Words		
Thoughts/Feelings		

Working with Acting Companies and Focus Groups

Others' Reactions		
Comedic Actions/Words		

2. Take turns reading your character's lines. Practice making the analysis of your character come to life through your tone, inflection, facial expression, and gestures.
3. **Directors:** Select key action sequences and consider possible stage directions to determine how these scenes might be performed on stage.

Key Action Sequences	Stage Directions and Movement on Stage	What This Reveals About the Overall Scene (Comedic Effect)

Acting Groups

4. Return to your acting group and share your analysis in the order that your character speaks during your scene. Discuss the implications of each character’s words and actions.
5. Develop a detailed performance plan by consulting the Scoring Guide. After reviewing the Scoring Guide criteria, I need to ...

6. Work with your acting company to complete the chart below and outline your performance plan.

Performance Plan				
Character	Played By	Contribution to Set Design	Prop(s)	Costume

Working with Acting Companies and Focus Groups

7. Individually, synthesize all the details of your performance plan.

Element of Performance	Ideas for Character	Explanation
Blocking		
Movements Enter/Exit		
Gestures		
Facial Expression(s)		
Emotion		
Comedic Emphasis		

My Notes

8. Complete this section if you are the director. Share your plan with the members of your acting company.

We want to create a _____ mood. To accomplish this goal, we will ...

I will introduce the acting company and scene by ...

The scene will end when _____ so the audience will be left with a feeling of ...

We will focus on the comic effects listed below to ensure that ...

9. Use your performance plan to rehearse your scene to accurately portray your character and achieve your intended comic effect. Be sure to focus on the following:

- tone and inflection
- correct pronunciation of words
- gestures and movement

Check Your Understanding

Reflect on the process of planning for and rehearsing your scene.

- What went well? What will you want to replicate in future rehearsals and in your performance?
- What part of your performance do you need to work on?
- What part of the performance does the group need to work on?

Learning Targets

- Analyze film and text in order to compare/contrast and evaluate the director's choices.
- Generate and evaluate performance choices.

LEARNING STRATEGIES:
Discussion Groups,
Note-taking, Brainstorming,
Rehearsal

Viewing Shakespeare on Film

1. Unlike comparing novels to film versions, turning a play script into a movie allows the viewer to make a close comparison. Think about the extent to which the film scripts adhere to or stray from the original Shakespeare scene and how the actors make the lines come alive through their voices, expressions, and movements.
2. As you view the film or a scene from *A Midsummer Night's Dream*, take notes on what you observe. Use the graphic organizer for either "Actors" or "Directors."

Actors:

Version of <i>A Midsummer Night's Dream</i> (Director/Year)	Physical Gestures and Movements	Costume and Makeup	Interpretive Choices in the Delivery of Lines
Film 1:			
Film 2:			

Same Text, Different Text

My Notes

Actors' Questions:

3. To what extent do these films stay faithful to or depart from the original script? Why might these particular choices have been made, and what effect do these choices have on the viewers' understanding of the scene?

4. How do your character's gestures, movements, and language achieve a comical effect? What elements of humor did you see?

Directors:

Version of <i>A Midsummer Night's Dream</i> (Director/Year)	Placement of Actors in Relationship to Props, Scenery, Each Other	Music or Other Sound Effects	Set Design, Lighting, Props
Film 1:			
Film 2:			

Performing Shakespearean Comedy

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The performance</p> <ul style="list-style-type: none"> demonstrates a deep understanding of Shakespeare’s intended humor uses a variety of effective performance elements (staging, set design, lighting, sound, props) for comic effect shows evidence of extensive planning, rehearsal, and reflection. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates an adequate understanding of Shakespeare’s intended humor uses some performance elements (staging, set design, lighting, sound, props) for comic effect shows evidence of sufficient planning, rehearsal, and reflection. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates a partial or uneven understanding of Shakespeare’s intended humor uses disconnected or basic performance elements (staging, set design, lighting, sound, props) shows evidence of ineffective or insufficient planning, rehearsal, and reflection. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates little or no understanding of Shakespeare’s intended humor lacks performance elements does not show evidence of planning, rehearsal, and reflection.
Structure	<p>The performance</p> <ul style="list-style-type: none"> demonstrates extensive evidence of collaboration provides context in an engaging introduction communicates a satisfying ending to the audience. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates adequate evidence of collaboration provides context in an appropriate introduction communicates an ending to the audience. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates uneven or ineffective collaboration provides a partial or weak introduction communicates an abrupt or illogical ending to the audience. 	<p>The performance</p> <ul style="list-style-type: none"> demonstrates a failure to collaborate provides no introduction does not communicate an ending to the audience.
Use of Language	<p>The performer</p> <ul style="list-style-type: none"> makes effective interpretive choices to deliver lines for comic effect and to convey meaning (including tone, pronunciation, inflection, facial expressions, gestures, movement, and blocking) uses punctuation cues consistently and naturally to inform vocal delivery memorizes lines fully and accurately. 	<p>The performer</p> <ul style="list-style-type: none"> makes appropriate interpretive choices to deliver lines for comic effect and to convey meaning (including tone, pronunciation, inflection, facial expressions, gestures, movement, and blocking) uses some punctuation cues to inform vocal delivery demonstrates an adequate ability to memorize lines. 	<p>The performer</p> <ul style="list-style-type: none"> makes undeveloped or inappropriate interpretive choices to deliver lines (including tone, pronunciation, inflection, facial expressions, gestures, movement, and blocking) uses punctuation cues unevenly or inconsistently demonstrates insufficient ability to memorize lines. 	<p>The performer</p> <ul style="list-style-type: none"> makes undeveloped or inappropriate interpretive choices to deliver lines does not recognize punctuation cues or use them incorrectly does not have any lines memorized.

Resources

SpringBoard Learning Strategies

READING STRATEGIES

STRATEGY	DEFINITION	PURPOSE
Chunking the Text	Breaking the text into smaller, manageable units of sense (e.g., words, sentences, paragraphs, whole text) by numbering, separating phrases, drawing boxes	To reduce the intimidation factor when encountering long words, sentences, or whole texts; to increase comprehension of difficult or challenging text
Close Reading	Accessing small chunks of text to read, reread, mark, and annotate key passages, word-for-word, sentence-by-sentence, and line-by-line	To develop comprehensive understanding by engaging in one or more focused readings of a text
Diffusing	Reading a passage, noting unfamiliar words, discovering meaning of unfamiliar words using context clues, dictionaries, and/or thesauruses, and replacing unfamiliar words with familiar ones	To facilitate a close reading of text, the use of resources, an understanding of synonyms, and increased comprehension of text
Double-Entry Journal	Creating a two-column journal (also called Dialectical Journal) with a student-selected passage in one column and the student's response in the second column (e.g., asking questions of the text, forming personal responses, interpreting the text, reflecting on the process of making meaning of the text)	To assist in note-taking and organizing key textual elements and responses noted during reading in order to generate textual support that can be incorporated into a piece of writing at a later time
Graphic Organizer	Using a visual representation for the organization of information from the text	To facilitate increased comprehension and discussion
KWHL Chart	Setting up discussion that allows students to activate prior knowledge by answering "What do I know?"; sets a purpose by answering "What do I want to know?"; helps preview a task by answering "How will I learn it?"; and reflects on new knowledge by answering "What have I learned?"	To organize thinking, access prior knowledge, and reflect on learning to increase comprehension and engagement
Marking the Text	Selecting text by highlighting, underlining, and/or annotating for specific components, such as main idea, imagery, literary devices, and so on	To focus reading for specific purposes, such as author's craft, and to organize information from selections; to facilitate reexamination of a text
Metacognitive Markers	Responding to text with a system of cueing marks where students use a ? for questions about the text; a ! for reactions related to the text; and an * for comments ,about the text and underline to signal key ideas	To track responses to texts and use those responses as a point of departure for talking or writing about texts
OPTIC	O (Overview): Write notes on what the visual appears to be about. P (Parts): Zoom in on the parts of the visual and describe any elements or details that seem important. T (Title): Highlight the words of the title of the visual (if one is available). I (Interrelationships): Use the title as the theory and the parts of the visual as clues to detect and specify how the elements of the graphic are related.	To analyze graphic and visual images as forms of text

STRATEGY	DEFINITION	PURPOSE
OPTIC (continued)	C (Conclusion); Draw a conclusion about the visual as a whole. What does the visual mean? Summarize the message of the visual in one or two sentences.	
Predicting	Making guesses about the text by using the title and pictures and/or thinking ahead about events which may occur based on evidence in the text	To help students become actively involved, interested, and mentally prepared to understand ideas
Previewing	Making guesses about the text by using the title and pictures and/or thinking ahead about events which may occur based on evidence in the text	To gain familiarity with the text, make connections to the text, and extend prior knowledge to set a purpose for reading
QHT	Expanding prior knowledge of vocabulary words by marking words with a Q, H, or T (Q signals words students do not know; H signals words students have heard and might be able to identify; T signals words students know well enough to teach to their peers)	To allow students to build on their prior knowledge of words, to provide a forum for peer teaching and learning of new words, and to serve as a prereading exercise to aid in comprehension
Questioning the Text* The AP Vertical Teams Guide for English (109–112)	Developing levels of questions about text; that is, literal, interpretive, and universal questions that prompt deeper thinking about a text	To engage more actively with texts, read with greater purpose and focus, and ultimately answer questions to gain greater insight into the text; helps students to comprehend and interpret
Paraphrasing	Restating in one’s own words the essential information expressed in a text, whether it be narration, dialogue, or informational text	To encourage and facilitate comprehension of challenging text.
RAFT	Primarily used to generate new text, this strategy can also be used to analyze a text by examining the role of the speaker (R), the intended audience (A), the format of the text (F), and the topic of the text (T).	To initiate reader response; to facilitate an analysis of a text to gain focus prior to creating a new text
Rereading	Encountering the same text with more than one reading.	To identify additional details; to clarify meaning and/or reinforce comprehension of texts
SIFT* The AP Vertical Teams Guide for English (17–20)	Analyzing a fictional text by examining stylistic elements, especially symbol, imagery, and figures of speech in order to show how all work together to reveal tone and theme	To focus and facilitate an analysis of a fictional text by examining the title and text for symbolism, identifying images and sensory details, analyzing figurative language and identifying how all these elements reveal tone and theme
Skimming/Scanning	Skimming by rapid or superficial reading of a text to form an overall impression or to obtain a general understanding of the material; scanning focuses on key words, phrases, or specific details and provides speedy recognition of information	To quickly form an overall impression prior to an in-depth study of a text; to answer specific questions or quickly locate targeted information or detail in a text
SMELL* The AP Vertical Teams Guide for English (138–139)	<ul style="list-style-type: none"> • Sender-receiver relationship—What is the sender-receiver relationship? Who are the images and language meant to attract? Describe the speaker of the text. • Message—What is the message? Summarize the statement made in the text. 	To analyze a persuasive speech or essay by focusing on five essential questions

STRATEGY	DEFINITION	PURPOSE
SMELL* (continued)	<ul style="list-style-type: none"> Emotional Strategies—What is the desired effect? Logical Strategies—What logic is operating? How does it (or its absence) affect the message? Consider the logic of the images as well as the words. Language—What does the language of the text describe? How does it affect the meaning and effectiveness of the writing? Consider the language of the images as well as the words. 	
SOAPStone*	Analyzing text by discussing and identifying Speaker, Occasion, Audience, Purpose, Subject, and Tone	To facilitate the analysis of specific elements of non-fiction literary and informational texts and show the relationship among the elements to an understanding of the whole
Summarizing	Giving a brief statement of the main points or essential information expressed in a text, whether it be narration, dialogue, or informational text	To facilitate comprehension and recall of a text
Think Aloud	Talking through a difficult passage or task by using a form of metacognition whereby the reader expresses how he/she has made sense of the text	To reflect on how readers make meaning of challenging texts and facilitate comprehension
TP-CASTT* The AP Vertical Teams Guide for English (94–99)	Analyzing a poetic text by identifying and discussing Title, Paraphrase, Connotation, Attitude, Shift, Theme, and Title again	To facilitate the analysis of specific elements of a literary text, especially poetry. To show how the elements work together to create meaning
Visualizing	Forming a picture (mentally and/or literally) while reading a text	To increase reading comprehension and promote active engagement with text
Word Maps	Using a clearly defined graphic organizer such as concept circles or word webs to identify and reinforce word meanings	To provide a visual tool for identifying and remembering multiple aspects of words and word meanings

*Delineates AP strategy

WRITING STRATEGIES

STRATEGY	DEFINITION	PURPOSE
Adding	Making conscious choices to enhance a text by adding additional words, phrases, sentences, or ideas	To refine and clarify the writer's thoughts during revision and/or drafting
Brainstorming	Using a flexible but deliberate process of listing multiple ideas in a short period of time without excluding any idea from the preliminary list	To generate ideas, concepts, or key words that provide a focus and/or establish organization as part of the prewriting or revision process
Deleting	Providing clarity and cohesiveness for a text by eliminating words, phrases, sentences, or ideas	To refine and clarify the writer's thoughts during revision and/or drafting
Drafting	Composing a text in its initial form	To incorporate brainstormed or initial ideas into a written format

STRATEGY	DEFINITION	PURPOSE
Free writing	Write freely without constraints in order to capture thinking and convey the writer's purpose	To refine and clarify the writer's thoughts, spark new ideas, and/or generate content during revision and/or drafting
Generating Questions	Clarifying and developing ideas by asking questions of the draft. May be part of self-editing or peer editing	To clarify and develop ideas in a draft; used during drafting and as part of writer response
Graphic Organizer	Organizing ideas and information visually (e.g., Venn diagrams, flowcharts, cluster maps)	To provide a visual system for organizing multiple ideas, details, and/or textual support to be included in a piece of writing
Looping	After free writing, one section of a text is circled to promote elaboration or the generation of new ideas for that section. This process is repeated to further develop ideas from the newly generated segments	To refine and clarify the writer's thoughts, spark new ideas, and/or generate new content during revision and/or drafting
Mapping	Creating a graphic organizer that serves as a visual representation of the organizational plan for a written text	To generate ideas, concepts, or key words that provide a focus and/or establish organization during the prewriting, drafting, or revision process
Marking the Draft	Interacting with the draft version of a piece of writing by highlighting, underlining, color-coding, and annotating to indicate revision ideas	To encourage focused, reflective thinking about revising drafts
Note-taking	Making notes about ideas in response to text or discussions; one form is the double-entry journal in which textual evidence is recorded on the left side and personal commentary about the meaning of the evidence on the other side.	To assist in organizing key textual elements and responses noted during reading in order to generate textual support that can be incorporated into a piece of writing at a later time. Note-taking is also a reading and listening strategy.
Outlining	Using a system of numerals and letters in order to identify topics and supporting details and ensure an appropriate balance of ideas.	To generate ideas, concepts, or key words that provide a focus and/or establish organization prior to writing an initial draft and/or during the revision process
Quickwrite	Writing for a short, specific amount of time in response to a prompt provided	To generate multiple ideas in a quick fashion that could be turned into longer pieces of writing at a later time (May be considered as part of the drafting process)
RAFT	Generating a new text and/or transforming a text by identifying and manipulating its component parts of Role, Audience, Format, and Topic	To generate a new text by identifying the main elements of a text during the prewriting and drafting stages of the writing process
Rearranging	Selecting components of a text and moving them to another place within the text and/or modifying the order in which the author's ideas are presented	To refine and clarify the writer's thoughts during revision and/or drafting
Self-Editing/Peer Editing	Working individually or with a partner to examine a text closely in order to identify areas that might need to be corrected for grammar, punctuation, spelling	To facilitate a collaborative approach to generating ideas for and revising writing.

STRATEGY	DEFINITION	PURPOSE
Sharing and Responding	Communicating with another person or a small group of peers who respond to a piece of writing as focused readers (not necessarily as evaluators)	To make suggestions for improvement to the work of others and/or to receive appropriate and relevant feedback on the writer's own work, used during the drafting and revision process
Sketching	Drawing or sketching ideas or ordering of ideas. Includes storyboarding, visualizing	To generate and/or clarify ideas by visualizing them. May be part of prewriting
Substituting / Replacing	Replacing original words or phrases in a text with new words or phrases that achieve the desired effect	To refine and clarify the writer's thoughts during revision and/or drafting
TWIST* The AP Vertical Teams Guide for English 167–174	Arriving at a thesis statement that incorporates the following literary elements: tone, word choice (diction), imagery, style and theme	To craft an interpretive thesis in response to a prompt about a text
Webbing	Developing a graphic organizer that consists of a series of circles connected with lines to indicate relationships among ideas	To generate ideas, concepts, or key words that provide a focus and/or establish organization prior to writing an initial draft and/or during the revision process
Writer's Checklist	Using a co-constructed checklist (that could be written on a bookmark and/or displayed on the wall) in order to look for specific features of a writing text and check for accuracy	To focus on key areas of the writing process so that the writer can effectively revise a draft and correct mistake
Writing Groups	A type of discussion group devoted to sharing and responding of student work	To facilitate a collaborative approach to generating ideas for and revising writing.

SPEAKING AND LISTENING STRATEGIES

STRATEGY	DEFINITION	PURPOSE
Choral Reading	Reading text lines aloud in student groups and/or individually to present an interpretation	To develop fluency; differentiate between the reading of statements and questions; practice phrasing, pacing, and reading dialogue; show how a character's emotions are captured through vocal stress and intonation
Note-taking	Creating a record of information while listening to a speaker or reading a text	To facilitate active listening or close reading ; to record and organize ideas that assist in processing information
Oral Reading	Reading aloud one's own text or the texts of others (e.g., echo reading, choral reading, paired readings)	To share one's own work or the work of others; build fluency and increase confidence in presenting to a group
Rehearsal	Encouraging multiple practices of a piece of text prior to a performance	To provide students with an opportunity to clarify the meaning of a text prior to a performance as they refine the use of dramatic conventions (e.g., gestures, vocal interpretations, facial expressions)
Role Playing	Assuming the role or persona of a character	To develop the voice, emotions, and mannerisms of a character to facilitate improved comprehension of a text

COLLABORATIVE STRATEGIES

STRATEGY	DEFINITION	PURPOSE
Discussion Groups	Engaging in an interactive, small group discussion, often with an assigned role; to consider a topic, text or question	To gain new understanding of or insight into a text from multiple perspectives
Think-Pair-Share	Pairing with a peer to share ideas; before sharing ideas and discussion with a larger group	To construct meaning about a topic or question; to test thinking in relation to the ideas of others; to prepare for a discussion with a larger group

Glossary / Glosario

A

advertising: the use of print, graphics, or videos to persuade people to buy a product or use a service

publicidad: uso de impresos, gráfica o videos para persuadir a las personas a comprar un producto o usar un servicio

allegory: a story in which the characters, objects, or actions have a meaning beyond the surface of the story

alegoría: cuento en el que los personajes, objetos o acciones tienen un significado que va más allá de la superficie de la historia

alliteration: the repetition of consonant sounds at the beginnings of words that are close together

aliteración: repetición de sonidos consonánticos al comienzo de palabras que están cercanas

allusion: a reference to a well-known person, place, event, literary work, or work of art

alusión: referencia a una persona, lugar, obra literaria u obra de arte muy conocidos

analogy: a comparison of the similarity of two things; for example, comparing a *part to a whole* or the *whole to a part*

analogía: comparación de la semejanza de dos cosas; por ejemplo, comparar una *parte con un todo* o el *todo con una parte*

analysis (literary): to study details of a work to identify essential features or meaning

análisis (literario): estudio de los detalles de una obra para identificar características o significados esenciales

anecdote: a brief, entertaining account of an incident or event

anécdota: breve relato entretenido de un incidente o suceso

antagonist: the character who opposes or struggles against the main character

antagonista: personaje que se opone o enfrenta al personaje principal

antonyms: words with opposite meanings

antónimos: palabras con significados opuestos

archetype: a character, symbol, story pattern, or other element that is common to human experience across cultures and that occurs frequently in literature, myth, and folklore

arquetipo: personaje, símbolo, patrón de un cuento u otro elemento que es común a la experiencia humana a través de diversas culturas y que aparece con frecuencia en literatura, mitos y folclor

argument: facts or reasoning offered to support a position as being true

argumento: hechos o razonamiento entregados para apoyar una posición como verdadera

artifact: an object made by a human being, typically an item that has cultural or historical significance

artefacto: objeto hecho por un ser humano, habitualmente un objeto que tiene significación cultural o histórica

atmosphere: the feeling created by a literary work or passage

atmósfera: sentimiento creado por una obra o pasaje literario

audience: the intended readers of specific types of texts or the viewers of a program or performance

público: lectores objetivo de tipos específicos de textos o espectadores de un programa o actuación

B

balanced sentence: a sentence that presents ideas of equal weight in similar grammatical form to emphasize the similarity or difference between the ideas

oración balanceada: oración que presenta ideas de igual peso en forma gramatical similar para enfatizar la semejanza o diferencia entre las ideas

body paragraph: a paragraph that contains a topic sentence, supporting details and commentary, and a concluding sentence and that is usually part of a longer text

párrafo representativo: párrafo que contiene una oración principal, detalles de apoyo y comentarios, y una oración concluyente que normalmente forma parte de un texto más extenso

C

call to action: occurs at the end of an argumentative text to make clear what the writer or speaker wants the audience to think or do

llamado a la acción: ocurre en la conclusión de un texto argumentativo para establecer lo que el escritor o el orador quieren que el público piense o haga

caricature: a visual or verbal representation in which characteristics or traits are distorted for emphasis

caricatura: representación visual o verbal en la que las características o rasgos son distorsionados para dar énfasis

cause: an initial action; an event that makes something else happen

causa: acción inicial; suceso que hace que otra cosa ocurra

character: a person or animal that takes part in the action of a literary work

personaje: persona o animal que participa en la acción de una obra literaria

characterization: the methods a writer uses to develop characters; for example, through description, actions, and dialogue

caracterización: métodos que usa un escritor para desarrollar personajes; por ejemplo, a través de descripción, acciones y diálogo

citation: giving credit to the authors of source information

cita: dar crédito a los autores de información usada como fuente

cliché: an overused expression or idea

cliché: expresión o idea usada en exceso

climax: the turning point or the high point of a story

clímax: punto de inflexión o momento culminante de un cuento

coherence: the clear and orderly presentation of ideas in a paragraph or essay

coherencia: presentación clara y ordenada de las ideas en un párrafo o ensayo

comedy: an entertainment that is amusing or humorous

comedia: espectáculo que es divertido o cómico

commentary: explanation of the way the facts, details and/or examples in a paragraph or essay support the topic sentence

comentario: explicación de la manera en que los hechos, detalles y ejemplos de un párrafo o ensayo apoyan la oración principal

commercialism: an emphasis on gaining profits through advertising or sponsorship

mercantilismo: énfasis en obtener utilidades por medio de la publicidad o el auspicio

communication: the process of giving or exchanging information

comunicación: proceso de dar o intercambiar información

compare: to identify similarities in two or more items; *see also*, contrast

comparar: identificar semejanzas en dos o más elementos; *ver también*, contrastar

concise: brief and to the point

conciso: breve y al punto

concluding sentence: a final sentence that pulls together the ideas in a paragraph by restating the main idea or by summarizing or commenting on the ideas in the paragraph

oración concluyente: oración final que reúne las ideas de un párrafo, reformulando la idea principal o resumiendo o comentando las ideas del párrafo

conclusion: the ending of a paragraph or essay, which brings it to a close and leaves an impression with the reader

conclusión: fin de un párrafo o ensayo, que lo lleva a su término y deja una impresión en el lector

conflict: a struggle between opposing forces. In an **external conflict**, a character struggles with an outside force, such as another character or something in nature. In an **internal conflict**, the character struggles with his or her own needs, desires, or emotions.

conflicto: lucha entre fuerzas opuestas. En un **conflicto externo**, un personaje lucha contra una fuerza externa, como por ejemplo otro personaje o algo de la naturaleza. En un **conflicto interno**, el personaje lucha contra sus propias necesidades, deseos o emociones.

connotation: the suggested or implied meaning or emotion associated with a word—beyond its literal definition

connotación: significado o emoción sugerida o implícita que se asocia con una palabra—más allá de su definición literal

consumer: a buyer; a person who acquires goods and services

consumidor: comprador, persona que adquiere bienes y servicios

consumerism: the buying and consuming of goods and products; the belief that it is good to buy and consume goods and services

consumismo: compra y consumo de bienes y productos; creencia de que es bueno comprar y consumir bienes y servicios

context: the circumstances or facts that surround a particular event or situation

contexto: las circunstancias o los hechos que envuelven un suceso o situación particular

context clue: information in words and phrases surrounding an unfamiliar word that hint at the meaning of the unfamiliar word.

clave de contexto: información en las palabras y frases que rodean una palabra no conocida y que dan una pista acerca del significado de esa palabra.

contrast: to identify differences in two or more items; *see also*, compare

contrastar: identificar las diferencias entre dos o más elementos; *ver también*, comparar

controversy: a public debate or dispute concerning a matter of opinion

controversia: un debate público o disputa sobre una cuestión sujeta a opinión

copy: the actual text in an advertisement

texto publicitario: información actual en un anuncio publicitario

counter-argument: reasoning or facts given in opposition to an argument

contraargumento: razonamiento o hechos dados en oposición a un argumento

criteria: the facts, rules, or standards on which judgments are based.

criterios: hechos, reglas o estándares sobre las cuales están basadas las opiniones.

D

debate: *n.* a discussion involving opposing points of view; *v.* to present the sides of an argument by discussing opposing points

debate: *s.* discusión que involucra puntos de vista opuestos; *v.* presentar los lados de un argumento discutiendo puntos opuestos

definition: the process of making clear the meaning or nature of something

definición: proceso de aclarar el significado o naturaleza de algo

definition essay: a type of expository writing that explains, or defines, what a topic means

ensayo de definición: un tipo de escritura informativa que explica o define el significado de un tema

denotation: the exact, literal meaning of a word

denotación: significado exacto y literal de una palabra

denounce: declare something to be wrong in a public way

denunciar: declarar de manera pública que algo está mal

derision: strong disapproval of an attitude or topic

escarnio: fuerte desaprobación hacia una actitud o tema

detail: in writing, evidence (facts, statistics, examples) that supports the topic sentence

detalle: en la escritura, evidencia (hechos, estadística, ejemplos) que apoya la oración principal

dialect: the distinctive language, including the sounds, spelling, grammar, and diction, of a specific group or class of people

dialecto: el lenguaje distintivo, incluyendo sonidos, ortografía, gramática y dicción, de un grupo específico o clase de personas

dialogue: conversation between characters

diálogo: conversación entre personajes

diction: a writer's or speaker's choice of words

dicción: selección de palabras por parte del escritor u orador

dissolve: the slow fading away of one image in a film as another fades in to take its place

desvanecimiento: desaparición lenta de una imagen en una película a medida que otra aparece progresivamente para tomar su lugar

drama: a genre of literature that is intended to be performed before an audience; a play

drama: género literario destinado a ser representado ante un público; obra teatral

dystopia: an imagined place or state in which the condition of life is imperfect or bad

distopía: lugar o estado imaginario en el que las condiciones de vida son imperfectas o malas

E

editorial: A short essay in which a publication, or someone speaking for a publication, expresses an opinion or takes a stand on an issue

editorial: ensayo corto en el que una publicación, o alguien que representa una publicación, expresa una opinión o toma partido acerca de un tema

effect: the result of an event or action

efecto: resultado de un suceso o acción

enunciation: how words are spoken so they can be clearly understood by an audience

enunciación: la manera en que se pronuncian las palabras para que sean entendidas claramente por un público

epic: a long narrative poem about the deeds of heroes or gods

épica: poema narrativo largo acerca de las proezas de héroes o dioses

epilogue: a section at the end of a book or play that extends or comments on the ending

epílogo: sección al final de un libro u obra teatral, que extiende o comenta el final

essay: a short literary composition on a single subject

ensayo: composición literaria corta acerca de un único tema

ethos: a rhetorical appeal that focuses on the character or qualifications of the speaker

ethos: recurso retórico centrado en el carácter o las capacidades del orador

euphemism: an inoffensive expression that is used in place of one that is considered harsh or blunt

eufemismo: expresión inofensiva usada en lugar de una considerada cruel o ruda

evaluate: make judgments based on criteria and standards to determine the value of something

evaluar: juzgar algo basándose en criterios y estándares para determinar el valor de algo

exposition: (1) a type of writing that explains, clarifies, defines, or gives information; (2) events that give a reader background information needed to understand a story

exposición: (1) tipo de escrito que explica, clarifica, define o entrega información; (2) sucesos que entregan al lector los antecedentes necesarios para comprender un cuento

expository essay: an essay that makes an assertion and explains it with details, reasons, textual evidence, and commentary

ensayo expositivo: ensayo que hace una afirmación y la explica con detalles, razones, evidencia textual y comentarios

expository paragraph: a paragraph that makes an assertion and supports it with details and commentary

párrafo expositivo: párrafo que hace una afirmación y la apoya con detalles y comentarios

F

fable: a brief story that teaches a lesson or moral, usually through animal characters that take on human qualities

fábula: cuento breve que enseña una lección o moraleja, normalmente por medio de personajes animales que asumen cualidades humanas

fact: a statement that can be proven

hecho: enunciado que puede demostrarse

fairy tale: a story that involves fantasy elements such as witches, goblins, and elves. These stories often involve princes and princesses and today are generally told to entertain children.

cuento de hadas: cuento que involucra elementos fantásticos como brujas, duendes y elfos. A menudo, estos cuentos involucran a príncipes y princesas y hoy se cuentan generalmente para entretener a los niños.

falling action: events after the climax of a story but before the resolution

acción descendente: sucesos posteriores al clímax de un cuento, pero antes de la resolución

fantasy: a story based on things that could not happen in real life

fantasía: cuento basado en cosas que no podrían ocurrir en la vida real

figurative language: imaginative language that is not meant to be interpreted literally

lenguaje figurativo: lenguaje imaginativo que no pretende ser interpretado literalmente

flashback: a sudden and vivid memory of an event in the past; also, an interruption in the sequence of events in the plot of a story to relate events that occurred in the past

narración retrospectiva: recuerdo repentino y vívido de un suceso del pasado; además, interrupción en la secuencia de los sucesos del argumento de un cuento para relatar sucesos ocurridos en el pasado

fluency: the ability to use language clearly and easily

fluidez: capacidad de usar el lenguaje fácilmente y de manera clara

folk literature: the traditional literature of a culture, consisting of a variety of myths and folk tales

literatura folclórica: literatura tradicional de una cultura, consistente en una variedad de mitos y cuentos folclóricos

folklore: the stories, traditions, sayings, and customs of a culture or a society

folclor: historias, tradiciones, dichos y costumbres de una cultura o sociedad

folk tale: an anonymous traditional story passed on orally from one generation to another

cuento folclórico: cuento tradicional anónimo pasada oralmente de generación en generación

foreshadowing: clues or hints signaling events that will occur later in the plot

presagio: claves o pistas que señalan sucesos que ocurrirán mas adelante en el argumento

formal style: academic writing that shows care and appropriate language

estilo formal: estilo académico de escritura que demuestra atención y lenguaje adecuado

found poem: verse that is created from a prose text by using the original words, phrases, images, and/or sentences, but manipulating them and reformatting them into poetic lines

poema derivado: poema creado o derivado de un texto en prosa usando palabras, frases, imágenes u oraciones originales, pero manipulándolas y reorganizándolas para formar versos poéticos

free verse: a kind of poetry that does not follow any regular pattern, rhythm, or rhyme

verso libre: tipo de poesía que no sigue ningún patrón, ritmo o rima regular

function: how something is used

función: forma en que usa algo

G

genre: a category or type of literature, such as short story, folk tale, poem, novel, play

género: categoría o tipo de literatura, como el cuento corto, cuento folclórico, poema, novela, obra teatral

global revision: the process of deeply revising a text to improve organization, development of ideas, focus, and voice

revisión global: proceso de revisar en profundidad un texto para mejorar su organización, desarrollo de ideas, enfoque y voz

graphic novel: a narrative told through visuals and captions

novela gráfica: narrativa que se cuenta por medio de efectos visuales y leyendas

H

headline: a short piece of text at the top of an article, usually in larger type, designed to be the first words the audience reads

titular: trozo corto de texto en la parte superior de un artículo, habitualmente en letra más grande, diseñado para ser las primeras palabras que el público lea

humor: the quality of being comical or amusing

humor: cualidad de ser cómico o divertido

hook: *n.* a compelling idea or statement designed to get readers' attention in an introduction

gancho: *n.* idea o afirmación atractiva diseñada para captar la atención del lector en una introducción

hyperbole: extreme exaggeration used for emphasis, often used for comic effect

hipérbole: exageración extrema usada para dar énfasis, habitualmente usada para dar efecto cómico

I

idiom: a figure of speech that cannot be defined literally

expresión idiomática: figura del discurso que no puede definirse literalmente

image: a picture, drawing, photograph, illustration, chart, or other graphic that is designed to affect the audience in some purposeful way

imagen: pintura, dibujo, fotografía, ilustración, cuadro u otra gráfica diseñada para producir algún efecto intencional sobre el público

imagery: descriptive or figurative language used to create word pictures; imagery is created by details that appeal to one or more of the five senses

imagería: lenguaje descriptivo o figurativo utilizado para crear imágenes verbales; la imagería es creada por detalles que apelan a uno o más de los cinco sentidos

improvise: to respond or perform on the spur of the moment

improvisar: reaccionar o representar impulsivamente

incident: a distinct piece of action as in an episode in a story or a play. More than one incident may make up an event.

incidente: trozo de acción distintivo como un episodio de un cuento o de una obra teatral. Más de un incidente puede conformar un suceso.

inference: a logical guess or conclusion based on observation, prior experience, or textual evidence

inferencia: conjetura o conclusión lógica basada en la observación, experiencias anteriores o evidencia textual

inflection: the emphasis a speaker places on words through change in pitch or volume

inflexión: énfasis que pone un orador en las palabras por medio del cambio de tono o volumen

interpretation: a writer's or artist's representation of the meaning of a story or idea

interpretación: representación que hace un escritor o artista del significado de un cuento o idea

interview: a meeting between two people in which one, usually a reporter, asks the other questions to get that person's views on a subject

entrevista: reunión entre dos personas, en la que una, normalmente un reportero, hace preguntas a la otra para conocer sus opiniones acerca de un tema

introduction: the opening paragraph of an essay, which must get the reader's attention and indicate the topic

introducción: párrafo inicial de un ensayo, que debe captar la atención del lector e indicar el tema

irony: a literary device that exploits readers' expectations; irony occurs when what is expected turns out to be quite different from what actually happens. *Dramatic irony* is a form of irony in which the reader or audience knows more about the circumstances or future events in a story than the characters within it; *verbal irony* occurs when a speaker or narrator says one thing while meaning the opposite; *situational irony* occurs when an event contradicts the expectations of the characters or the reader.

ironía: un recurso literario que explota las expectativas de los lectores; la ironía ocurre cuando lo que se espera resulta ser muy diferente de lo que realmente ocurre. La *ironía dramática* es una forma de ironía en la que el lector o la audiencia conocen más acerca de las circunstancias o sucesos futuros de una historia que los personajes mismo; la *ironía verbal* ocurre cuando un orador o narrador dice una cosa para expresar lo contrario; la *ironía situacional* ocurre cuando un suceso contradice las expectativas de los personajes o del lector

L

legend: a traditional story believed to be based on actual people and events. Legends, which typically celebrate heroic individuals or significant achievements, tend to express the values of a culture.

leyenda: cuento tradicional que se considera basado en personas y sucesos reales. Las leyendas, que típicamente celebran a individuos heroicos o logros importantes, tienden a expresar los valores de una cultura.

limerick: a light, humorous, nonsensical verse of few lines, usually with a rhyme scheme of a-a-b-b-a

quintilla: verso liviano, humorístico, disparatado y de pocas líneas, normalmente con un esquema a-a-b-b-a

listening: the process of receiving a message and making meaning of it from verbal and nonverbal cues

escuchar: proceso de recibir el mensaje y comprender su significado a partir de claves verbales y no verbales

literary analysis: the process of examining closely and commenting on the elements of a literary work

análisis literario: proceso de examinar atentamente y comentar los elementos de una obra literaria

revisión local: revisar un texto a nivel de palabras o de oraciones

local revision: revising a text on a word or sentence level

logo: a unique design symbol used to identify a company visually

logotipo: símbolo único de diseño, utilizado para identificar visualmente una empresa

logos: a rhetorical appeal to reason or logic through statistics, facts, and reasonable examples

logos: apelación retórica a la razón o la lógica por medio de estadísticas, hechos y ejemplos razonables

J

juxtaposition: the arrangement of two or more things for the purpose of comparison

yuxtaposición: la disposición de dos o más cosas con el propósito de comparar

M

media: the various means of mass communication, such as radio, television, newspapers, and magazines

medios de comunicación: los diversos medios de comunicación masiva, como radio, televisión, periódicos y revistas

media channel: a type of media, such as television or newspaper

canal mediático: tipo de medios de comunicación, como televisión o periódicos

metaphor: a comparison between two unlike things in which one thing becomes another

metáfora: comparación entre dos cosas diferentes en la que una cosa se convierte en otra

monologue: a speech or written expression of thoughts by a character

monólogo: discurso o expresión escrita de pensamientos por parte de un personaje

mood: the overall emotional quality of a work, which is created by the author's language and tone and the subject matter

carácter: la calidad emocional general de una obra, que es creada por el lenguaje y tono del autor y por el tema

motif: a recurring element, image, or idea in a work of literature

motivo: elemento, imagen o idea recurrente en una obra literaria

multiple intelligences: the variety of learning styles that everyone has in varying degrees. In each individual, different intelligences predominate.

inteligencias múltiples: diversidad de estilos de aprendizaje que todos tienen en diversos grados. En cada individuo predominan diferentes inteligencias.

myth: a traditional story that explains the actions of gods or heroes or the origins of the elements of nature

mito: cuento tradicional que explica las acciones de dioses o héroes o los orígenes de los elementos de la naturaleza

N

narrative: a type of writing that tells a story or describes a sequence of events in an incident

narrativa: tipo de escritura que cuenta un cuento o describe una secuencia de sucesos de un incidente

narrative poem: a story told in verse

poema narrativo: historia contada en verso

negate: to deny or make ineffective

denegar: negar o anular

news article: an article in a news publication that objectively presents both sides of an issue

artículo noticioso: artículo de una publicación noticiosa que presenta objetivamente ambos lados de un asunto

nonprint text: a text, such as film or graphics, that communicates ideas without print

texto no impreso: texto, como una película o gráfica, que comunica ideas sin imprimir

nonverbal communication: gestures, facial expressions, and inflection that form unspoken communication

comunicación no verbal: gestos, expresiones faciales e inflexión que forman la comunicación no hablada

novel: a type of literary genre that tells a fictional story

novela: tipo de género literario que cuenta una historia ficticia

nuance: a subtle difference or distinction in meaning

matiz: una diferencia sutil o distinción en significado

O

objective: supported by facts and not influenced by personal opinion

objetivo: apoyado por hechos y no influenciado por la opinión personal

objective camera view: in film, when the camera takes a neutral point of view

visión objetiva de la cámara: en el cine, cuando la cámara toma un punto de vista neutro

omniscient: a third-person point of view in which the narrator is all-knowing

omnisciente: punto de vista de una tercera persona, en la que el narrador lo sabe todo

onomatopoeia: the use of words that imitate the sounds of what they describe

onomatopeya: el uso de palabras que imitan los sonidos de lo que describen

one-liner: a short joke or witticism expressed in a single sentence.

agudeza: chiste u comentario ingenioso que se expresa en una sola oración.

opinion: a perspective that can be debated

opinión: perspectiva que es debatible

oral interpretation: reading aloud a literary text with expression

interpretación oral: leer en voz alta un texto literario con expresión

oxymoron: a figure of speech in which the words seem to contradict each other; for example, “jumbo shrimp”

oxímoron: figura del discurso en la que las palabras parecen contradecirse mutuamente; por ejemplo, “audaz cobardía”

P

pacing: the amount of time a writer gives to describing each event and developing each stage in the plot

compás: el tiempo que un escritor da para describir un suceso y desarrollar cada etapa de la trama

pantomime: a form of acting without words, in which motions, gestures, and expressions convey emotions or situations

pantomima: forma de actuación sin palabras, en la que los movimientos, gestos y expresiones transmiten emociones o situaciones

paraphrase: to restate in one's own words

parafrasear: reformular en nuestras propias palabras

parody: a humorous imitation of a literary work

parodia: imitación humorística de una obra literaria

pathos: a rhetorical appeal to the reader's or listener's senses or emotions through connotative language and imagery

pathos: apelación retórica a los sentidos o emociones del lector u oyente por medio de un lenguaje connotativo y figurado

performance: presenting or staging a play
actuación: presentar o poner en escena una obra teatral

persona: the voice or character speaking or narrating a story
persona: voz o personaje que habla o narra una historia

personal letter: a written communication between friends, relatives, or acquaintances that shares news, thoughts, or feelings

carta personal: comunicación escrita entre amigos, parientes o conocidos, que comparte noticias, pensamientos o sentimientos

personal narrative: a piece of writing that describes an incident and includes a personal response to and reflection on the incident

narrativa personal: texto escrito que describe un incidente e incluye una reacción personal ante el incidente y una reflexión acerca de él

personification: a kind of metaphor that gives objects or abstract ideas human characteristics

personificación: tipo de metáfora que da características humanas a los objetos o ideas abstractas

perspective: the way a specific character views a situation or other characters

perspectiva: manera en que un personaje específico visualiza una situación o a otros personajes

persuasion: the act or skill of causing someone to do or believe something

persuasión: acto o destreza de hacer que alguien haga o crea algo

persuasive essay: an essay that attempts to convince the reader of to take an action or believe an idea

ensayo persuasivo: ensayo que intenta convencer al lector de que realice una acción o crea una idea

phrasing: dividing a speech into smaller parts, adding pauses for emphasis

frasear: dividir un discurso en partes más pequeñas, añadiendo pausas para dar énfasis

pitch: the highness or lowness of a sound, particularly the voice in speaking

tono: altura de un sonido, especialmente de la voz al hablar

plagiarism: taking and using as your own the words and ideas of another

plagio: tomar y usar como propias las palabras e ideas de otro

plot: the sequence of related events that make up a story or novel

trama: secuencia de sucesos relacionados, que conforman un cuento o novela

point of view: the perspective from which a story is told. In **first-person** point of view, the teller is a character in the story telling what he or she sees or knows. In **third-person** point of view, the narrator is someone outside of the story.

punto de vista: perspectiva desde la cual se cuenta una historia. En el punto de vista de la **primera persona**, el relator es un personaje del cuento que narra lo que ve o sabe. En el

punto de vista de la **tercera persona**, el narrador es alguien que está fuera del cuento.

prediction: a logical guess or assumption about something that has not yet happened

predicción: conjetura lógica o suposición acerca de algo que aún no ha ocurrido

presentation: delivery of a formal reading, talk, or performance

presentación: entrega de una lectura, charla o representación formal

prose: the ordinary form of written language, using sentences and paragraphs; writing that is not poetry, drama, or song

prosa: forma común del lenguaje escrito, usando oraciones y párrafos; escritura que no es poesía, drama ni canción

protagonist: the central character in a work of literature, the one who is involved in the main conflict in the plot

protagonista: personaje principal de una obra literaria, el que participa en el conflicto principal de la trama

pun: the humorous use of a word or words to suggest another word with the same sound or a different meaning

retruécano: uso humorístico de una o varias palabras para sugerir otra palabra que tiene el mismo sonido o un significado diferente

purpose: the reason for writing; what the writer hopes to accomplish

propósito: razón para escribir; lo que el escritor espera lograr

Q

quatrain: a four-line stanza in poetry

cuarteta: en poesía, estrofa de cuatro versos

R

rate: the speed at which a speaker delivers words

rapidez: velocidad a la que el orador pronuncia las palabras

reflection: a kind of thinking and writing which seriously explores the significance of an experience, idea, or observation

reflexión: tipo de pensamiento y escritura que explora seriamente la importancia de una experiencia, idea u observación

reflective essay: an essay in which the writer explores the significance of an experience or observation

ensayo reflexivo: ensayo en que el autor explora la importancia de una experiencia u observación

refrain: a regularly repeated word, phrase, line, or group of lines in a poem or song

estribillo: palabra, frase, verso o grupo de versos de un poema o canción que se repite con regularidad

repetition: the use of the same words or structure over again

repetición: uso de las mismas palabras o estructura una y otra vez

research: (v.) the process of locating information from a variety of sources; (n.) the information found from investigating a variety of sources
investigar: (v.) proceso de buscar información en una variedad de fuentes; *también*, **investigación** (n.) información que se halla al investigar una variedad de fuentes

resolution: the outcome of the conflict of a story, when loose ends are wrapped up

resolución: resultado del conflicto de un cuento, cuando se atan los cabos sueltos

résumé: a document that outlines a person's skills, education, and work history

currículum vitae: un documento que resume las destrezas, educación y experiencia laboral de una persona

revision: a process of evaluating a written piece to improve coherence and use of language; *see also*, local revision, global revision

revisión: proceso de evaluar un texto escrito para mejorar la coherencia y el uso del lenguaje; *ver también*, revisión local, revisión global

rhetorical question: a question asked to emphasize a point or create an effect; no answer is expected

pregunta retórica: pregunta que se hace para enfatizar un punto o crear un efecto; no se espera una respuesta

rhyme: the repetition of sounds at the ends of words

rima: repetición de sonidos al final de las palabras

rhyme scheme: a consistent pattern of end rhyme throughout a poem

esquema de la rima: patrón consistente de una rima final a lo largo de un poema

rhythm: the pattern of stressed and unstressed syllables in spoken or written language, especially in poetry

ritmo: patrón de sílabas acentuadas y no acentuadas en lenguaje hablado o escrito, especialmente en poesía

rising action: major events that develop the plot of a story and lead to the climax

acción ascendente: sucesos importantes que desarrollan la trama de un cuento y conducen al clímax

S

satire: a manner of writing that mixes a critical attitude with wit and humor in an effort to improve mankind and human institutions

sátira: una forma de escritura que combina una actitud crítica con ingenio y humor en un esfuerzo por mejorar la humanidad y las instituciones humanas

science fiction: a genre in which the imaginary elements of the story could be scientifically possible

ciencia ficción: género en que los elementos imaginarios del cuento podrían ser científicamente posibles

search term: a single word or short phrase used in a database search

clave de búsqueda: una palabra o frase corta que se usa para investigar en una base de datos

seminar: a small group of students engaged in intensive study

seminario: grupo pequeño de estudiantes que participan en un estudio intenso

sensory details: words or information that appeal to the five senses

detalles sensoriales: palabras o información que apelan a los cinco sentidos

sequence of events: the order in which events happen

secuencia de los sucesos: orden en que ocurren los sucesos

setting: the time and the place in which a narrative occurs

ambiente: tiempo y lugar en que ocurre un relato

short story: a work of fiction that presents a sequence of events, or plot, that deals with a conflict

cuento corto: obra de ficción que presenta una secuencia de sucesos, o trama, que tratan de un conflicto

simile: a comparison between two unlike things, using the words *like* or *as*

simil: comparación entre dos cosas diferentes usando las palabras como o *tan*

slogan: a catchphrase that evokes a particular feeling about a company and its product

eslogan: frase o consigna publicitaria que evoca un sentimiento en particular acerca de una empresa y su producto

Socratic: adjective formed from the name of the philosopher Socrates, who was famous for his question-and-answer method in his search for truth and wisdom

Socrático: adjetivo derivado del nombre del filósofo Sócrates, que es famoso por su método de preguntas y respuestas en la búsqueda de la verdad y la sabiduría.

speaker: the voice that communicates with the reader of a poem

hablante: la voz que se comunica con el lector de un poema

speaking: the process of sharing information, ideas, and emotions using verbal and nonverbal means communication

hablar: proceso de compartir información, ideas y emociones usando medios de comunicación verbales y no verbales

stanza: a group of lines, usually similar in length and pattern, that form a unit within a poem

estrofa: grupo de versos, normalmente similares en longitud y patrón, que forman una unidad dentro de un poema

stereotype: a fixed, oversimplified image of a person, group, or idea; something conforming to that image

estereotipo: imagen fija y demasiado simplificada de una persona, grupo o idea; algo que cumple esa imagen

subjective: influenced by personal opinions or ideas

subjectivo: influenciado por opiniones o ideas personales

subjective camera view: in film, when the camera seems to show the events through a character's eyes

visión subjetiva de la cámara: en el cine, cuando la cámara parece mostrar los sucesos a través de los ojos de un personaje

subplot: a secondary plot that occurs along with a main plot
trama secundaria: argumento secundario que ocurre conjuntamente con un argumento principal

summarize: to briefly restate the main ideas of a piece of writing

resumir: reformular brevemente las ideas principales de un texto escrito

symbol: an object, a person, or a place that stands for something else

símbolo: objeto, persona o lugar que representa otra cosa

symbolism: the use of symbols

simbolismo: el uso de símbolos

synonyms: words with similar meanings

sinónimos: palabras con significados semejantes

T

talking points: important points or concepts to be included in a presentation

puntos centrales: puntos o conceptos importantes a incluirse en una presentación

tall tale: a highly exaggerated and often humorous story about folk heroes in local settings

cuento increíble: cuento muy exagerado y normalmente humorístico acerca de héroes folclóricos en ambientes locales

target audience: the specific group of people that advertisers aim to persuade to buy

público objetivo: grupo específico de personas a quienes los publicistas desean persuadir de comprar

technique: a way of carrying out a particular task; for example, visual techniques are ways images can be used to convey narration

técnica: una manera de llevar a cabo una tarea en particular; por ejemplo, las técnicas visuales son formas en que las imágenes comunican narración

tempo: the speed or rate of speaking

ritmo: velocidad o rapidez al hablar

textual evidence: quotations, summaries, or paraphrases from text passages to support a position

evidencia textual: citas, resúmenes o paráfrasis de pasajes de texto para apoyar una position

theme: the central idea, message, or purpose of a literary work

tema: idea, mensaje o propósito central de una obra literaria

thesis: a sentence, in the introduction of an essay, that states the writer's position or opinion on the topic of the essay

tesis: una oración, en la introducción de un ensayo, que plantea la afirmación u opinión del escritor acerca del tema del ensayo

tone: a writer's or speaker's attitude toward a subject

tono: actitud de un escritor u orador hacia un tema

topic sentence: a sentence that states the main idea of a paragraph; in an essay, it also makes a point that supports the thesis statement

oración principal: oración que plantea la idea principal de un párrafo; en un ensayo, también plantea un punto que apoya el enunciado de tesis

transitions: words or phrases that connect ideas, details, or events in writing

transiciones: palabras o frases que conectan ideas, detalles o sucesos de un escrito

TV news story: a report on a news program about a specific event

documental de televisión: reportaje en un programa noticioso acerca de un suceso específico

U

universal: characteristic of all or the whole

universal: característico de todo o el entero

utopia: an ideal or perfect place

utopía: lugar ideal o perfecto

V

verse: a unit of poetry, such as a line or a stanza

verso: unidad de la poesía, como un verso o una estrofa

voice: a writer's distinctive use of language

voz: uso distintivo del lenguaje por parte de un escritor

voice-over: the voice of an unseen character in film expressing his or her thoughts

voz en off: voz de un personaje de una película, que no se ve pero que expresa sus pensamientos

volume: the degree of loudness of a speaker's voice or other sound

volumen: grado de intensidad sonora de la voz de un orador o de otro sonido

W

juego de palabras: intercambio verbal ingenioso u ocurrente o un juego con palabras

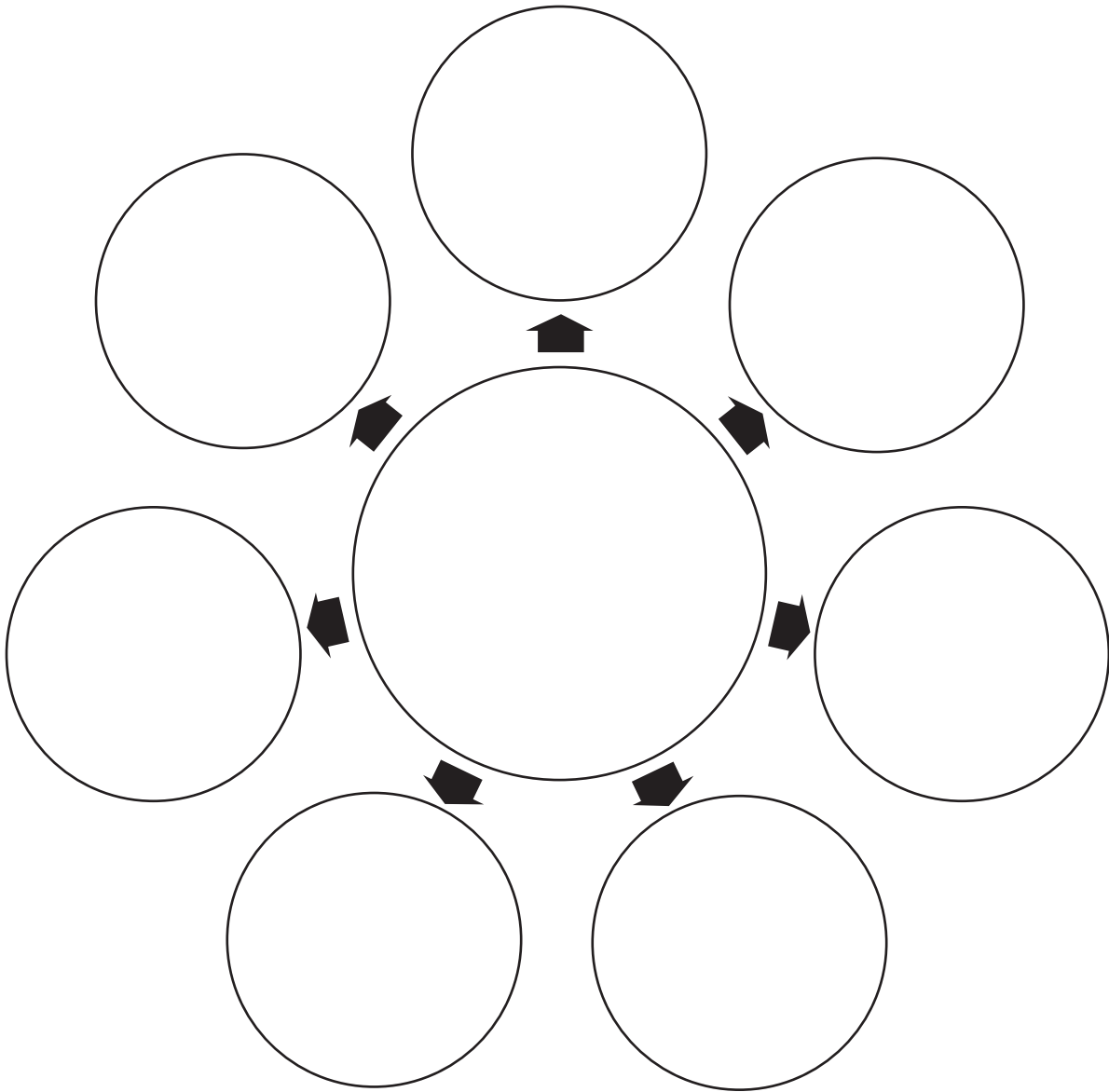
wordplay: a witty or clever verbal exchange or a play on words

Y

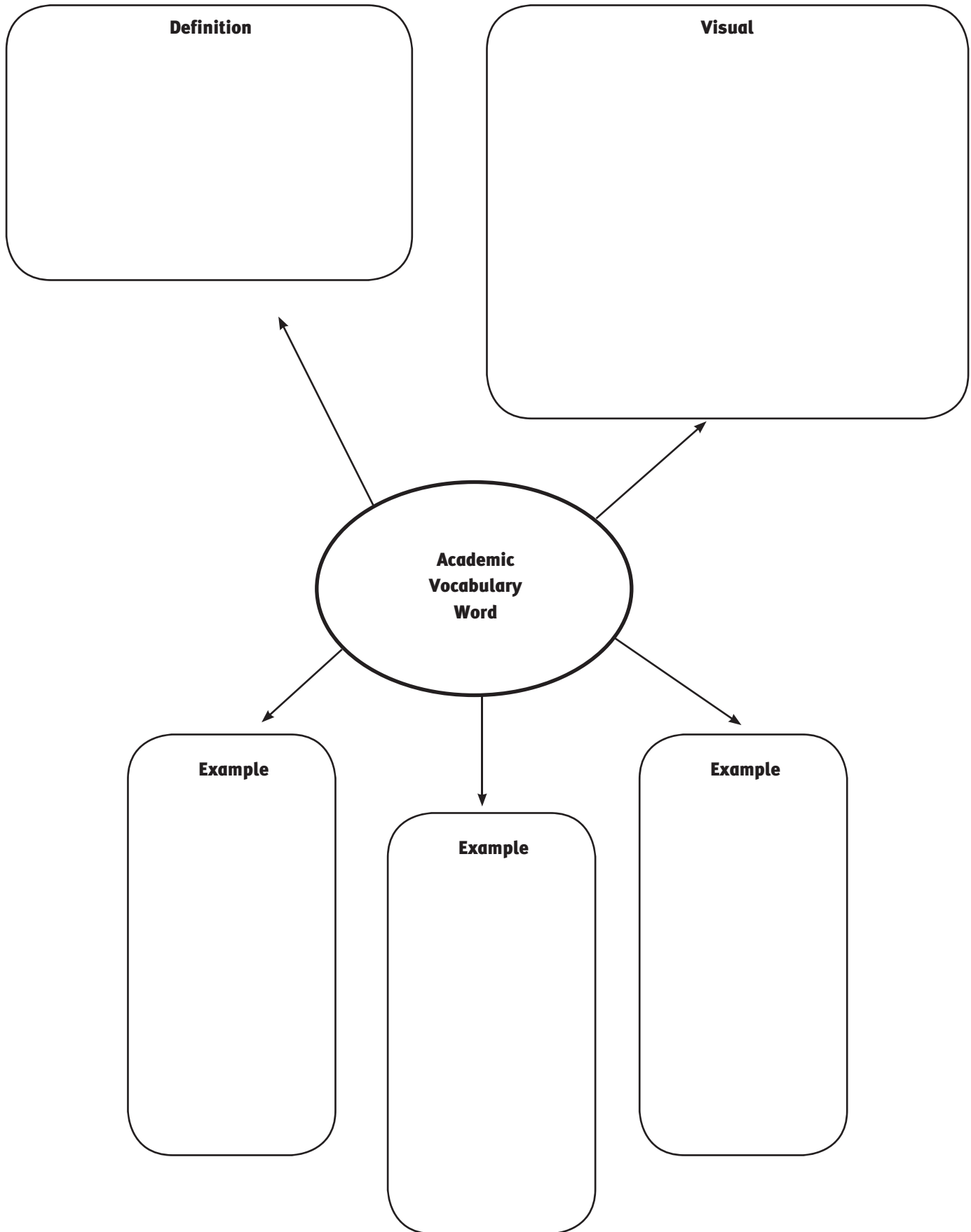
yarn: a long, often involved, story, usually telling of incredible or fantastic events; an entertaining tale; a tall tale

narración: un historia larga, en ocasiones envolvente, que usualmente cuenta sucesos increíbles o fantásticas; un historia entretenida; un cuento fantástico

Word Map



Word Map



Evaluating Online Sources

The URL

What is its domain?

- .com = a for-profit organization
- .gov, .mil, .us (or other country code) = a government site
- .edu = an educational institution
- .org = a nonprofit organization

- Is this URL someone's personal page?
- Why might using information from a personal page be a problem?
- Do you recognize who is publishing this page?
- If not, you may need to investigate further to determine whether the publisher is an expert on the topic.

Sponsor:

- Does the web site easily give information about the organization or group that sponsors it?
- Does it have a link (often called "About Us") that leads you to that information?
- What do you learn?

Timeliness:

- When was the page last updated (usually this is posted at the top or bottom of the page)?
- How current a page is may indicate how accurate or useful the information in it will be.

Purpose:

- What is the purpose of the page?
- What is its target audience?
- Does it present information or opinion?
- Is it primarily objective or subjective?
- How do you know?

Author:

- What credentials does the author have?
- Is this person or group considered an authority on the topic?

Links

- Does the page provide links?
- Do they work?
- Are they helpful?
- Are they objective or subjective?

SOAPSTone:

SOAPSTone	Analysis	Textual Support
Speaker: What does the reader know about the writer?		
Occasion: What are the circumstances surrounding this text?		
Audience: Who is the target audience?		
Purpose: Why did the author write this text?		
Subject: What is the topic?		
Tone: What is the author's tone, or attitude?		

TP-CASTT Analysis

Poem Title:

Author:

Title: Make a Prediction. What do you think the title means before you read the poem?

Paraphrase: Translate the poem in your own words. What is the poem about? Rephrase difficult sections word for word.

Connotation: Look beyond the literal meaning of key words and images to their associations.

Attitude: What is the speaker's attitude? What is the author's attitude? How does the author feel about the speaker, about other characters, about the subject?

Shifts: Where do the shifts in tone, setting, voice, etc., occur? Look for time and place, keywords, punctuation, stanza divisions, changes in length or rhyme, and sentence structure. What is the purpose of each shift? How do they contribute to effect and meaning?

Title: Reexamine the title. What do you think it means now in the context of the poem?

Theme: Think of the literal and metaphorical layers of the poem. Then determine the overall theme. The theme must be written in a complete sentence.

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