

# SpringBoard<sup>®</sup>

## English Language Arts

Grade

8

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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.

# Previewing the Unit

**LEARNING STRATEGIES:**

Think- Pair-Share, QHT, Close Reading, Marking the Text, Paraphrasing, Graphic Organizer

**Literary Terms**

An **archetype** is 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.

**My Notes**

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**INDEPENDENT  
READING LINK**

To extend learning in this part of the unit, choose a narrative about a mythological hero who interests you.

**Learning Targets**

- Preview the big ideas and vocabulary for the unit.
- Identify the skills and knowledge needed to complete Embedded Assessment 1 successfully.

**Making Connections**

This unit introduces the challenge theme by examining how we define heroes. You will be introduced to the **archetype** of the hero’s journey and will study various examples of heroes and how their journeys fit the archetype. You will also have the opportunity to expand your writing skills into new forms of expository writing, focusing on writing an essay of definition about heroism.

**Essential Questions**

Based on your current thinking, how would you answer these questions?

1. What defines a hero?
  
  
  
  
2. How does the Hero’s Journey archetype appear in stories throughout time?

**Developing Vocabulary**

Create a chart to use the **QHT** strategy to sort the Academic Vocabulary and the Literary Terms from the Contents page.

**Unpacking Embedded Assessment 1**

Closely read the assignment for Embedded Assessment 1: Writing a Hero’s Journey Narrative.

Think about all the heroes you have encountered in fiction and in real life. What type of hero appeals to you? Write and create an illustrated narrative about an original hero. Use the Hero’s Journey archetype to develop and structure your ideas.

Find the Scoring Guide and work with your class to paraphrase the expectations for the assignment. Create a graphic organizer to use as a visual reminder of the required skills and concepts. Copy the graphic organizer into your Reader/Writer Notebook.

After each activity in the first half of this unit, 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 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

# Understanding Challenges

Quote		A Challenge Is . . .
<p>A. “The true measure of a man is not how he behaves in moments of comfort and convenience, but how he stands at times of controversy and challenges.”— Rev. Dr. Martin Luther King, Jr. (clergyman, activist)</p>	<p><b>Paraphrase:</b></p>   <p><b>Examples:</b></p>	<p><b>an obstacle</b></p> <p><b>a difficult task</b></p> <p><b>an opportunity</b></p>
<p>B. “Accept the challenges so that you can feel the exhilaration of victory.” — George S. Patton (U.S. Army officer)</p>	<p><b>Paraphrase:</b></p>   <p><b>Examples:</b></p>	<p><b>an obstacle</b></p> <p><b>a difficult task</b></p> <p><b>an opportunity</b></p>
<p>C. “The block of granite which was an obstacle in the pathway of the weak became a stepping-stone in the pathway of the strong.” — Thomas Carlyle (writer, essayist, historian)</p>	<p><b>Paraphrase:</b></p>   <p><b>Examples:</b></p>	<p><b>an obstacle</b></p> <p><b>a difficult task</b></p> <p><b>an opportunity</b></p>
<p>D. “Life’s challenges are not supposed to paralyze you; they’re supposed to help you discover who you are.” — Bernice Johnson Reagon (singer, composer, scholar, activist)</p>	<p><b>Paraphrase:</b></p>   <p><b>Examples:</b></p>	<p><b>an obstacle</b></p> <p><b>a difficult task</b></p> <p><b>an opportunity</b></p>

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

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**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

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## 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

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### Literary Terms

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

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# 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 <b>framing</b> is used to film the protagonist? (LS, MS, CU, ECU)	Why do you think the director chose this framing?
Section 2: Angles	
What <b>angles</b> 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 <b>lighting</b> 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?

- Analyze the techniques you observed. What **mood** is created by the techniques used by the director?

## Check Your Understanding

- Explain how the director uses a combination of visual techniques to create a specific mood. Provide supporting detail and commentary for the first technique, using the frame below to guide your response. Then write supporting details for the other two techniques.

### Topic Sentence:

The director of [*film title*] uses [technique 1], [technique 2], and [technique 3] to create a \_\_\_\_\_ mood in the opening sequence of his/her film.

### Supporting Detail:

For example, he/she uses [technique 1] to \_\_\_\_\_.

**Commentary:** [connect the supporting detail to the mood]

- Revisit the excerpt from the novel *A Wrinkle in Time*. Analyze the mood and provide textual evidence to support your interpretation.

**Mood:**

**Textual Evidence:**

**Textual Evidence:**

- Imagine that you are co-directing a film version of *A Wrinkle in Time*. Work with your partner to plan and draft a visual of one frame (or no more than 3 frames) that represents imagery from the text. Use a variety of film techniques for effect.

### My Notes

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# Visual Techniques

**Plan:**

Technique	Explanation	Intended Effect
Shot:		
Angle:		
Lighting:		

**Draft:**

Title: \_\_\_\_\_

# Understanding the Hero's Journey Archetype

ACTIVITY  
1.5

## 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

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# Understanding the Hero's Journey Archetype

Hero's Journey Archetype		
Stage 1: Departure		
Steps	Explanation	Example
<p><b>1. The Call to Adventure</b></p> <p>The future hero is first given notice that his or her life is going to change.</p>	<p>The story's <b>exposition</b> introduces the hero, and soon the hero's normal life is disrupted. Something changes; the hero faces a problem, obstacle, or challenge.</p>	
<p><b>2. Refusal of the Call</b></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><b>3. The Beginning of the Adventure</b></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><b>4. The Road of Trials</b></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 <b>rising action</b> as the hero faces a series of challenges that become increasingly difficult as the story unfolds.</p>	
<p><b>5. The Experience with Unconditional Love</b></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><b>6. The Ultimate Boon</b></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 <b>climax</b> 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><b>7. Refusal of the Return</b></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 <b>falling action</b> 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><b>8. The Magic Flight</b></p> <p>The hero experiences adventure and perhaps danger as he or she <b>returns</b> 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><b>9. Rescue from Without</b></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.

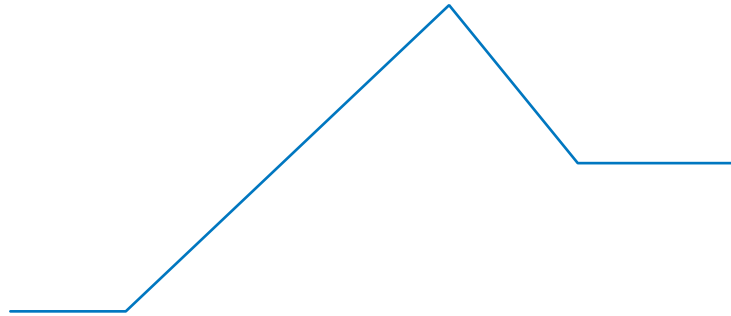
To determine theme, think about the hero's struggles, transformation, and achievement. The reader is expected to learn a lesson about life through the hero's experience.

### 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)

# The Departure

## 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.<sup>1</sup>

**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

## My Notes

## KEY IDEAS AND DETAILS

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

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

# 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?"

<sup>1</sup> **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.



**After Reading**

5. Summarize the Departure Stage of the Hero’s Journey as it relates to Joby in “The Drummer Boy.” Embed at least one direct quotation in your summary to strengthen your response.

6. Write a theme statement to express how Joby is now ready to start his journey. How did the writer communicate this idea? Provide textual evidence to support your interpretation.

**Theme:**

**Evidence:**

7. Reread a chunk of the text to identify and evaluate the narrative elements listed in the graphic organizer on the next page.

My Notes

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# 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

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### 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 Hero:** \_\_\_\_\_  
(name)

**The Story Exposition**

Use these questions to spark ideas.  
Is the hero male or female? Young or old? Beautiful or unattractive? Well-liked or misunderstood? Conspicuous (obvious) or nondescript (ordinary)?

**Setting:** (In what kind of place does your hero live? Does he or she live in the past, present, or future?)

**Character:** (What are the hero's strengths and weaknesses? Who are the hero's family and friends? What does the hero do every day? What does the hero want in life? What do others want from the hero?)

**Conflicts:** (What challenges might the hero experience? How might the hero transform into someone stronger?)

My Notes

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**Writing Prompt:** Think about the hero you just envisioned. What might the hero experience in the Departure Stage of his or her journey? Draft the beginning of a narrative using the three steps in this stage (The Call, The Refusal, and The Beginning) to guide your structure and development. Be sure to:

- Establish a context (exposition) and point of view (first person or third person).
- Use narrative techniques such as dialogue, pacing, and description to develop experiences, events, and/or characters.
- Use details and imagery to create mood.

Visualize an event in your draft. Use visual techniques to capture imagery, emphasize an important idea, and/or add interest.

**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**

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**Literary Terms**

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

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**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><b>The Road of Trials (physical and mental challenges) and Outcome (success or failure)</b></p> <ol style="list-style-type: none"> <li>1.</li> <li>2.</li> <li>3.</li> </ol>		

# 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,<sup>1</sup> 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

<sup>1</sup> 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,<sup>1</sup> 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.”

<sup>1</sup> 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,<sup>1</sup> 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 Athene<sup>2</sup> 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?"

<sup>1</sup> **Poseidon:** god of the sea and of earthquakes

<sup>2</sup> **Athene:** goddess of wisdom, the arts, and war



14 At this, he took the cup and drained it, and found the sweet drink so delightful he asked for another draught: "Give me more, freely, then quickly tell me your name so I may give you a guest gift, one that will please you. Among us Cyclopes the fertile earth produces rich grape clusters, and Zeus' rain swells them: but this is a taste from a stream of ambrosia and nectar."

### Book IX: 360–412

#### ODYSSEUS TELLS HIS TALE: BLINDING THE CYCLOPS

15 As he finished speaking I handed him the bright wine. Three times I poured and gave it to him, and three times, foolishly, he drained it. When the wine had fuddled his wits I tried him with subtle words: "Cyclops, you asked my name, and I will tell it: give me afterwards a guest gift as you promised. My name is Nobody. Nobody, my father, mother, and friends call me."

16 Those were my words, and this his cruel answer: "Then, my gift is this. I will eat Nobody last of all his company, and all the others before him."

17 As he spoke, he reeled and toppled over on his back, his thick neck twisted to one side, and all-conquering sleep overpowered him. In his drunken slumber he vomited wine and pieces of human flesh. Then I thrust the stake into the depth of the ashes to heat it, and inspired my men with encouraging words, so none would hang back from fear. When the olivewood stake was glowing hot, and ready to catch fire despite its greenness, I drew it from the coals, then my men stood round me, and a god breathed courage into us. They held the sharpened olivewood stake, and thrust it into his eye, while I threw my weight on the end, and twisted it round and round, as a man bores the timbers of a ship with a drill that others twirl lower down with a strap held at both ends, and so keep the drill continuously moving. We took the red-hot stake and twisted it round and round like that in his eye, and the blood poured out despite the heat. His lids and brows were scorched by flame from the burning eyeball, and its roots crackled with fire. As a great axe or adze causes a vast hissing when the smith dips it in cool water to temper it, strengthening the iron, so his eye hissed against the olivewood stake. Then he screamed, terribly, and the rock echoed. Seized by terror we shrank back, as he wrenched the stake, wet with blood, from his eye. He flung it away in frenzy, and called to the Cyclopes, his neighbors who lived in caves on the windy heights. They heard his cry, and crowding in from every side they stood by the cave mouth and asked what was wrong: "Polyphemus, what terrible pain is this that makes you call through deathless night, and wake us? Is a mortal stealing your flocks, or trying to kill you by violence or treachery?"

18 Out of the cave came mighty Polyphemus' voice: "Nobody, my friends, is trying to kill me by violence or treachery."

19 To this they replied with winged words: "If you are alone, and nobody does you violence, it's an inescapable sickness that comes from Zeus: pray to the Lord Poseidon, our father."

#### My Notes

#### KEY IDEAS AND DETAILS

Highlight the verbs used in the blinding of the Cyclops. What effect do these verbs have on the pacing of this event?

# 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.”

**After Reading**

- 6. Which step in the Initiation Stage would best describe these chapters from the *Odyssey*?
  
- 7. Analyze the **structure** of the narrative: Map out the sequence of events. What is the turning point for Odysseus and his men?
  
- 8. Analyze the transitions used in the storytelling. How does the author use transitions to convey sequence and signal shifts?
  
- 9. What is the **mood** of this adventure? How does the author create the mood?

**Check Your Understanding**

**Writing Prompt:** Think about the hero you created in the previous activity. What might the hero experience in the Initiation Stage of his or her journey? Draft an event using your understanding of the Road of Trials to guide your structure and development. Be sure to:

- Use narrative techniques such as dialogue, pacing, and description, and to develop experiences, events, and/or characters.
- Use diction, detail, and imagery to create tone and mood.
- Sequence the event logically and naturally, and use transitions to connect ideas.

Visualize a key moment in the event. Use visual techniques to capture imagery, emphasize an important idea, and/or add interest. Challenge yourself to use a different combination of visual techniques for effect in each frame.



**WORD CONNECTIONS**

**Analogies**

An analogy shows a relationship between words and is often written using colons; for example, giant : Cyclops :: clever : Odysseus. This analogy means that *giant* describes *Cyclops* just as *clever* describes *Odysseus*. To write an analogy, first determine the relationship between the words. For example, how would you complete this analogy? sweet : syrup :: soft : \_\_\_\_\_

**My Notes**

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# 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><b>The Reader:</b> 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’ <b>compliments:</b></p> <ul style="list-style-type: none"> <li>• I liked the words you used, such as . . .</li> <li>• I like the way you described . . .</li> <li>• This piece made me feel . . .</li> <li>• This piece reminded me of . . .</li> <li>• I noticed your use of _____ from the Hero’s Journey when you . . .</li> </ul>
<p><b>The Listeners:</b> 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 <b>writer’s checklist</b> to produce thoughtful questions that will help strengthen the writing.</p>	<p>Reader’s and Listeners’ <b>comments and suggestions:</b></p> <ul style="list-style-type: none"> <li>• I really enjoyed the part where . . .</li> <li>• What parts are you having trouble with?</li> <li>• What do you plan to do next?</li> <li>• I was confused when . . .</li> </ul>

**The Writer:**

Listens to the draft, takes notes, responds to questions, and asks questions for clarification.

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.

**Writer’s questions:**

- 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?

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.

**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.

**My Notes**

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# 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.

- Editing focuses on conventions of standard English and involves close proofreading and consulting reference sources to correct errors in grammar and usage, capitalization, punctuation, and spelling.
- After drafting a text, students often either revise *or* edit rather than doing both. Skipping either step in the writing process greatly affects the quality of one’s final draft.

**GRAMMAR & USAGE**

**Mood**

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

**Language and Writer’s Craft: Verbs and Mood**

Strong writers form and use verbs in the correct **mood**. The list below shows the moods of English verbs. Most of these should be familiar to you because you use them all the time in your writing. Rank the moods 1–5 for your familiarity with each one, 1 being most familiar and 5 being least familiar.

**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.*

*You should ask your teacher about the assignments you missed.*

**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?*

**My Notes**

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8. Look at this excerpt from *A Wrinkle in Time* and identify how the author uses mood in each sentence.

- (1) Below them the town was laid out in harsh angular patterns. (2) The houses in the outskirts were all exactly alike, small square boxes painted gray. (3) Each had a small, rectangular plot of lawn in front, with a straight line of dull-looking flowers edging the path to the door. (4) Meg had a feeling that if she could count the flowers there would be exactly the same number for each house. (5) In front of all the houses children were playing.

# 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!



12. Respond to the following questions:

- Which verb moods would you use to show something that *might* happen?
  
- Which verb mood would you use to state a fact?
  
- Which would you use in commands or demands?
  
- How does changing the verb mood affect the meaning of your sentence?

### Check Your Understanding

It is essential that writers take the time to edit drafts to correct errors in grammar and usage, capitalization, punctuation, and spelling. Return to your draft and self-edit and peer edit to strengthen the grammar and language conventions in your draft. Be sure to create a new writer’s checklist that contains specific areas of concern.

**Reflection:** Reflect on your experience:

1. How did working with peers help you to revise and edit?
2. How did your revisions and editing strengthen your draft?
3. Did you meet your speaking and listening goals? Why or why not?

### My Notes

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**LEARNING STRATEGIES:**

Marking the Text, Shared Reading, Close Reading, Rereading, Diffusing, Skimming/Scanning, Drafting, Visualizing



**WORD CONNECTIONS**

**Roots and Affixes**

The prefix *re-*, as in *return*, is a very common and useful Latin prefix that means “again” or “back.” You can see it in many English words, such as *replay*, *rewrite*, *replace*, *regenerate*, *reproduce*, *recall*, *recreate*, and so on.

**My Notes**

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**Learning Targets**

- Analyze a narrative for archetype and narrative techniques.
- Draft and illustrate the final event in a narrative.

**The Return**

While some stories end once the hero has achieved the Ultimate Boon (the goal he or she set out to achieve), most stories continue into the final stage: The Return.

**Before Reading**

1. Which four steps define The Return? List them in order:

2. What is the purpose of this final stage?

3. What might keep a hero from returning home?

**During Reading**

4. As you read, analyze the text to identify stages and steps in the Hero’s Journey. Mark the text to indicate evidence of each step. Highlight transitions that indicate sequencing through time.

## 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 ssomethinngg thatt ITT hhas nmott. Thiss ssomethinngg iss yyourr onlly wweapponn. Bbutt yyou mmusstt ffinndd itt fforr yyourrsellff.*" 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 permeating<sup>1</sup> pulsing of IT. She could feel the inexorable<sup>2</sup> beat within her body, controlling her heart, her lungs.

<sup>1</sup> permeating: flooding

<sup>2</sup> inexorable: inescapable

- 21 But not herself. Not Meg. It did not quite have her.
- 22 She blinked her eyes rapidly and against the rhythm until the redness before them cleared and she could see. There was the brain, there was IT, lying pulsing and quivering on the dais, soft and exposed and nauseating. Charles Wallace was crouched beside IT, his eyes still slowly twirling, his jaw still slack, as she had seen him before, with a tic in his forehead reiterating the revolting rhythm of IT.
- 23 As she saw him it was again as though she had been punched in the stomach, for she had to realize afresh that she was seeing Charles, and yet it was not Charles at all. Where was Charles Wallace, her own beloved Charles Wallace?
- 24 What is it I have got that IT hasn't got?
- 25 "You have nothing that IT hasn't got," Charles Wallace said coldly. "How nice to have you back, dear sister. We have been waiting for you. We knew that Mrs Whatsit would send you. She is our friend, you know."
- 26 For an appalling moment Meg believed, and in that moment she felt her brain being gathered up into IT.
- 27 "No!" she screamed at the top of her lungs. "No! You lie!"
- 28 For a moment she was free from ITs clutches again.
- 29 As long as I can stay angry enough IT can't get me.
- 30 Is that what I have that IT doesn't have?
- 31 "Nonsense," Charles Wallace said. "You have nothing that IT doesn't have."
- 32 "You're lying," she replied, and she felt only anger toward this boy who was not Charles Wallace at all. No, it was not anger, it was loathing; it was hatred, sheer and unadulterated, and as she became lost in hatred she also began to be lost in IT. The red miasma swam before her eyes; her stomach churned in ITs rhythm. Her body trembled with the strength of her hatred and the strength of IT.
- 33 With the last vestige of consciousness she jerked her mind and body. Hate was nothing that IT didn't have. IT knew all about hate.
- 34 "You are lying about that, and you were lying about Mrs Whatsit!" she screamed.
- 35 "Mrs Whatsit hates you," Charles Wallace said.
- 36 And that was where IT made ITs fatal mistake, for as Meg said, automatically, "Mrs Whatsit loves me; that's what she told me, that she loves me," suddenly she knew.
- 37 She knew!
- 38 Love.
- 39 That was what she had that IT did not have.
- 40 She had Mrs Whatsit's love, and her father's, and her mother's, and the real Charles Wallace's love, and the twins', and Aunt Beast's.
- 41 And she had her love for them.

My Notes

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KEY IDEAS AND DETAILS

What is the power of "the Black Thing," of IT, that Meg must battle against?

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# 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?



## Assignment

Think about all the heroes you have encountered in fiction and real life. What type of hero appeals to you? Write and create an illustrated narrative about an original hero. Use the Hero's Journey archetype to develop and structure your ideas.

### Planning and Prewriting: Take time to make a plan for your narrative.

- What characteristics will your hero possess and what setting will you choose?
- What are the essential elements of a narrative that you will need to include?
- What prewriting strategies will you use to plan the organization?

### Drafting: Create a draft that includes the elements of an effective narrative.

- How will you introduce characters, context, and setting and establish a point of view?
- How will you use dialogue, details, and description to create an original, believable hero?
- How will you sequence events logically and naturally using steps of the Hero's Journey archetype?
- How will you provide a conclusion or resolution that follows from and reflects on the events of the narrative?
- How will you find or create illustrations to capture key imagery, emphasize ideas, or add interest?

### Evaluating and Revising: Create opportunities to review and revise your work.

- When will you share your work with your writing group?
- What is your plan to incorporate suggestions and ideas for revisions into your draft?
- How can you improve connotative diction and imagery to create tone and mood?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

### Checking and Editing: Confirm that 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?
- How will you create a title and assemble your illustrations in an appealing manner?
- How will you prepare a final draft for publication?

## Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How did your understanding of the Hero's Journey archetype help you create an original narrative?

### My Notes

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### Technology TIP:

Avoid using images in a way that would violate copyright law. You may download or copy an image for personal use and provide the source, but you may not broadcast the image without the owner's permission.

# Writing A Hero's Journey Narrative

## SCORING GUIDE

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

# 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

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### 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.

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# Previewing Embedded Assessment 2 and the Definition Essay

## My Notes

### Preparing for Expository Writing

1. How are expository and narrative writing similar? How are they different? List ideas below, and then create a graphic organizer on separate paper to show your thinking.

Similarities	Differences

### Preparing for Expository Writing

2. You are often asked to define vocabulary terms and to explain your understanding of what something means. Abstract concepts, such as heroism, can also be defined. Practice thinking about how to define an abstract concept by working in a small group or with a partner to develop a list of words that describe each of the concepts below.

- freedom
- responsibility
- sacrifice
- friendship

3. Next, working with the same partner or group, choose one of the concepts above and write a short paragraph that defines and explains the concept.

## INDEPENDENT READING LINK

Continue your exploration of the *heroes* theme by choosing a text about a historical or modern hero for your independent reading.

## 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?

## Learning Targets

- Analyze and compare a literary and an informational text on similar subjects.
- Make thematic connections relating to heroism in a written response.

## Before Reading

1. The title of the poem that you will read next is “A Man.” Predict what the poem may be about. Record your prediction in the graphic organizer on page 57.

## Introducing the Strategy: TP-CASTT

This reading strategy is used to analyze a poetic text by identifying and discussing each topic in the acronym: *Title, Paraphrase, Connotation, Attitude, Shift, Theme, and Title* again. The strategy is a guide designed to lead you in an analysis of a literary text. It is most effective if you begin at the top and work your way down the elements; however, you will find that as you study one element, you will naturally begin to explore others. For example, a study of *connotation* often leads to a discussion of *tone* and *shifts*. Revisiting the *title* often leads to a discussion of the *theme*.

## During Reading

2. You have considered and discussed the ideas of challenge and the Hero’s Journey and their relation to heroism. As you read the next two texts, think about how they relate to the ideas of challenge and heroism.

### **ABOUT THE AUTHOR**

Nina Cassian was born in Romania in 1924 and now lives in New York City. She has written more than 50 volumes of work, including poetry, fiction, and books for children. Cassian is also a journalist, film critic, and composer of classical music.

**LEARNING STRATEGIES:**  
TP-CASTT, Diffusing, Rereading, Paraphrasing, Summarizing, Close Reading, Marking the Text, Free Writing

### My Notes

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# 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><b>Title:</b> Think about the title before reading the text to predict what it will be about.</p>	<p><b>Prediction:</b></p>
<p><b>Paraphrase:</b> 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><b>Poem Summary:</b></p>



Strategy	Response / Analysis
<p><b>Connotation:</b> 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><b>Pattern: (+/-)</b></p>
<p><b>Attitude (Tone):</b> 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><b>Tone Summary:</b></p>
<p><b>Shift:</b> Identify shifts, such as in the speaker, setting, subject, tone, or images. After <b>marking the text</b> with a star and numbering each, study and explain the shifts.</p>	<p><b>Shifts:</b></p>
<p><b>Title:</b> 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><b>Deeper Meaning:</b></p>
<p><b>Theme:</b> 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><b>Theme Statement(s):</b></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 Heart<sup>1</sup>.

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.

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

### My Notes

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### 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

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## Literary Terms

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

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# 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)

- From *To Kill a Mockingbird* – Atticus speaks to Jem about Mrs. Dubose:  
 “You know, she was a great lady.”  
 “A lady?” Jem raised his head. His face was scarlet. “After all those things she said about you, a lady?”  
 “She was. She had her own views about things, a lot different from mine, maybe ... son, I told you that if you hadn’t lost your head I’d have made you go read to her. I wanted you to see something about her—I wanted you to see what real courage is, instead of getting the idea that courage is a man with a gun in his hand. It’s when you know you’re licked before you begin but you begin anyway and you see it through no matter what. You rarely win, but sometimes you do. Mrs. Dubose won, all ninety-eight pounds of her. According to her views, she died beholden to nothing and nobody. She was the bravest person I ever knew.”

**During Reading**

4. As you read the following essay, analyze and evaluate how the author uses supporting detail and commentary to develop his definition of heroism.

**ABOUT THE AUTHOR**  
 Oliver Stone became a movie director after serving in the Vietnam War. Stone’s films have explored historical subjects, such as the Vietnam War and President Kennedy’s assassination. Three of Stone’s films—*Midnight Express* (for which he wrote the screenplay), *Platoon*, and *Born on the Fourth of July*—have earned Academy Awards.

Article

# Where I Find My Heroes

by Oliver Stone  
 from *McCall’s Magazine*, November 1992

It’s not true that there are no heroes anymore—but it is true that my own concept of heroism has changed radically over time. When I was young and I read the Random House biographies, my heroes were always people like George Washington and General Custer and Abraham Lincoln and Teddy Roosevelt. Men, generally, and does. Women—with the exception of Clara Barton, Florence Nightingale, and Joan of Arc—got short shrift. Most history was oriented toward male heroes.

But as I’ve gotten older, and since I’ve been to war, I’ve been forced to reexamine the nature of life and of heroism. What is true? Where are the myths?

**My Notes**

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**KEY IDEAS AND DETAILS**  
 Why might most history be “oriented toward male heroes”?

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# 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.



7. How does Stone use the example strategy to support his definition? Cite textual evidence to support your analysis.

8. How do the final sentences provide a call to action and a final clarification of heroism?

9. The heroes mentioned by Oliver Stone are listed below. Choose one or think of one of your own. Do a quick search to determine what made the person a hero.

- George Washington
- General Custer
- Abraham Lincoln
- Teddy Roosevelt
- Martin Luther King, Jr.
- Clara Barton
- Florence Nightingale
- Joan of Arc
- Ron Kovic
- Mohandas Gandhi

### Beginning a Definition of Hero

10. After reading and thinking about definition strategies and heroes, use the graphic organizer that follows to begin organizing your definition of a hero according to the three different strategies for definition: function, example, and negation.

#### My Notes

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# 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).

## Learning Targets

- Analyze two sets of texts about two historical heroes.
- Compare a poem of tribute to an autobiographical excerpt.
- Draft a written response using the example definition strategy.

## Before Reading

1. You will next read two sets of texts on historical heroes. Before you do, take a moment to write down a sentence or two that tells what you know about the historical figures and events listed below:

**Civil War:**

**Abraham Lincoln:**

**Emancipation Proclamation:**

**Frederick Douglass:**

## During Reading

2. The two texts that follow were both written to remember and praise Abraham Lincoln after his assassination. As you read, think about how these authors see Lincoln as a heroic figure.
3. Use the **Key Ideas and Details** prompts to make meaning of each text, and use the TP-CASTT strategy to aid analysis of the poems.
4. As you read, think about how you could use information from these texts in your heroism definition essay.

### ABOUT THE AUTHOR

Dr. Phineas D. Gurley (1816–1868) was the pastor of the New York Avenue Presbyterian Church (in Washington, DC), which Abraham Lincoln attended during his presidency. Gurley was also Chaplain of the United States Senate. After Lincoln’s assassination, Gurley preached this funeral sermon in the White House East Room on April 19, 1865.

**LEARNING STRATEGIES:**  
TP-CASTT, Diffusing, Close Reading, Marking the Text, Paraphrasing, Summarizing, Rereading

### My Notes

## My Notes

## KEY IDEAS AND DETAILS

Notice how Dr. Gurley connects Lincoln the man with the causes he fought for. What are those causes?

## KEY IDEAS AND DETAILS

How does Lincoln's connection to Liberty make him heroic?

## Article

# White House Funeral Sermon

## for Abraham Lincoln

by Dr. Phineas D. Gurley

He is dead; but the God in whom he trusted lives, and He can guide and strengthen his successor, as He guided and strengthened him. He is dead; but the memory of his virtues, of his wise and patriotic counsels and labors, of his calm and steady faith in God lives, is precious, and will be a power for good in the country quite down to the end of time. He is dead; but the cause he so ardently loved, so ably, patiently, faithfully represented and defended—not for himself only, not for us only, but for all people in all their coming generations, till time shall be no more—that cause survives his fall, and will survive it. The light of its brightening prospects flashes cheerily to-day athwart<sup>1</sup> the gloom occasioned by his death, and the language of God's united providences is telling us that, though the friends of Liberty die, Liberty itself is immortal. There is no assassin strong enough and no weapon deadly enough to quench its inextinguishable life, or arrest its onward march to the conquest and empire of the world. This is our confidence, and this is our consolation, as we weep and mourn to-day. Though our beloved President is slain, our beloved country is saved. And so we sing of mercy as well as of judgment. Tears of gratitude mingle with those of sorrow. While there is darkness, there is also the dawning of a brighter, happier day upon our stricken and weary land. God be praised that our fallen Chief lived long enough to see the day dawn and the daystar of joy and peace arise upon the nation. He saw it, and he was glad. Alas! alas! He only saw the *dawn*. When the *sun* has risen, full-orbed and glorious, and a happy reunited people are rejoicing in its light—alas! alas! it will shine upon his grave. But that grave will be a precious and a consecrated spot. The friends of Liberty and of the Union will repair to it in years and ages to come, to pronounce the memory of its occupant blessed, and, gathering from his very ashes, and from the rehearsal of his deeds and virtues, fresh incentives to patriotism, they will there renew their vows of fidelity<sup>2</sup> to their country and their God.

## ABOUT THE AUTHOR

Walt Whitman (1819–1892) is now considered one of America's greatest poets, but his untraditional poetry was not well received during his lifetime. As a young man, he worked as a printer and a journalist while writing free-verse poetry. His collection of poems, *Leaves of Grass*, first came out in 1855, and he revised and added to it several times over the years. During the Civil War, he worked in Washington, first caring for injured soldiers in hospitals and later as a government clerk.

<sup>1</sup> **athwart**: across or against

<sup>2</sup> **fidelity**: loyalty, faithfulness to a person, cause, or belief

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!

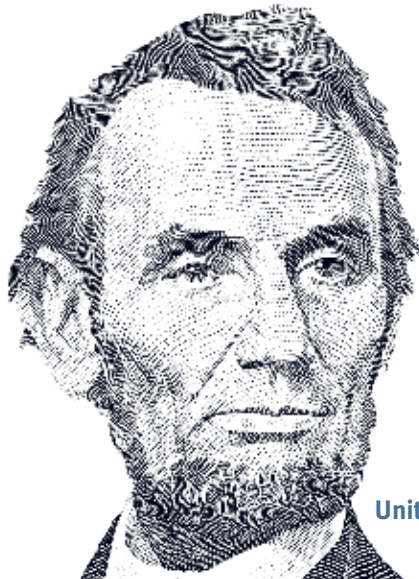
This arm beneath your head;

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

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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.

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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?

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# 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?

### Before Reading

6. As you read this excerpt from Frederick Douglass’s autobiography, in which he narrates his escape from slavery to freedom, think about how Douglass’s story gives detail to Hayden’s appreciation of Douglass.

### Autobiography

## from *The Narrative of the Life of Frederick Douglass, an American Slave*

by Frederick Douglass

**1** I felt assured that if I failed in this attempt, my case would be a hopeless one—it would seal my fate as a slave forever. I could not hope to get off with anything less than the severest punishment and being placed beyond the means of escape. It required no very vivid imagination to depict the most frightful scenes through which I should have to pass in case I failed. The wretchedness of slavery, and the blessedness of freedom, were perpetually before me. It was life and death with me. But I remained firm, and, according to my resolution, on the third day of September, 1838, I left my chains, and succeeded in reaching New York without the slightest interruption of any kind. How I did so—what means I adopted—what direction I travelled, and by what mode of conveyance—I must leave unexplained, for the reasons before mentioned.

**2** I have been frequently asked how I felt when I found myself in a free State. I have never been able to answer the question with any satisfaction to myself. It was a moment of the highest excitement I ever experienced. I suppose I felt as one may imagine the unarmed mariner to feel when his is rescued by a friendly man-of-war from the pursuit of a pirate. In writing to a dear friend, immediately after my arrival at New York, I said I felt like one who had escaped a den of hungry lions. This state of mind, however very soon subsided; and I was again seized with a feeling of great insecurity and loneliness. I was yet liable to be taken and subjected to all the tortures of slavery. This in itself was enough to damp the ardor of my enthusiasm. But the loneliness overcame me. There I was in the midst of thousands, and yet a perfect stranger; without home and without friends, in the midst of thousands of my own brethren—children of a common Father, and yet I dared not to unfold to any one of them my sad condition. I was afraid to speak to any one for fear of speaking to the wrong one, and thereby falling into the hands of money-loving kidnappers, whose business it was to lie in wait for the panting fugitive, as the ferocious beasts of the forest lie in wait for their prey. [I]n the midst of plenty, yet suffering the terrible gnawing of hunger—in the midst of houses, yet having no home—among fellow-men, yet feeling as if in the midst of wild beasts, whose greediness to swallow up the trembling and half-famished fugitive is only equalled by that with which the monsters of the deep swallow up the trembling and half-famished fish upon which they subsist—I say let him be placed in this most trying situation—the situation in which I was placed—then, and not till then, will he fully appreciate the hardships of, and know how to sympathize with, the toil-worn and whip-scarred fugitive slave.

### My Notes

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### KEY IDEAS AND DETAILS

What images does Douglass use to describe his first feelings of freedom and his fear of capture?

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# 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?

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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?



9. Review the elements of a well-developed expository body paragraph before responding to the Writing Prompt.

- **Topic Sentence:** Paragraphs begin with a sentence that includes a subject and an interpretation. The two main functions of a topic sentence are to make a point that supports the thesis of the essay and to indicate the main idea of a paragraph.
- **Supporting Detail:** Specific and relevant facts, details, examples, and quotations are used to support the topic sentence and thesis and to develop ideas.
- **Commentary:** Commentary explains the significance of the supporting detail in relation to the thesis, which further develops ideas. It also brings a sense of closure to the paragraph.

### Check Your Understanding

**Expository Writing Prompt:** Walt Whitman and Dr. Phineas Gurley treat the death of Lincoln as the death of a heroic figure. Robert Hayden also presents Frederick Douglass as a heroic figure. How does Douglass’ autobiographical writing give detail to an understanding of Douglass as a heroic person?

Think about the texts you just read. How are Abraham Lincoln and Frederick Douglass heroic? Draft a definition paragraph using the example strategy. Be sure to:

- Begin with a topic sentence that answers the prompt.
- Provide supporting detail and commentary to develop ideas.
- Use **formal style** and appropriate diction for the purpose and audience.

Reflect on your writing: How does use of the example strategy strengthen a definition?

#### My Notes

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#### Literary Terms

Most school or academic writing must be in a **formal style** that shows care and appropriate language, whereas a more **informal style** can be used in texting or conversation.

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# 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,

1. The following sample paragraph is based on the film *Mulan*, a folklore story from China about a girl, Mulan, who chooses to go to war in place of her ill father. Mark the draft to indicate where transitions could be added.

Using the chart above, determine what kinds of transitions are appropriate to this expository paragraph. Then, revise the writer’s organization by adding or substituting transitional words and phrases to create coherence.

Mulan is courageous because she has the ability to disregard fear for a greater good. Mulan takes her father’s place in the Chinese army because she knows that he is hurt. It is a crime punishable by death to impersonate a man and a soldier, Mulan has the strength and the nerve to stand up for her father and protect him. She gathers all of her courage and leaves before anyone can stop her, which is what courage is all about. Her pluck allows her to face the impossible and not think about the outcome, the fear or the danger, until she is far enough to be ready for it. The heroes that we look up to are everyday heroes, ordinary, average people who have conquered huge challenges by finding the strength and the courage within themselves to continue on. “A hero is an ordinary individual who finds the strength to persevere and endure in spite of overwhelming obstacles” (Christopher Reeve). Mulan is an ordinary girl who finds courage and strength to continue training and fighting in battles, even though she may be frightened. It is impossible to endure and overcome fearful obstacles when you have fear of them. Courage is what gives heroes the drive to move forward. The heroes that have the courage and the will to move on are the heroes that we all know and admire, the ones that we strive to be like.



**WORD CONNECTIONS**

**Roots and Affixes**

*Coherence* contains the Latin root *-her-*, meaning “to stick” and the prefix *co-* meaning “together.” The root also appears in *cohere*, *coherent*, *adhere*, and *inherent*.

**My Notes**

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# 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
<b>Transition</b>	Use as a bridge to link ideas and strengthen cohesion and fluency.	<b>Early in the story</b> , 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."
<b>Lead-in</b>	Use to set the context for the information in the quote (complex sentences work well).	Early in the story, <b>Mulan reveals her fears when she sings:</b> "Now I see, that if I were truly to be myself, I would break my family's heart."
<b>Quote</b>	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, " <b>Now I see, that if I were truly to be myself, I would break my family's heart.</b> "
<b>Citation</b>	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).

Note: If you are citing a different type of source, such as a website, provide the first piece of information listed in a source citation.

- 2. Return to the sample paragraph and revise the writer’s ideas about *Mulan* by smoothly embedding Christopher Reeve’s quote (already there, but not carefully embedded) and by adding the following quotation from the film:  
**Mulan:** “It’s going to take a miracle to get me into the army.”

My Notes

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Check Your Understanding

Return to the paragraph you wrote about Lincoln and Douglass as historical heroes. Mark your draft to indicate missing or ineffective transitions. Then, revise the organization by adding or substituting transitional words and phrases to create coherence. Next, find a significant quote in two of the texts you have read and add those ideas into your paragraph by smoothly embedding the quotes as you have learned.

**Reflection:** What types of transitions did you add during your revision? Why? How do the direct quotations strengthen your Ideas?

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**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

receiving when he is conferring. (4) He never speaks of himself except when compelled, never defends himself by a mere retort, he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. (5) He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out. (6) From a long-sighted prudence, he observes the maxim of the ancient sage, that we should ever conduct ourselves towards our enemy as if he were one day to be our friend.

From *The Idea of a University*, by John Henry Newman, originally delivered as a series of lectures in 1852.



### After Reading

- 4. How does negation make this portrait of a gentleman clearer and more extensive?

### Check Your Understanding

**Expository Writing Prompt:** Write about what heroism is not. Use the negation strategy to distinguish what heroism is from what it is not. Be sure to:

- Begin with a topic sentence that answers the prompt.
- Provide supporting detail and commentary to develop ideas.
- Use transitions to create coherence.

### My Notes

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### KEY IDEAS AND DETAILS

Sentences 2, 4, and 5 contain statements as to what a gentleman is not. Quote them.

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**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.

<b>Ideas</b>	
<b>Organization</b>	
<b>Language and Conventions</b>	

## 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

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### 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.

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# 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.

- **Thesis statement:** Heroism means taking action when you are needed, showing dedication to your quest, and not giving up even when the odds are against you.

**Revised thesis statement:**

- **Thesis statement:** Heroism means putting others before oneself and directly facing challenges, but not always saving or satisfying everyone.

**Revised thesis statement:**

- **Thesis statement:** Heroism is being brave and helping other people before yourself, but it does not always guarantee a happy ending.

**Revised thesis statement:**

### Writing a Concluding Paragraph

The **concluding** paragraph in an essay is the last thing your reader takes from your essay. Try to make the reader think in a new way, feel emotional, or feel enlightened. Choose the ending carefully. Avoid clichés or something stale, such as “The end,” “That is all I have to say,” or “That’s my definition of heroism.” Make your readers feel that they have arrived somewhere by sharing with them what you have learned, discovered, or realized.

Following are some possible ways to conclude your essay.

- Be genuine. Explain why this topic is important to you and/or important in life.
- If you used a quote as your hook, refer back to it. If you didn’t use a quote, use one to guide your conclusion.
- You may finish by reviewing the paper’s main point, but with new insight.
- Direct the readers into the future. How does an understanding of this topic relate to future thought or action? What will or should happen in the months or years ahead?

#### My Notes

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#### WORD CONNECTIONS

##### Foreign Words

The word *cliché* is from the French and means something that is overused.

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# 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?)

## Assignment

Think about people who deserve status as heroes—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.

### Planning and Prewriting: Take time to make a plan for your essay.

- Which activities and texts have you collected that will help you refine and expand your definition of a hero?
- What prewriting strategies (such as free writing or graphic organizers) could help you brainstorm ideas and organize your examples?

### Drafting: Write a multi-paragraph essay that effectively organizes your ideas.

- How will you provide a hook, a bridge, and a thesis in the introduction?
- How will you use the strategies of definition (function, example, negation) in your support paragraphs?
- How will your conclusion demonstrate the significance of heroism and encourage readers to accept your definition?

### Evaluating and Revising: Create opportunities to review and revise your work.

- During the process of writing, when can you pause to share and respond with others?
- What is your plan to include suggestions and revision ideas in your draft?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

### Checking and Editing for Publication: Confirm that 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?
- What would be an engaging title for your essay?

## Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- Explain how the activities in this unit helped prepare you for success in the Embedded Assessment.
- Which activities were especially helpful, and why?

### My Notes

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# Writing a Definition Essay

## SCORING GUIDE

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





# 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.

# Previewing the Unit

## LEARNING STRATEGIES:

Think-Pair-Share, QHT, Close Reading, Marking the Text, Paraphrasing, Graphic Organizer

## INDEPENDENT READING LINK

You may want to read novels that present a futuristic society. *The Hunger Games* by Suzanne Collins and *The Uglies* by Scott Westerfeld are titles you might find interesting. Brainstorm and share additional titles with your class.

## My Notes

## Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge necessary to be successful in completing Embedded Assessment 1.

## Making Connections

In the last unit you studied what it is to be a hero and how heroes test themselves to find their own heroic qualities. In this unit you will read a novel that features a hero who must struggle to combat forces greater than he knows in his quest for an individual sense of freedom and identity.

## Essential Questions

The following Essential Questions will be the focus of the unit study. Respond to both questions.

1. To what extent can a perfect or ideal society exist?
2. What makes an argument effective?

## Vocabulary Development

Create a QHT chart in your Reader/Writer Notebook and sort the Academic Vocabulary and Literary Terms on the Contents page into the columns Q, H, and T. One academic goal would be to move all words to the “T” column by the end of the unit.

## Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Writing an Expository Essay.

Think about how writers organize and develop ideas in expository writing. Use an expository structure to communicate your understanding of the concept of dystopia and/or the concept of the Hero’s Journey. Select one of the prompts below:

- Write an essay that compares and contrasts life in a dystopian society with modern day society.
- Write an essay that explains how the protagonist (hero) changes as a result of conflict with his dystopian society (Road of Trials), and explain how this change connects to the novel’s theme (the Crossing, or Return Threshold).

Work with your class to paraphrase the expectations and create a graphic organizer to use as a visual reminder of the required concepts and skills. Once you have analyzed the assignment, go to the Scoring Guide for a deeper look into the requirements of the assignment. Add additional information to your graphic organizer.

## Learning Targets

- Analyze and explain how a writer uses the compare/contrast structure to communicate ideas.
- Construct a paragraph that demonstrates an understanding of this organizational structure.

## Review of Expository Writing

You have had many experiences writing in the expository mode. Every time you explain something or define a concept or idea, you are writing an expository text. One form of expository writing is **compare/contrast**. This method of organization is an important model of exposition to master and can be used in many different writing situations.

1. Brainstorm ideas for topics for different school subjects that would require you to write a compare/contrast essay.
2. Writers use planning and prewriting to decide how to organize their ideas. The graphic organizer below shows two methods of organizing a compare/contrast essay, using “reptiles vs. mammals” as a topic.

Subject-by-Subject Organization	Feature-by-Feature Organization
Discuss all the features of one subject and then all the features of the other.	Select a feature common to both subjects and then discuss each subject in light of that feature. Then go on to the next feature.
<b>Subject A: Mammals</b> Habitat Reproduction Physiology <b>Subject B: Reptiles</b> Habitat Reproduction Physiology	<b>Habitat</b> Subject A: Mammals Subject B: Reptiles <b>Reproduction</b> Subject A: Mammals Subject B: Reptiles <b>Physiology</b> Subject A: Mammals Subject B: Reptiles

3. Why would a writer select one organizational structure over the other?

### LEARNING STRATEGIES:

Graphic Organizer, QHT, Close Reading, Marking the Text, Summarizing, Rereading, Brainstorming, Drafting

### ACADEMIC VOCABULARY

**Compare/contrast** is a rhetorical strategy and method of organization in which a writer examines similarities and differences between two people, places, ideas, or things.

### My Notes

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# 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 embodied<sup>1</sup> 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,” “knighthood,” 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.

<sup>1</sup> **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 deportment<sup>2</sup>—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 tanner<sup>3</sup> 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 obeisance<sup>4</sup> 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.

<sup>2</sup> **deportment:** behavior

<sup>3</sup> **tanner:** leather worker

<sup>4</sup> **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 static<sup>5</sup> 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 tenacity<sup>6</sup> 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 burgeoning<sup>7</sup> 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 fidelity<sup>8</sup>. 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

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.

<sup>5</sup> **static:** showing little or no change

<sup>6</sup> **tenacity:** the quality of holding together; remaining persistent

<sup>7</sup> **burgeoning:** quickly growing or developing; flourishing

<sup>8</sup> **fidelity:** strict observance of promises, duties, etc.; loyalty; faithfulness



## Creating Coherence

In Unit 1, you learned that *coherence* in writing is the clear and orderly presentation of ideas in a paragraph or essay. One way a writer creates coherence is to use transitional words, phrases, and sentences to link ideas within and between paragraphs. The following chart lists some transitional words and phrases that create coherence in compare/contrast essays.

Transitions That Compare	Transitions That Contrast	
Likewise	Although	Nevertheless
Similarly	Instead	Still
In the same way	Even though	However
	On the other hand	Yet/But
	On the contrary	Rather
	In contrast	Conversely

10. Sort the transitions using the QHT strategy. Then, practice using some of the transitions on a subject that you know about such as *short stories versus poetry*. Write a few sentences below.

## Check Your Understanding

**Expository Writing Prompt:** Write a short compare/contrast essay comparing Robert E. Lee and Ulysses S. Grant. Be sure to:

- Explain at least one difference and one similarity of the two subjects.
- Organize ideas logically (subject-by-subject or feature-by-feature). Refer to the chart on page 93 for these organizational structures.
- Create coherence by using transitional words and phrases.

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# 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.

3. Once the idea of a utopia was created, its opposite, the idea of a **dystopia**, was also created. It is the opposite of a utopia. Such societies appear in many works of fiction, particularly in stories set in a speculative future. Why would the idea of a utopia lead to the creation of a dystopia?

**ACADEMIC VOCABULARY**

A **dystopia** is a community or society, usually fictional, that is in some important way undesirable or frightening.

**During Reading**

4. As you read, mark the text to indicate important features of the setting and rules of the community and evidence about the type of conflict that has been created in this society.

**ABOUT THE AUTHOR**

Kurt Vonnegut (1922–2007) was one of the most influential American writers of the 20th century. He wrote such works as *Cat’s Cradle* (1963), *Slaughterhouse-Five* (1969), and *Breakfast of Champions* (1973), blending satire, black comedy, and science fiction. He was known for his humanist beliefs and was honorary president of the American Humanist Association.

**Short Story**

# Harrison Bergeron

by Kurt Vonnegut, Jr.

**1** THE YEAR WAS 2081, and everybody was finally equal. They weren’t only equal before God and the law. They were equal every which way. Nobody was smarter than anybody else. Nobody was better looking than anybody else. Nobody was stronger or quicker than anybody else. All this equality was due to the 211th, 212th, and 213th Amendments to the Constitution, and to the unceasing vigilance of agents of the United States Handicapper General.

**2** Some things about living still weren’t quite right, though. April for instance, still drove people crazy by not being springtime. And it was in that clammy month that the H-G men took George and Hazel Bergeron’s fourteen-year-old son, Harrison, away.

**3** It was tragic, all right, but George and Hazel couldn’t think about it very hard. Hazel had a perfectly average intelligence, which meant she couldn’t think about anything except in short bursts. And George, while his intelligence was way above normal, had a little mental handicap radio in his ear. He was required by law to wear it at all times. It was tuned to a government transmitter. Every twenty seconds or so, the transmitter would send out some sharp noise to keep people like George from taking unfair advantage of their brains.

**4** George and Hazel were watching television. There were tears on Hazel’s cheeks, but she’d forgotten for the moment what they were about, as the ballerinas came to the end of a dance.

**My Notes**

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# Utopian Ideals and Dystopian Reality



## WORD CONNECTIONS

### Word Meanings

*Handicapping*, a word taken from sports, is the practice of assigning advantage to certain players to equalize the chances of winning. The idea is that a more experienced player is disadvantaged in order to make it possible for a less experienced player to compete while maintaining fairness. Handicapping is used in many games and competitive sports, including chess, croquet, golf, and bowling.

### My Notes

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### KEY IDEAS AND DETAILS

Why does George have “mental handicaps”? Why doesn’t Hazel have any? What are some of the sounds George must endure?

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5 A buzzer sounded in George’s head. His thoughts fled in panic, like bandits from a burglar alarm.

6 “That was a real pretty dance, that dance they just did,” said Hazel.

7 “Huh,” said George.

8 “That dance—it was nice,” said Hazel.

9 “Yup,” said George. He tried to think a little about the ballerinas. They weren’t really very good—no better than anybody else would have been, anyway. They were burdened with sash weights and bags of birdshot, and their faces were masked, so that no one, seeing a free and graceful gesture or a pretty face, would feel like something the cat drug in. George was toying with the vague notion that maybe dancers shouldn’t be handicapped. But he didn’t get very far with it before another noise in his ear radio scattered his thoughts.

10 George winced. So did two out of the eight ballerinas.

11 Hazel saw him wince. Having no mental handicap herself, she had to ask George what the latest sound had been.

12 “Sounded like somebody hitting a milk bottle with a ball peen hammer,” said George.

13 “I’d think it would be real interesting, hearing all the different sounds,” said Hazel a little envious. “All the things they think up.”

14 “Um,” said George.

15 “Only, if I was Handicapper General, you know what I would do?” said Hazel. Hazel, as a matter of fact, bore a strong resemblance to the Handicapper General, a woman named Diana Moon Glampers. “If I was Diana Moon Glampers,” said Hazel, “I’d have chimes on Sunday—just chimes. Kind of in honor of religion.”

16 “I could think, if it was just chimes,” said George.

17 “Well—maybe make ‘em real loud,” said Hazel. “I think I’d make a good Handicapper General.”

18 “Good as anybody else,” said George.

19 “Who knows better than I do what normal is?” said Hazel.

20 “Right,” said George. He began to think glimmeringly about his abnormal son who was now in jail, about Harrison, but a twenty-one-gun salute in his head stopped that.

21 “Boy!” said Hazel, “that was a doozy, wasn’t it?”

22 It was such a doozy that George was white and trembling, and tears stood on the rims of his red eyes. Two of the eight ballerinas had collapsed to the studio floor, were holding their temples.

23 “All of a sudden you look so tired,” said Hazel. “Why don’t you stretch out on the sofa, so’s you can rest your handicap bag on the pillows, honeybunch.” She was referring to the forty-seven pounds of birdshot in a canvas bag, which was padlocked around George’s neck. “Go on and rest the bag for a little while,” she said. “I don’t care if you’re not equal to me for a while.”

24 George weighed the bag with his hands. “I don’t mind it,” he said. “I don’t notice it any more. It’s just a part of me.”

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

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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?

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KEY IDEAS AND DETAILS

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

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# 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 <b>utopian</b> ideal transformed into a <b>dystopian</b> 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:**

- (1) 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.
- (2) 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

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# Utopian Ideals and Dystopian Reality

## GRAMMAR & USAGE Verb Voice

The passive voice is particularly useful (even recommended) in two situations:

- When it is more important to draw our attention to the person or thing acted upon:  
*The unidentified victim was struck near her home.*
- When the actor in the situation is not important:  
*The eaglet's birth was witnessed in the early morning hours.*

## Check Your Understanding

**Expository Writing Prompt:** How does “Harrison Bergeron” convey the conflict between the needs or ideals of society and the realities of individuals? Be sure to:

- Provide examples from the [question is about a specific text] text and use at least one direct quotation to support your ideas.
- Include a reference to utopia and dystopia.
- Use active voice unless you choose passive voice for a certain effect.

## My Notes

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# 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

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## ACADEMIC VOCABULARY

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

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# 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
<b>Protagonist</b> _____ (name)		
<b>Setting</b> (description of the society / the way of life)		

- 4. In your Reader/Writer Notebook, begin a personal vocabulary list. Identify, record, and define (in context) at least five new words. Plan to do this for every reading assignment.
- 5. Select and record an interesting quotation—relating to the protagonist or setting—that you think is important to understanding the conflict or theme. Then, analyze the idea and form two thoughtful questions for discussion.

**Quotation (page #)**

**Analysis**

**Questions**

Level 1:

Level 2:

**My Notes**

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**Check Your Understanding**

For the novel you are reading, create a visual display to illustrate the society's way of life and the protagonist's place in this story. You may choose visuals such as photographs or create drawings.

# 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.

<b>Topic:</b>	
<b>Character 1:</b>	<b>Character 2:</b>
<b>Perspective:</b>	<b>Perspective:</b>
<b>Textual Evidence (#):</b>	<b>Textual Evidence (#):</b>



4. Write questions for discussion based on the information you provided in the chart.

- **Level 1 (literal, factual):**

- **Level 2 (interpretive):**

5. Which characters are questioning society? How might that tie to theme?

6. Continue to add to your personal vocabulary list in your Reader/Writer Notebook. Identify, record, and define (in context) at least five new words. Choose one you think is important to understanding the character, setting, or conflict of the story. Explain why you chose that word.

### After Reading

7. In addition to creating differences in characters' perspectives, authors create differences between the perspectives of the characters and that of the reader. Support this idea by identifying a topic and comparing and contrasting a character's perspective with your own perspective. This time, include the main reason for each perspective and provide evidence for each reason.

<b>Topic:</b>	
<b>Character's Perspective:</b>	<b>My Perspective:</b>
<b>Main Reason:</b>	<b>Main Reason:</b>
<b>Textual Evidence (page #)</b>	<b>Textual Evidence (page #)</b>



### WORD CONNECTIONS

#### Analogies

The order of words in an analogy is important. If the descriptor comes first in one pair, the descriptor should come first in the second pair. The descriptors should be parallel. Which of these analogies is parallel?

a. gentle : Fiona :: Asher : playful

b. gentle : Fiona :: playful : Asher

Now complete the following analogy with appropriate describing words.

\_\_\_\_\_ : Jonas ::

\_\_\_\_\_ : Giver

### My Notes

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# 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.

## Learning Targets

- Evaluate specific rules and laws in a utopian/dystopian society and compare them to present society.
- Contribute analysis and evidence relating to this topic in a Socratic Seminar discussion.

## Before Reading

1. Why do you think people want to ban books?

## During Reading

2. As you read the article from the American Library Association’s website, mark the text to indicate information relating to the central idea of the text.

**LEARNING STRATEGIES:**  
Shared Reading, Marking the Text, Questioning the Text, Socratic Seminar, Fishbowl

### GRAMMAR & USAGE

#### Mood

Notice the strong **imperative** (command or request) quality of the sentence beginning, “Imagine . . .” Think how this sentence could have been changed to an **interrogative**.

## Article

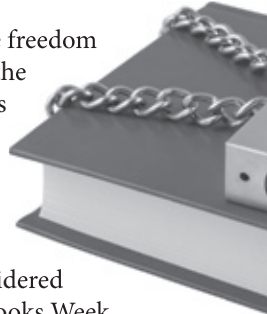
# Banned Books Week: Celebrating the Freedom to Read

September 30–October 6, 2012

Banned Books Week (BBW) is an annual event celebrating the freedom to read and the importance of the First Amendment. Held during the last week of September, Banned Books Week highlights the benefits of free and open access to information while drawing attention to the harms of censorship by spotlighting actual or attempted bannings of books across the United States.

Intellectual freedom—the freedom to access information and express ideas, even if the information and ideas might be considered unorthodox or unpopular—provides the foundation for Banned Books Week. BBW stresses the importance of ensuring the availability of unorthodox or unpopular viewpoints for all who wish to read and access them.

The books featured during Banned Books Week have been targets of attempted bannings. Fortunately, while some books were banned or restricted, in a majority of cases the books were not banned, all thanks to the efforts of librarians, teachers, booksellers, and members of the community to retain the books in the library collections. Imagine how many more books might be challenged—and possibly banned or restricted—if librarians, teachers, and booksellers across the country did not use Banned Books Week each year to teach the importance of our First Amendment rights and the power of literature, and to draw attention to the danger that exists when restraints are imposed on the availability of information in a free society.



## My Notes

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# 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): ____		Response:  Level 3 Question:
2.  page(s): ____		Response:  Level 3 Question:
3.  page(s): ____		Response:  Level 3 Question:

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.

**Socratic Seminar Notes**

**Topic: Rules and Laws in a Utopian/Dystopian Society**

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**Listening to Comprehend**

- **Interesting points:**
  1. \_\_\_\_\_:
  2. \_\_\_\_\_:
  3. \_\_\_\_\_:
- **My thoughts:**
  - 1.
  - 2.
  - 3.

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**Listening to Evaluate**

- **Speaking:**
  - Strength:
  - Challenge:
- **Listening:**
  - Strength:
  - Challenge:

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**Reflection**

- I did / did not meet my speaking and listening goals.  
Explanation:
- I am most proud of:
- Next time I will:

**My Notes**

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# 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

4. Use your Reader/Writer Notebook to continue adding to your personal vocabulary list. Identify, record, and define (in context) at least five new words.

### After Reading

- 5. Interpret the hero's *boon*: What did the hero achieve through this journey?
  
  
  
  
  
  
  
- 6. Which characteristics helped the hero to achieve the *boon*? Explain.

### Writing Introductory Paragraphs

7. Read and analyze the samples of introductory paragraphs below. Which one would be used to write an essay structured as compare/contrast? Which would introduce an essay based on a different expository organizational structure?

#### Sample 1

People say that kids are a lot like their parents, but in Kurt Vonnegut's short story "Harrison Bergeron," this is definitely not the case. Harrison Bergeron, the protagonist, and Hazel Bergeron, Harrison's mother, have close to nothing in common. Hazel is completely average and therefore content, while her son is completely superior and therefore rebellious.

#### Sample 2

A hero must be willing to take risks and have the courage to go against the norm to help others. "Harrison Bergeron" by Kurt Vonnegut is a story of how society holds back its most talented members in search of the supposed ideal of equality. Harrison Bergeron, the protagonist, is a would-be hero who is struck down before he has the opportunity to begin, much less complete, his hero's journey.

### My Notes

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



# Previewing Embedded Assessment 2 and Effective Argumentation

ACTIVITY  
2.10

## 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



## 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
<b>Purpose</b>	the specific reason(s) for writing or speaking; the goal the writer or speaker wishes to achieve	
<b>Audience</b>	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	
<b>Claim</b>	an assertion of something as true, real, or factual	
<b>Evidence</b>	<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"> <li>• testimony from experts and authorities</li> <li>• research-based facts and statistics</li> <li>• analogies (comparisons to similar situations)</li> <li>• references to history, religious texts, and classic literature</li> </ul>	
<b>Reasoning</b>	logical conclusions, judgments, or inferences based on evidence	
<b>Counterclaim (Concession / Refutation)</b>	<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
<b>Logos</b>	an appeal to reason; providing logical reasoning and evidence in the form of <i>description, narration, and/or exposition</i>
<b>Pathos</b>	an appeal to emotions; using descriptive, connotative, and figurative language for effect; providing an emotional anecdote; developing tone
<b>Ethos</b>	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.

Article

# Representative Urges Action on the Media

In order to combat what he calls the dangerous increases in teens' harmful media habits, Representative Mark Jenkins has recently introduced legislation that would make it a crime for anyone under the age of 18 to engage with more than two hours of media a day on the weekdays and three hours a day on the weekends. The bill defines "media" as television, radio, commercial magazines, non-school related Internet and any blogs or podcasts with advertising. Penalties for violation can range from forfeiture of driver's licenses and media counseling to fines for parents or removal of media tools (TVs, computers, phones, etc.). Monitoring systems will be set up in each Congressional district through the offices of Homeland Security and the National Security Agency. Rep. Jenkins could not be reached for comment because he was appearing on television.

4. Read the debate prompt (always posed as an interrogative sentence).

**Debate:** Should the government restrict media usage for anyone under the age of 18 to two hours a day on weekdays and three hours a day on weekends?

5. Brainstorm valid reasons for both sides of the issue. Focus on *logos* (logical) appeals, though you may use other appeals to develop your argument. During the debate, you will use these notes to argue your side.

My Notes

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YES, the government should restrict media usage because:	
Reason 1:	Evidence:
Reason 2:	Evidence:

NO, the government should not restrict media usage because:	
Reason 1:	Evidence:
Reason 2:	Evidence:

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# 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?

Ya that's cool lol no worries

Hey man I had to run out for like an hour

Sounds good my man, seeya soon, ill tw

## 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.

Avoid logical fallacies by being sure you present relevant evidence and logical and sound reasoning—the cornerstones of effective argumentation.

6. Examine this statement of the premises and conclusion of the argument of the article you just read. Is it valid and sound? Explain why or why not.

**Premises:** If texting is distracting, and distracted driving can result in an accident,

**Conclusion:** then texting can result in an accident.

### During Reading

7. You will next read another article about distracted drivers. Evaluate whether the argument of this article is supported by sound reasoning. As you read, underline the claim, and then mark the text to indicate the logical reasoning used to support the claim.

### Online Article

# The Science Behind Distracted Driving

from KUTV, Austin

Texting while driving can be deadly, but what is it that makes it so dangerous?

No longer are people simply talking on their cellphones, they're multi-tasking—checking email, updating social media and texting.

“Particularly texting, that seems to be a really hazardous activity, much more dangerous than talking on a cellphone, rising to a level that exceeds what we see with someone who's driving drunk,” David Strayer says. He has been studying distracted driving for 15 years.

Strayer says we're becoming a nation of distracted drivers. He says that when you take your eyes off the road, hands off the steering wheel, and your mind off driving, it's a deadly mix. “That combination of the three: the visual, the manual, and the cognitive distraction significantly increase the crash risk,” says Strayer.

With two sophisticated driving simulators, an instrumented vehicle, an eye tracker, and a way to measure brain activity, Strayer and his team at the University of Utah have been able to pinpoint what's happening when a person texts while driving. He says, “They're not looking at the road. They're not staying in their lane. They're missing traffic lights,” creating a crash risk that is eight times greater than someone giving the road their undivided attention. “That's a really significant crash risk. It's one of the reasons many states have enacted laws to outlaw texting.”

Thirty-nine states have banned texting while driving.

### My Notes

#### GRAMMAR & USAGE Interrogatives

Note the question that begins this article. **Interrogatives** are often used as hooks to engage and guide the reader at the beginning of an informational article.

**KEY IDEAS AND DETAILS**  
How are paraphrasing and quoting used and combined in paragraph 4?

# 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

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## Learning Targets

- Identify the difference between a debatable and a non-debatable claim.
- Develop an argument to support a debatable claim.

## Debatable and Non-Debatable Claims

You have already brainstormed topics and possible claims. It may seem obvious, but it is important to be sure your topic and claim are debatable.

- If a claim is **debatable**, it is **controversial**; that is, two logical people might disagree based on evidence and reasoning used to support the claim. Example: *Using a cell phone while driving puts you and other drivers in danger.*
- If a claim is **non-debatable**, it is a fact and therefore it cannot be argued. Example: *Cell phones are a popular form of modern communication.* This could be an expository topic, but is not suitable for argument.

1. Summarize the difference between a debatable and a non-debatable claim.

2. Write one debatable and one non-debatable claim below relating to each topic below.

**Topic:** the amount of time teens spend using technology

• Debatable:

• Non-debatable:

**Topic:** the age at which someone should have a social media account

• Debatable:

• Non-debatable:

**LEARNING STRATEGIES:**  
Summarizing, Brainstorming,  
Outlining, Free Writing,  
Marking the Draft

## ACADEMIC VOCABULARY

A **controversy** occurs when there are two sides that disagree with each other. A **controversial topic** is a topic that can be debated.

## My Notes

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# 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	
<b>Side 1</b>	<b>Side 2</b>
<b>Claim:</b>	<b>Claim:</b>

**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

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### ACADEMIC VOCABULARY

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

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# 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:



- 8. Which types of sources are best for the information you seek? List at least three and explain your choices.
  
  
  
  
  
  
  
  
  
  
- 9. What search terms will you use to narrow your search for sources with relevant information on the topic and claim?

### Researching and Reading Informational Texts

Much research information is taken from informational texts, which can be challenging to read. An effective strategy for reading these texts is to pay attention to their **text features**.

There are five broad categories of text features found in informational texts:

- **Text organization** identifies text divisions (e.g., chapters, sections, introductions, summaries, and author information).
- **Headings** help readers understand the information (e.g., titles, labels, and subheadings).
- **Graphics** show information visually to add or clarify information (e.g., diagrams, charts and tables, graphs, maps, photographs, illustrations, paintings, timelines, and captions).
- **Format and font size** signal to the reader that certain words are important (e.g., boldface, italics, or a change in font).
- **Layout** includes aids such as insets, bullets, and numbers that point readers to important information.

### Before Reading

- 10. You will next read an article on how the brain works when doing two or more tasks at the same time. Scan the article to look for key words, phrases, or specific details in the text.
  - Identify and highlight the text features.
  - Examine the web address, the information about the authors, and the images and caption. What conclusions can you draw about the article’s validity and authority, based on these text features?
  - Based on the text features, predict what the article will argue about cell phone use.

### During Reading

- 11. Identify the claim (located in the first paragraph), and underline information you think would be logical evidence to support the claim.

#### My Notes

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## My Notes

### Article

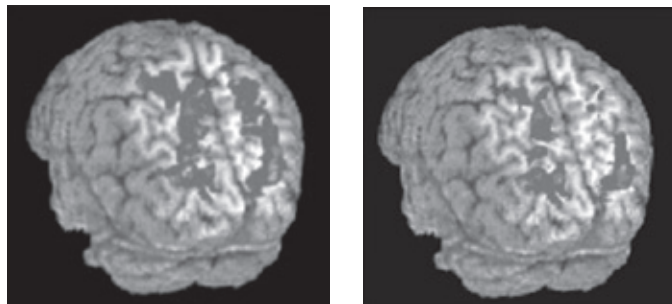
# How the **Brain** Reacts

<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

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### 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.

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# 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.

## Learning Targets

- Create annotated bibliography entries and show how to use this information to strengthen an argument.
- Refine research questions to guide the research process.

## Conducting Research

You have begun to conduct research on a topic and claim of your choice, creating research questions, using effective search terms, and finding appropriate sources from which you can take information to use as evidence.

## Citing Sources and Creating a Bibliography

When using information from research in your writing, you should cite the source of the information. In addition to giving credit in your essay, you may also be asked to provide a **Works Cited** page or an **Annotated Bibliography** to document your research and strengthen your ethos. A Works Cited page includes a properly formatted citation for each source you use. An **Annotated Bibliography** includes both the full citation of the source and a summary of information in the source or commentary on the source.

## Citation Formats

### Works Cited Entry:

Burke, Kenneth. *Language as Symbolic Action: Essays on Life, Literature, and Method*. Berkeley: U of California P, 1966. Print.

### In-text Citation:

Human beings have been described as “symbol-using animals” (Burke 3).

1. To practice note-taking and generating a bibliography entry, complete the *research card* below using information from “How the Brain Reacts.”

**Source Citation:**

**How can this source help you to support your argument?**

**What makes this source credible?**

## LEARNING STRATEGIES:

Predicting, Graphic Organizer, Summarizing, Paraphrasing, Note-taking, Marking the Text, Questioning the Text

## My Notes

# 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 consensus<sup>1</sup> 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.

<sup>1</sup> **consensus:** agreement

**6** Adkins said the association believes that states should simply enforce their current cellphone laws, if any, and wait for further research to better understand exactly how much of a role cellphone use plays in automobile accidents.

**7** “We know it’s distracting, we know it increases the likelihood of a crash,” Adkins said. “It just hasn’t shown up in data in a lot of cases—in other words, it’s hard to prove that a crash was caused because someone was on their cellphone.”

**8** Proponents of cellphone restrictions—whether total bans or prohibition of handheld phones—can cite some studies to back up their positions.

**9** A 2005 study published in the *British Medical Journal* looked at crash data for 456 cellphone subscribers in Perth, Australia, who had an auto accident that required medical attention. The study, which essentially confirmed a similar 1997 study conducted in Toronto, concluded that drivers talking on their phones were about four times more likely to be involved in an accident than those who were not on the phone.

**10** Another highly publicized 2006 study from the University of Utah concluded that drivers who talked on cellphones were as impaired as drivers who were intoxicated at the legal blood-alcohol limit of 0.08. The study, however, found that using hands-free devices did little to improve drivers’ performances.

**11** There is some evidence suggesting state and local bans have caused some drivers to talk less while on the road.

**12** This month, California’s Office of Traffic Safety released the results of a study showing a sharp decrease in the number of accidents caused by cellphone use that resulted in death or injury.

**13** Researchers tracked the number of accident reports that listed cellphone use as a factor during the two-year periods before and after the 2008 passage of a statewide ban on handheld devices. The study concluded that while overall traffic fatalities of all kinds dropped by 22 percent, fatalities caused by drivers who were talking on a handheld phone at the time of the crash dropped nearly 50 percent. Similar declines were found for drivers using hands-free devices.

**14** The study followed the agency’s 2011 survey of more than 1,800 drivers that found that only about 10 percent of drivers reported that they regularly talked on the phone while driving—down from 14 percent from the previous year’s survey. In addition, the survey saw increases in the number of people who said they rarely or never use their cellphone behind the wheel.

**15** Those surveyed, however, overwhelmingly believed that hands-free devices made cellphone use safer, a perception that runs counter to research showing such tools do little to reduce the distraction.

**16** “If there is an advantage, it’s only because a person may have two hands on the wheel, but most people drive with one hand all the time anyway,” said Chris Cochran, spokesman for the Office of Traffic Safety. “In reality, it’s the conversation, not the phone itself.”

*Source:* [http://articles.chicagotribune.com/2012-03-26/news/ct-met-cell-phone-safety-studies-20120326\\_1\\_handheld-cellphones-cellphone-restrictions-cellphone-subscribers](http://articles.chicagotribune.com/2012-03-26/news/ct-met-cell-phone-safety-studies-20120326_1_handheld-cellphones-cellphone-restrictions-cellphone-subscribers)

### KEY IDEAS AND DETAILS

This article has information that could be used for either side of the argument about cellphones and driving. Highlight evidence for both sides.

### GRAMMAR & USAGE

Find the sentence in paragraph 13 that uses the passive voice. Why does the author use the passive here rather than the active voice?

### My Notes

# 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.

## 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.

## 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.

**LEARNING STRATEGIES:**  
Writer's Checklist, Discussion Groups, Oral Reading, Sharing and Responding, Self-Editing/Peer Editing

### My Notes

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# 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):

**II. Body paragraphs**

A. Reason 1:

Evidence:

B. Reason 2:

Evidence:

C. Reason 3:

Evidence:

**III. Conclusion follows from and supports the argument**

- A. Restate claim
- B. Connect back to hook
- C. State specific call to action

**Sharing and Responding in Writing Groups**

4. Prepare for discussion by doing the following:
  - Revisit your outline and think about its organization.
  - Think about your research notes and decide where the information fits in your argument.
  - At the top of your draft, make a list of vocabulary and transitions you might use while discussing your ideas.
  - Determine whether you should revise your claim to reflect the new information.
  - Listen to comprehend and evaluate as others read their claims.
5. Gather the materials you will need in the discussion group: the draft outline of your argument, your research cards, and a pen or pencil.
6. Set speaking and listening goals for the discussion:
 

Speaking: I will \_\_\_\_\_

Listening: I will \_\_\_\_\_

**My Notes**

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# 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.

## Assignment

Write an argumentative essay in which you convince an audience to support your claim about a debatable idea. Use your research and experience or observations to support your argument.

### Planning and Prewriting: Take time to make a plan for generating ideas and research questions.

- What prewriting strategies (such as outlining or webbing) can you use to select and explore a controversial idea?
- How will you draft a claim that states your position?
- What questions will guide your research?

### Researching: Gather information from a variety of credible sources.

- What types of sources are best for the information you seek?
- What criteria will you use to evaluate sources?
- How will you take notes to gather and interpret evidence?
- How will you create a bibliography or Works Cited page?

### Drafting: Convince your audience to support your claim.

- How will you select the best reasons and evidence from your research to support your claim?
- How will you use persuasive appeals (logos, ethos, pathos) in your essay?
- How will you introduce and respond to counterclaims?
- How will you organize your essay logically with an introduction, transitions, and concluding statement?

### 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?

### 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, and formal style?
- How did you use TLQC (transition/lead in/quote/citation) to properly embed quotations?

## Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How can you use discussion and/or debate in the future to explore a topic?

### My Notes

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### Technology TIP:

Consider publishing your essay on a website, blog, or online student literary magazine.

# Writing an Argumentative Essay

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>• supports a claim with compelling, relevant reasoning and evidence</li> <li>• provides extensive evidence of the research process</li> <li>• addresses counterclaim(s) effectively</li> <li>• uses a variety of persuasive appeals.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• supports a claim with sufficient reasoning and evidence</li> <li>• provides evidence of the research process</li> <li>• addresses counterclaim(s)</li> <li>• uses some persuasive appeals (logos, ethos, pathos).</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• has an unclear or unfocused claim and/or inadequate support</li> <li>• provides insufficient evidence of the research process</li> <li>• addresses counterclaims ineffectively</li> <li>• uses inadequate persuasive appeals.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• has no claim or claim lacks support</li> <li>• provides little or no evidence of research</li> <li>• does not reference a counterclaim</li> <li>• fails to use persuasive appeals.</li> </ul>
<b>Structure</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>• has an introduction that engages the reader and defines the claim's context</li> <li>• follows a logical organizational structure</li> <li>• uses a variety of effective transitional strategies</li> <li>• contains an insightful conclusion.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• has an introduction that includes a hook and background</li> <li>• follows an adequate organizational structure</li> <li>• uses transitional strategies to link ideas</li> <li>• has a conclusion that supports and follows from the argument.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• has a weak introduction</li> <li>• uses an ineffective or inconsistent organizational strategy</li> <li>• uses basic or insufficient transitional strategies</li> <li>• has an illogical or unrelated conclusion.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• lacks an introduction</li> <li>• has little or no obvious organizational structure</li> <li>• uses few or no transitional strategies</li> <li>• lacks a conclusion.</li> </ul>
<b>Use of Language</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>• uses precise diction and language effectively to convey tone and persuade an audience</li> <li>• demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage</li> <li>• includes an accurate, detailed annotated bibliography.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• uses diction and language to convey tone and persuade an audience</li> <li>• demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage</li> <li>• includes a generally correct and complete annotated bibliography.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• uses basic or weak diction and language</li> <li>• demonstrates partial command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; for the most part, errors do not impede meaning</li> <li>• includes an incorrect or insufficient annotated bibliography.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>• uses confusing or vague diction and language</li> <li>• lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage</li> <li>• does not include an annotated bibliography.</li> </ul>



# 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.

# 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 and the vocabulary for the unit.
- Identify the skills and knowledge necessary to be successful in completing the Embedded Assessment.

## Making Connections

In the first part of this unit, you will read texts about the Holocaust that show both the tragedy of historical events and the ways in which people reacted to those events. This study will help prepare you to research current issues from around the world and choose one for which to create a persuasive multimedia campaign.

## Essential Questions

The following **Essential Questions** will be the focus of the unit study. Respond to both questions.

1. Why is it important to learn about the Holocaust?
  
  
  
  
2. How can one person make a difference?

## Developing Vocabulary

3. Use a QHT chart to sort the Academic Vocabulary and Literary Terms in the Contents.

## Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1:

Present a panel discussion that includes an oral reading of a significant passage from the narrative read by your group. Your discussion should explain how the theme or central idea of “finding light in the darkness” is developed in the entire narrative.

After you closely read the Embedded Assessment 1 assignment and use the Scoring Guide to further analyze the requirements, work with your class to paraphrase the expectations. Create a graphic organizer to use as a visual reminder of the required concepts and skills.

### INDEPENDENT READING LINK

You will be reading a narrative related to events preceding and during World War II and the genocide of a people based on their religion. You may want to read a novel or a nonfiction narrative from the additional titles mentioned in this unit. As you read, look for the thematic focus of this unit: “finding light in the darkness.”

# Collaborating to Preview Holocaust Narratives

## Learning Targets

- Demonstrate effective communication in collaborative discussions.
- Participate in a Literature Circle group.

## Preparing for Listening and Speaking

1. As a student, you have probably spent years observing teachers and other students who demonstrate both effective and ineffective speaking and listening skills. To help you identify good speaking and listening skills, create two T charts in your Reader/Writer Notebook, one for Listening and one for Speaking. Brainstorm effective and ineffective listening and speaking habits and practices. Add to your chart during the class discussion.
2. Read the following information to learn more about effective **communication** in collaborative groups. All members of a group need to communicate effectively to help the group work smoothly to achieve its goals. Group members should allow opportunities for everyone to participate. To help ensure a successful group experience, follow these guidelines.

### As a speaker:

- Come prepared to the discussion, having read or researched the material being studied.
- Organize your thoughts before speaking.
- Ask questions to clarify and to connect to others' ideas.
- Respond to others' questions and comments with relevant evidence, observations, and ideas.
- Use appropriate eye contact, adequate volume, and clear pronunciation.

### As a listener:

- Listen to comprehend, analyze, and evaluate others' ideas.
  - Avoid barriers to listening such as daydreaming, fidgeting, or having side conversations.
  - **Take notes** to prepare a thoughtful response.
3. On the following page are quotations about the topic of light and darkness. Take turns reading aloud, interpreting, and discussing the meaning and figurative language used in each quotation. Follow the guidelines for effective communication.

### LEARNING STRATEGIES:

Note-taking, Graphic Organizer, Previewing, Predicting, Summarizing, Discussion Groups

### ACADEMIC VOCABULARY

**Communication** is a process of exchanging information between individuals. It can include both verbal (words) and nonverbal (expressions, gestures) language.

### My Notes

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# 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		

5. 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.
6. 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:
<b>Predictions</b> based on significant imagery from the book cover design:	
<b>Summary</b> of the information provided in the book description or review:	
<b>Information about the author:</b>	
<b>Personal response after reading a passage:</b> This book sounds . . . This book reminds me of . . .  Someone who would like this book . . .	

7. 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**

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**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

ACTIVITY  
3.3

## Learning Targets

- Analyze Literature Circle role descriptions and communicate an understanding of the qualifications for one role by creating a resume.
- Prepare for and participate in a text-based collaborative discussion.

## Understanding Literature Circle Roles

Read the following information about Literature Circle roles. For each role, think about the skills required and consider your personal strengths.

### Discussion Leader

Your job is to develop a list of questions you think your group should discuss about the assigned section of the book. Use your knowledge of Levels of **Questions** to create thought-provoking interpretive (Level 2) and universal (Level 3) questions that connect to understanding the content and themes of the book. Try to create questions that encourage your group to consider many ideas. Help your group to explore these important ideas and share their reactions. You are in charge of facilitating the day's discussion.

### Diction Detective

Your job is to carefully examine the diction (word choice) in the assigned section. Search for words, phrases, and passages that are especially descriptive, powerful, funny, thought-provoking, surprising, or even confusing. List the words or phrases and explain why you selected them. Then, analyze the intended effect, asking and answering questions such as the following: What is the author trying to say? How does the diction help the author achieve his or her purpose? What tone do the words indicate?

### Bridge Builder

Your job is to build bridges between the events of the book and other people, places, or events in school, the community, or your own life. Look for connections between the text, yourself, other texts, and the world. Also, make connections between what has happened before and what might happen as the narrative continues. Look for the character's internal and external conflicts and the ways that these conflicts influence his or her actions.

### Reporter

Your job is to identify and report on the key points of the reading assignment. Make a list or write a summary that describes how the setting, plot, and characters are developed in this section of the book. Consider how characters interact, major events that occur, and shifts in the setting or the mood that seem significant. Share your report at the beginning of the group meeting to help your group focus on the key ideas presented in the reading. Like that of a newspaper reporter, your report must be concise, yet thorough.

**LEARNING STRATEGIES:**  
Diffusing, Literature Circles,  
Questioning the Text,  
Summarizing, Note-taking,  
Discussion Groups

### My Notes

# 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**

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**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.<sup>1</sup> And Moishe the Beadle<sup>2</sup> 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 deportees<sup>3</sup> were quickly forgotten. A few days after they left, it was rumored that they were in Galicia<sup>4</sup>, working, and even that they were content with their fate.

<sup>1</sup> **Sighet:** a town in Romania

<sup>2</sup> **Beadle:** a minor church official; a caretaker of a synagogue

<sup>3</sup> **deportees:** people forced to leave their homes by an authority

<sup>4</sup> **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

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### KEY IDEAS AND DETAILS

Who are the people represented by the pronouns “they” and “we” in paragraph 2? What is the intended effect?

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# 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.<sup>5</sup> 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.

<sup>5</sup> **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**

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**KEY IDEAS AND DETAILS**

How does each stanza contribute to a developing sense of doom?

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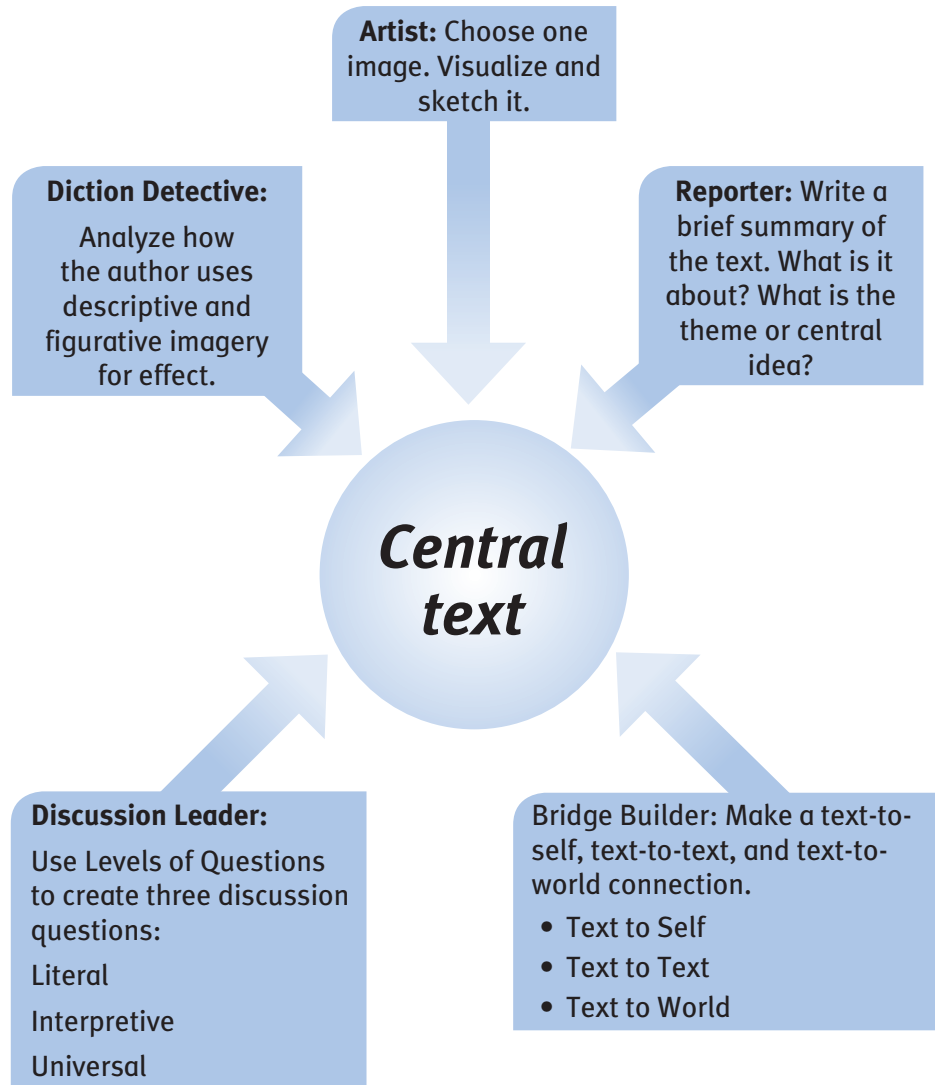


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# Making Thematic Connections

## 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:



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 that sprouts quills...”	
Rabbits:	Little Rabbit:
	Big Rabbit:
When the Terrible Things come for “... any creature that is white...”	
	Little Rabbit:

### After Reading

5. After listening and taking notes, meet with your Literature Circle groups and, using your notes and insights, discuss how this text connects to the previous two texts you have read. Discuss the three different genres presented and why they are effective and appropriate for the topic, audience, and purpose.
6. Work collaboratively to plan and perform a dramatic interpretation of your assigned passage. Mark the text for pauses, emphasis, volume, and tone to convey important ideas and to add interest.
7. Rehearse your interpretation, and then present to the other group that shares your passage.
8. Reflect on your group’s dramatic interpretation. What did your group do well? What will you do differently next time?

### Check Your Understanding

**Expository Writing Prompt:** How is the theme of this story similar to the theme of Wiesel’s excerpt and the Neimöller poem? 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.

### My Notes

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**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	

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**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"> <li>• Hitler Comes to Power</li> <li>• The Nazi Terror Begins</li> <li>• SS Police State</li> <li>• Nazi Propaganda and Censorship</li> <li>• Nazi Racism</li> <li>• World War II in Europe</li> <li>• The Murder of the Handicapped</li> <li>• German Rule in Occupied Europe</li> </ul>	<ul style="list-style-type: none"> <li>• Jewish Life in Europe Before the Holocaust</li> <li>• Antisemitism</li> <li>• The Boycott of Jewish Businesses</li> <li>• The Nuremberg Race Laws</li> <li>• The “Night of Broken Glass”</li> <li>• The Evian Conference</li> <li>• Voyage of the <i>St. Louis</i></li> <li>• Locating the Victims</li> </ul>	<ul style="list-style-type: none"> <li>• Ghettos in Poland</li> <li>• Life in the Ghettos</li> <li>• Mobile Killing Squads</li> <li>• The Wannsee Conference and the “Final Solution”</li> <li>• At the Killing Centers</li> <li>• Deportations</li> <li>• Auschwitz</li> </ul>	<ul style="list-style-type: none"> <li>• Prisoners of the Camps</li> <li>• “Enemies of the State”</li> <li>• Forced Labor</li> <li>• Death Marches</li> <li>• Liberation</li> <li>• The Survivors</li> <li>• The Nuremberg Trials</li> </ul>	<ul style="list-style-type: none"> <li>• Rescue in Denmark</li> <li>• Jewish Partisans</li> <li>• The Warsaw Ghetto Uprising</li> <li>• Killing Center Revolts</li> <li>• The War Refugee Board</li> <li>• Resistance Inside Germany</li> </ul>

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.

# Exploring the Museum

Organization of Presentation	Assignment
<b>Introduction:</b> Begin with a dramatic interpretation of a startling fact, statistic, or anecdote from the site and preview what is to follow in the presentation.	Dramatic Interpretation: Preview:
<b>Transition:</b> <b>Talking Point 1:</b> Topic:	
<b>Transition:</b> <b>Talking Point 2:</b> Topic:	
<b>Transition:</b> <b>Talking Point 3:</b> Topic:	
<b>Transition:</b> <b>Talking Point 4:</b> Topic:	
<b>Conclusion:</b> Summarize the main points of your discussion and end with a thoughtful question or thematic connection.	Brief Summary: Question or Connection:

## My Notes

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- As you rehearse your presentation, turn to the Scoring Guide criteria and use it to evaluate yourself and the rest of your group.
- Deliver your presentation and add the information from your index cards to the collaborative timeline.
- As you view the other presentations, take notes in your Reader/Writer Notebook. Use a chart like the one below, drawing a line under each new presentation.

Presentation Topic and Speaker Names	Facts and Information about the Topic	My Opinion and Evaluation of the Talking Points

- Reflect on your group’s collaborative presentation:
  - What did your group do well?
  - What will you do differently next time?

## Check Your Understanding

Analyze the collaborative timeline created by your class. What inferences can you make about the Holocaust?

## 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.

<b>Name:</b>
<b>Date of Birth:</b>
<b>Place of Birth:</b>
<b>Biographical Background:</b>
<b>Experiences from 1933–1939:</b>
<b>War Years:</b>
<b>Future and Fate:</b>

**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
<b>Enunciation:</b> 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.
<b>Pitch:</b> Vocal highs and lows	Variety in vocal highs and lows enhances the listener’s understanding of the passage.	Mostly monotone
<b>Volume:</b> Variety in volume	Variety in volume enhances the listener’s understanding of the passage.	Too quiet
<b>Tempo:</b> Appropriate pacing (fast or slow)	Appropriate pacing enhances the listener’s understanding of the passage.	Too fast or too slow
<b>Phrasing:</b> 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?

## Learning Target

- Analyze how dialogue is used in a play to develop character or plot and to reveal theme.

## Before Reading

1. Are there moments in your Holocaust narrative when the tone changes or shifts from the emotions that one usually associates with the Holocaust? Explain those moments or events.

2. Read the following information to set the context for the reading.

The following text includes a scene from the Pulitzer-Prize-winning play based on the actual diary of Anne Frank, a Jewish teenager in Amsterdam during World War II. She and her family and four other people avoided discovery by the Nazis for two years by living in a hidden attic.

3. In your group, assign roles for an oral reading of the scene.

## During Reading

4. Prepare for an oral reading by skimming/scanning the scene independently, marking and annotating your character's lines:
  - Mark connotative diction and label the tone you intend to use in speaking lines of dialogue.
  - Mark words of the dialogue that you will emphasize with a shift in volume or pitch.
  - Place slash marks in places where you will pause for effect.
5. Conduct an oral reading in your group, using your marks and annotations as a guide.

**LEARNING STRATEGIES:**  
Skimming/Scanning, Marking the Text, Close Reading, Rereading, Oral Reading, Discussion Groups, Drafting, Adding

## My Notes

### Drama

## from The Diary of Anne Frank

by Frances Goodrich and Albert Hackett

### Families living in the hidden attic:

Mr. Frank and Mrs. Frank: Anne and Margot Frank's parents

Margot and Anne: sisters, 18 and 13 years old

Mr. van Daan and Mrs. van Daan: Mr. van Daan worked with Otto Frank in Amsterdam

Peter van Daan: their son

Mr. Dussel: older; dentist who also lives in the attic

### Others:

Miep Gies: close friend of the Frank family

Eisenhower: the voice of the American general

# 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

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### KEY IDEAS AND DETAILS

Why is news of the invasion so important?

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# 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

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**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.

<b>Character 1:</b>	<b>Character 2:</b>	<b>Setting:</b>
<b>Plot</b>		
<b>Beginning:</b>	<b>Middle:</b>	<b>End:</b>
<b>Theme:</b>		

**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

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**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?

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# 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

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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?

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# 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.

## Assignment

Present a panel discussion that includes an oral reading of a significant passage from the narrative read by your group. Your discussion should explain how the theme or central idea of “finding light in the darkness” is developed in the entire narrative.

### Planning: Discuss your ideas with your group to prepare a focus for your panel discussion.

- How was the theme or central idea of “finding light in the darkness” developed in your Holocaust narrative?
- How did supporting details such as character, plot, and setting contribute to the theme?
- How will you find a significant passage for your oral reading that will help communicate the idea of “finding light in the darkness”?
- How will you assign talking points to each group member to include an introduction, at least two supporting details, and a conclusion?

### Drafting: Write a draft of your talking point(s) that includes details from the text, commentary (analysis), and discussion questions.

- How will the introductory talking point present a hook, summary of the text, and thematic statement?
- How will the supporting talking points explain how an individual, event, or place contributed to theme?
- How will the concluding talking point restate the theme, summarize the main points of the discussion, and elicit textual connections (text to self, text, or world) from the entire group?

### Rehearsing: Rehearse and revise your panel discussion to improve the final presentation.

- How will you prepare notes to constructive feedback and build on ideas and questions presented by other group members?
- How will your group create smooth transitions between speakers?
- How will you include your oral reading as you introduce and develop your explanation?
- How will you use precise diction in order to establish and maintain a formal style?
- How will you use eye contact, volume, and pronunciation to express your ideas clearly?

## Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How was the theme or central idea of “finding light in the darkness” developed in the different Holocaust narratives that you heard about in the panel discussions?
- What did you learn from studying and discussing narratives about the Holocaust that you can apply to your own life?

### My Notes

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### Technology TIP:

If possible, consider projecting an outline of your panel discussion to provide your audience with an “agenda” to follow.

# Presenting Voices of the Holocaust

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The discussion</p> <ul style="list-style-type: none"> <li>includes an effective oral reading of a significant text passage</li> <li>presents a variety of significant ideas to explain how literary elements contribute to the development of a theme</li> <li>provides relevant elaboration to develop the topic, including textual evidence, details, commentary, and questions.</li> </ul>	<p>The discussion</p> <ul style="list-style-type: none"> <li>includes an oral reading of a text passage</li> <li>presents adequate ideas to explain how literary elements in a narrative contribute to the development of a theme</li> <li>provides sufficient elaboration to develop the topic, including textual evidence, details, commentary, and questions.</li> </ul>	<p>The discussion</p> <ul style="list-style-type: none"> <li>includes an ineffective passage or reading of a passage</li> <li>presents unfocused or undeveloped ideas to explain how literary elements in a narrative contribute to the development of a theme</li> <li>provides insufficient or weak elaboration to develop the topic.</li> </ul>	<p>The discussion</p> <ul style="list-style-type: none"> <li>does not include an oral reading of a passage</li> <li>does not explain how literary elements in a narrative contribute to the development of a theme</li> <li>provides minimal or irrelevant elaboration.</li> </ul>
<b>Structure</b>	<p>The discussion</p> <ul style="list-style-type: none"> <li>demonstrates strong evidence of effective collaboration and preparation</li> <li>follows a logical and smooth organizational structure</li> <li>uses transitional strategies effectively and purposefully.</li> </ul>	<p>The discussion</p> <ul style="list-style-type: none"> <li>demonstrates sufficient evidence of collaboration and preparation</li> <li>follows an adequate organizational structure</li> <li>uses transitional strategies to create cohesion and clarify relationships.</li> </ul>	<p>The discussion</p> <ul style="list-style-type: none"> <li>demonstrates insufficient evidence of collaboration and preparation</li> <li>follows an uneven or ineffective organizational structure</li> <li>uses transitional strategies inconsistently.</li> </ul>	<p>The discussion</p> <ul style="list-style-type: none"> <li>demonstrates little or no collaboration and/or preparation</li> <li>lacks any obvious organizational structure</li> <li>does not use transitional strategies.</li> </ul>
<b>Use of Language</b>	<p>The speaker</p> <ul style="list-style-type: none"> <li>communicates effectively with group members and the audience</li> <li>uses consistent precise diction and academic language</li> <li>demonstrates deep command of the conventions of standard English grammar, usage, and language (including active/passive voice).</li> </ul>	<p>The speaker</p> <ul style="list-style-type: none"> <li>communicates appropriately with group members and the audience</li> <li>uses sufficient precise diction and academic language</li> <li>demonstrates adequate command of the conventions of standard English grammar, usage, and language (including active/passive voice).</li> </ul>	<p>The speaker</p> <ul style="list-style-type: none"> <li>communicates inappropriately or inconsistently with group members and/or the audience</li> <li>uses insufficient precise diction and academic language</li> <li>demonstrates partial command of the conventions of standard English grammar, usage, and language.</li> </ul>	<p>The speaker</p> <ul style="list-style-type: none"> <li>does not communicate well with the group of audience</li> <li>uses flawed, confusing, or basic diction and language</li> <li>has frequent errors in standard English grammar, usage, and language.</li> </ul>

# Previewing Embedded Assessment 2 and Looking at Multimedia

## Learning Targets

- Reflect on and make connections between the lessons of the Holocaust and “taking action.”
- Analyze the skills and knowledge needed to complete Embedded Assessment 2 successfully.

## Making Connections

During your study of narratives of the Holocaust, you were asked to think about the concept of “finding the light in the darkness.” This idea is developed further in the last half of the unit by building on the idea of people taking action to create positive change in their communities and the world.

## Essential Questions

Reflect on your understanding of the relationship between the first Essential Question (*Why is it important to learn about the Holocaust?*) and the second Essential Question (*How can one person make a difference?*).

## Developing Vocabulary

Return to the **Academic Vocabulary** and **Literary Terms** at the beginning of the unit. Using the QHT strategy, re-sort the words based on your new learning.

1. Compare this sort with your original sort. How has your understanding changed?
2. Select a word from the chart (or a Holocaust-related term) and write a concise statement about your learning. How has your understanding changed over the course of this unit?

## Unpacking Embedded Assessment 2

Closely read the Embedded Assessment 2 Assignment and the Scoring Guide.

Develop a multimedia presentation that informs your peers about an issue of national or global significance and convinces them to take action. Work collaboratively to conduct and synthesize research into an engaging campaign that challenges your audience to make a difference.

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).

After each activity, use this graphic organizer 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

### INDEPENDENT READING LINK

To support your learning in the second half of the unit, select a fiction or nonfiction narrative about someone who made a difference in the world or who tried to confront social injustice.

### My Notes

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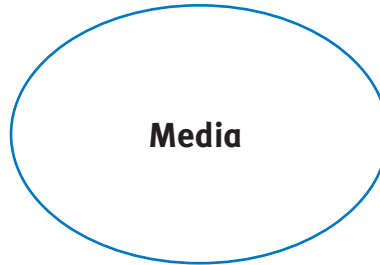
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# Previewing Embedded Assessment 2 and Looking at Multimedia

## 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.

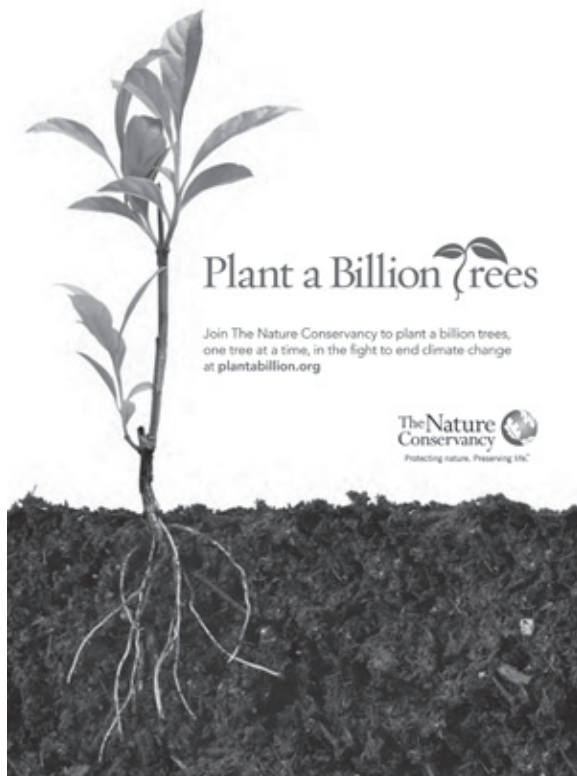
## Communicating with Visuals

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?

**LEARNING STRATEGIES:**  
Discussion Groups

### 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	<a href="http://www.nature.org/photosmultimedia/psas/index.htm">http://www.nature.org/photosmultimedia/psas/index.htm</a>	
2	<a href="http://www.dhs.gov/if-you-see-something-say-something-campaign">http://www.dhs.gov/if-you-see-something-say-something-campaign</a>	
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.



## Learning Targets

- Analyze the purpose, audience, and tone of a speech.
- Analyze a speech for the elements of argumentation.

## Before Reading

1. Preview the elements of the SOAPSTone strategy and the questions (page 211) before you read the speech. You will be asked to annotate the text for one specific element.

## Reading

2. Use the SOAPSTone elements to guide your analysis of the speech. Annotate for your assigned element of SOAPSTone.

**LEARNING STRATEGIES:**  
SOAPSTone, Close Reading,  
Discussion Groups, Drafting,  
Rehearsal, Oral Reading

### My Notes

### ABOUT THE AUTHOR

The Nobel Committee called Elie Wiesel a “messenger to mankind,” stating that through his struggle to come to terms with “his own personal experience of total humiliation and of the utter contempt for humanity shown in Hitler’s death camps,” as well as his “practical work in the cause of peace,” Wiesel had delivered a powerful message “of peace, atonement and human dignity” to humanity.

## Speech

from **The Nobel Acceptance Speech  
Delivered by Elie Wiesel**  
in Oslo on December 10, 1986

**1** I am moved, deeply moved by your words, Chairman Aarvik. And it is with a profound sense of humility that I accept the honor—the highest there is—that you have chosen to bestow upon me. I know your choice transcends my person.

**2** Do I have the right to represent the multitudes who have perished? Do I have the right to accept this great honor on their behalf? I do not. No one may speak for the dead, no one may interpret their mutilated dreams and visions. And yet, I sense their presence. I always do—and at this moment more than ever. The presence of my parents, that of my little sister. The presence of my teachers, my friends, my companions ...

**3** This honor belongs to all the survivors and their children and, through us, to the Jewish people with whose destiny I have always identified.

**4** I remember: it happened yesterday, or eternities ago. A young Jewish boy discovered the Kingdom of Night. I remember his bewilderment, I remember his anguish. It all happened so fast. The ghetto. The deportation. The sealed cattle car. The fiery altar upon which the history of our people and the future of mankind were meant to be sacrificed.

### KEY IDEAS AND DETAILS

In paragraphs 2–5, Elie Wiesel makes reference to or alludes to what central event? Why does he use fragments to evoke the memory?

# 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

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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
<b>Speaker</b>	Who is the speaker?	
<b>Occasion</b>	What event(s) or situation(s) prompted the creation of this text?	
<b>Audience</b>	Who is the intended audience?	
<b>Purpose</b>	What is the speaker’s claim? What is the speaker’s reason for creating this text? What is the speaker’s call to action?	
<b>Subject</b>	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)?	
<b>Tone</b>	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.

**After Reading**

4. In the Student Notes section, summarize the kinds of kids that are featured and how they have made a difference.
5. Form a personal response to connect to the text by answering these questions:
  - To which student do you most relate? Why?
  - Which student do you most respect? Why?
6. Create a web to brainstorm issues of community, national and global significance that you are aware of and/or care about.
7. Choose a cause from the website dosomething.org to explore as a group.

**Our Cause:**

8. Have each person in your group focus on a different issue related to your cause. For example, if your cause is “Animals,” you can have one person research animal testing, another animal cruelty, and a third animal homelessness. (You will find links to different issues under each cause.)

**My Issue:**

- Complete the first row of the graphic organizer on the next page by taking notes on the what, why, and how of your issue. Add your own ideas as well as the ones you find on the website.
- Present your issue to your group members. As group members present their issues, take notes in the graphic organizer.

**My Notes**

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# 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

<b>WHAT is the issue or problem?</b> List informative and compelling facts.	<b>WHY should you care?</b> Record appeals to logos, pathos, and ethos.	<b>HOW can you make a difference?</b> Record a clear and reasonable call to action.
<b>Issue:</b> _____		
<b>Issue:</b> _____		
<b>Issue:</b> _____		

**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

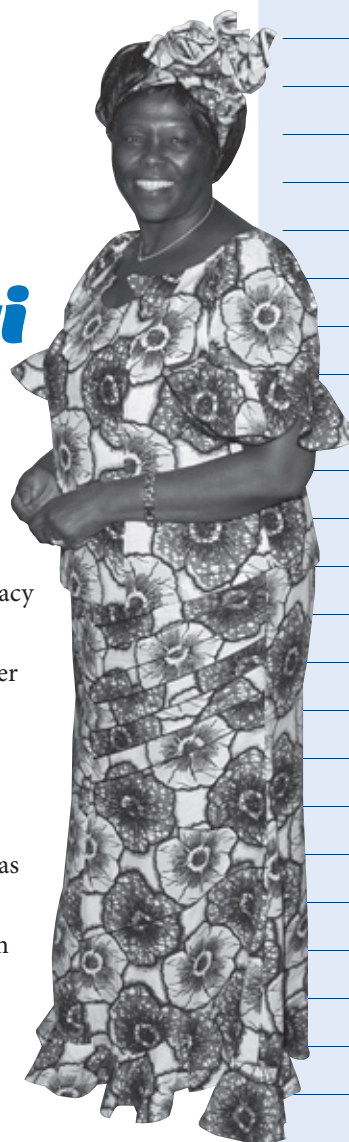
## My Notes

## 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.”

Informational Text

# About Freerice.com

Freerice is a non-profit website that is owned by and supports the United Nations World Food Programme. Freerice has two goals:

- Provide education to everyone for free.
- Help end world hunger by providing rice to hungry people for free.

Whether you are CEO of a large corporation or a street child in a poor country, improving your education can improve your life. It is a great investment in yourself.

Perhaps even greater is the investment your donated rice makes in hungry human beings, enabling them to function and be productive. Somewhere in the world, a person is eating rice that you helped provide.



My Notes

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Informational Text

# Free Rice Online Quiz Game



Freerice is an online internet game that donates 20 grains of rice to the World Food Programme (WFP) for every word that is correctly defined. WFP, the United Nations frontline organization fighting hunger, distributes the rice to the hungry. WFP uses the donations from the site to purchase rice locally, both feeding people in need and stimulating local economies.

Already, the site has raised enough rice to feed over 1.5 million people for a day. The game has been embraced by young and old alike, proving to be an excellent tool for prepping for the SATs or to brush up on vocabulary words. Teachers have been using the game to teach both vocabulary and the value of helping others in need.

### After Reading

- Wangari Maathai and Freerice.com each made a difference on a global scale by organizing their goals around a specific mission and taking action. Use the chart on the next page to evaluate different elements from the homepages of their websites.

# 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
<b>Name:</b>  <b>Purpose:</b>  <b>Audience:</b>  <b>Content:</b>			
<b>Name:</b>  <b>Purpose:</b>  <b>Audience:</b>  <b>Content:</b>			
<b>Name:</b>  <b>Purpose:</b>  <b>Audience:</b>  <b>Content:</b>			

## My Notes

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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:**

6. Of the different media and appeals used, which would you use in your own multimedia campaign? Who is your target audience? Which type of media would appeal to them? What type of ads would you create (magazine, newspaper, poster, billboard, web banner), and where would you put them in order to reach your target audience?

**Check Your Understanding**

Choose one of the public service campaigns you researched and identify the various types of media it uses to get the word out. For each type of media used in the campaign, analyze the use of persuasive appeals for effect. Do the various ads in this campaign appeal to pathos, ethos, logos, or a combination of these? Are these appeals effective?

<b>Public Service Announcement Campaign:</b>		
<b>Sponsor Organization:</b>		
<b>Volunteer Agency:</b>		
<b>Type of Media</b>	<b>Target Audience</b>	<b>Types of Appeals Used / Effectiveness</b>

7. Revisit the target audiences and types of media you are considering for your campaign. How can you use persuasive appeals in different types of media to convince your target audiences to take action? Sketch a visual to show your thinking. Think about these guidelines for creating a PSA:

- Aim for a sticky slogan.
- Use one powerful image.
- Use one shocking statistic.
- Search for images by idea or create your own images.
- Include a “Works Cited” or “Credits” slide for images as well as content. Please document with this text: “This image is used under a CC license from [insert URL back to image].”

**My Notes**

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**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.

<b>Logos</b> Facts used to help me understand the issue.	<b>Pathos</b> 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?

**Assignment**

Develop a multimedia presentation that informs your peers about an issue of national or global significance and convinces them to take action. Work collaboratively to conduct and synthesize research into an engaging campaign that challenges your audience to make a difference.

**Planning and Researching: Collaborate with a group of peers to select and gather information on an issue for your campaign.**

- Which of the issues from the list your class has developed are of interest to you?
- Where could you look online to find out about more issues of national or global significance?
- How will you evaluate the credibility and timeliness of sources?
- How will you investigate what others are doing about your issue in order to evaluate possible solutions to incorporate into your call to action?
- How will you give credit for information found in your sources and prepare a Works Cited page or an Annotated Bibliography?

**Drafting: Collaborate with your group to design a multimedia campaign.**

- How will you use rhetorical appeals (pathos, logos, and ethos) to persuade your audience to care?
- How can you raise awareness by informing your peers about compelling facts related to your issue?
- What will be your group’s name, mission statement, logo and/or slogan?
- What media channels will you use in your presentation, such as presentation tools, audio/visual components, social media, or others?
- How will you organize talking points to inform your audience about the issue, convince them to care, and provide a call to action (what, why, and how)?

**Rehearsing and Presenting: Use effective speaking and listening to prepare, present, and observe.**

- How can you use feedback from a dress rehearsal to improve your presentation?
- How will you use the scoring guide to provide feedback on your own and others’ presentations?
- How will you listen and take notes on the what, why, and how of each multimedia presentation?

**Reflection**

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- Which presentations were effective in convincing you to care about the issue, and why?
- What were the most effective media channels you observed, and what were the strengths of each?

**My Notes**

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**Technology TIP:**

Using a presentation tool such as Prezi or PowerPoint can help organize your presentation, but be careful to focus on your audience instead of the screen. Using note cards can help you maintain eye contact instead of reading directly from your slides.

# Presenting a Multimedia Campaign

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• supports a clear claim and addresses counterclaim(s) with relevant reasons and evidence from a variety of accurate sources</li> <li>• uses persuasive appeals effectively</li> <li>• integrates engaging multimedia and campaign features to clarify ideas.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• supports a claim and addresses counterclaim(s) with sufficient reasons and evidence from reliable sources</li> <li>• uses persuasive appeals (logos, pathos, and ethos)</li> <li>• includes adequate multimedia and campaign features to clarify ideas.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• has an unclear or unsupported claim, addresses counterclaim(s) ineffectively, and/or uses research from insufficient or unreliable sources</li> <li>• uses persuasive appeals unevenly</li> <li>• includes inadequate multimedia and campaign features.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• has no claim or counterclaim, and/or shows little or no evidence of research</li> <li>• does not use persuasive appeals</li> <li>• lacks multimedia or campaign features.</li> </ul>
<b>Structure</b>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• demonstrates extensive evidence of collaboration and preparation</li> <li>• has an introduction that engages and informs the audience</li> <li>• sequences ideas and quotations smoothly with transitions</li> <li>• concludes with a clear call to action.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• demonstrates adequate evidence of collaboration and preparation</li> <li>• has an introduction that informs and orients the audience</li> <li>• sequences ideas and embeds quotations with transitions</li> <li>• includes a conclusion with a call to action.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• demonstrates insufficient or uneven collaboration and/or preparation</li> <li>• has a weak introduction</li> <li>• uses flawed or illogical sequencing; quotations seem disconnected</li> <li>• includes a weak or partial conclusion.</li> </ul>	<p>The presentation</p> <ul style="list-style-type: none"> <li>• demonstrates a failure to collaborate or prepare</li> <li>• lacks an introduction</li> <li>• has little or no evidence of sequencing or transitions</li> <li>• lacks a conclusion.</li> </ul>
<b>Use of Language</b>	<p>The speaker</p> <ul style="list-style-type: none"> <li>• communicates to a target audience with a persuasive tone and precise diction</li> <li>• demonstrates command of the conventions of standard English grammar, usage, and language (including correct mood/voice)</li> <li>• cites and evaluates sources thoroughly in an annotated bibliography.</li> </ul>	<p>The speaker</p> <ul style="list-style-type: none"> <li>• communicates to a target audience with appropriate tone and some precise diction</li> <li>• demonstrates adequate command of the conventions of standard English grammar, usage, and language (including correct mood/voice)</li> <li>• cites and evaluates sources in an annotated bibliography.</li> </ul>	<p>The speaker</p> <ul style="list-style-type: none"> <li>• communicates to a target audience inappropriately; may use basic diction</li> <li>• demonstrates partial command of the conventions of standard English grammar, usage, and language</li> <li>• begins to cite and/or evaluate sources in an annotated bibliography; may use improper format.</li> </ul>	<p>The speaker</p> <ul style="list-style-type: none"> <li>• does not communicate clearly; uses vague or confusing diction</li> <li>• has frequent errors in standard English grammar, usage, and language</li> <li>• lacks an annotated bibliography.</li> </ul>



# 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 “Gigglemeter,” 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

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### 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).

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### 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?

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# 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 <b>physical humor</b>
Elementary-school Children	<b>Puns</b> , simple jokes that play off the sound rather than the meaning of a word, such as “Lettuce all go to the salad bar”
Teens	<b>Jokes</b> about topics that authority figures would consider rebellious, a way to use humor to deal with nerve-racking subjects
Adults, particularly well-educated ones	<b>Satire</b> , 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		

Words to Describe Response Humor	Denotation	Connotations
chuckle		
giggle		
groan		
guffaw		
snort		
scoff		
smile		
smirk		
snicker		
titter		

My Notes

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**Language and Writer’s Craft: Verbals**

A **verbal** is a word (or words) that functions as a verb. Verbals include participles, infinitives, and gerunds.

Each of the verbs above has a **participial** form in both the present and the past tense:

- Present participle: *smirking, smiling, guffawing*
- Past participle: *smirked, smiled, guffawed*

Each verb also has an **infinitive** form, or “to” form:

- Infinitive: *to smirk, to smile, to guffaw*

# 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

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### 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.

## Analyzing Humorous Texts

4. Brainstorm what you already know about comic strips and political cartoons. Think about format, audience, topics, descriptions of humor, intended effects, etc.

Comic Strips:

Political Cartoons:

5. Read and mark the text of the following definitions for information that is new to you:

**Comic strips** are meant primarily to entertain. They have a beginning and middle that lead to a humorous ending. They tend to be a low-level comedy that is easily understood by a wide audience.

**Political cartoons** deal with larger issues and are often meant to communicate a particular political or social message. They often have a single panel with a powerful statement to reinforce humor displayed through a picture (characters or symbols). They tend to be high-level comedy, appealing to a smaller population that is well-informed about a specific topic.

### Introducing the Strategy: RAFT

RAFT is an acronym that stands for role, audience, format, and topic. RAFT is a strategy that can be used for responding to and analyzing text by identifying and examining the role, audience, format, and topic of a text you are studying.

6. Use the graphic organizer and the RAFT strategy on the next page to analyze the humor in comics and political cartoons based on the previous definitions.

### My Notes

# Classifying Comedy

Title \_\_\_\_\_

<b>Role</b> 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?	<b>Comics:</b>	<b>Political Cartoon:</b>
<b>Audience</b> Who does this comic or political cartoon target? How do you know?		
<b>Format</b> Describe the use of print and non-print techniques (dialogue, narration frames, and angles) used for effect.		
<b>Topic</b> 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

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### 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.

## Learning Targets

- Analyze how authors convey humor in speech and writing.
- Write and present an oral reading of an original anecdote.
- Analyze the effect of verbals in a humorous text.

## Humorous Anecdotes

1. What do you know about anecdotes?
  
2. Read the following information to see how the use of anecdotes applies to a study of humor.  

An **anecdote** is a brief, entertaining account of an incident or event. Often, anecdotes are shared because of their humorous nature, but anecdotes can also help illustrate larger ideas and concepts. Families sometimes share anecdotes about the humorous things family members have done. Frequently, the stories become more and more absurd as the details are exaggerated with each retelling.
  
3. Do you or your family have a humorous anecdote that is shared over and over? What is it? Why is it retold? Who tells it? How does it change over time?

## Viewing a Humorous Monologue

The following monologue provides humorous accounts of somewhat ordinary events. Finding and describing the humor in the people, places, and events you encounter can enrich your conversations as well as your writing.

4. As you watch the clip for the first time, listen for different topics in the monologue and take notes.

**LEARNING STRATEGIES:**  
Graphic Organizer, Discussion Groups, Rereading, Close Reading, Marking the Text, Brainstorming, TWIST, Oral Reading

### WORD CONNECTIONS

#### Roots and Affixes

The word *anecdote* comes from the Greek word *anekdota*, meaning “things unpublished.” The roots are the prefix *an-*, meaning “not,” and *-ekdotos*, meaning “published.”

#### My Notes

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# 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>

**Check Your Understanding**

- 6. **Quickwrite:** How is the comedian able to create laughter in the audience by telling such simple anecdotes?
  
- 7. Discuss how you would describe the humor the comedian uses. What do you think is the intended response? During your discussion, be sure to:
  - Use precise diction to describe the humor.
  - Provide examples from the text to support your analysis.

**Before Reading**

- 8. Do you have any funny memories related to a road trip or riding in a car? Think about the people, places, and events associated with the memory.

**During Reading**

- 9. You will next read a humorous essay. As you read, make connections between what you are reading and your own experiences. Also think about other humorous texts you have read and how this text connects to those texts. Finally, make connections between the text and the world around you. Use the following symbols to mark the text.

- T/S = Text to Self
- T/T = Text to Text
- T/W =Text to World

**ABOUT THE AUTHOR**

Jon Scieszka (b. 1954) is the oldest of six brothers in his family. He became an elementary school teacher and found that his students liked the funny stories that he enjoyed telling. He has since published a number of children’s books, which are illustrated by his friend Lane Smith. In 2008, the Librarian of Congress named him National Ambassador for Young People’s Literature.

My Notes

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# 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?*

13. Draft your anecdote. Be sure to include a beginning, middle, and end. As you write your draft, think about using verbals. Study the material below to learn about using verbals.
14. Present an oral reading of your draft to a partner. After your partner presents, provide feedback relating to his or her ideas, organization, language, and the humorous effect.

### Language and Writer’s Craft: Using Verbals

You have learned that verbals are verb forms that function in a sentence as a noun or a modifier (adjective or adverb) rather than as a verb. Types of verbals include infinitives, gerunds, and participles. It is important to remember that although a verbal is formed from a verb, it does not function as a verb.

Writers add verbals to their writing for variety and effect. Jon Scieszka uses verbals in his anecdote “Brothers” to exaggerate the brothers’ reactions to the “pecan log” incident. Look at these examples from the text:

- **Gerunds** are verbals that end in *-ing* and function as nouns.  
Example: *Playing golf is an activity that the Scieszka family enjoyed.*
- **Participles** are verbals (*-ing* and *-ed* forms of verbs) that function as adjectives.  
Example: “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.”
- **Infinitives** are verbals (usually preceded by the particle *to*) that function as nouns, adjectives, or adverbs.  
Example: “We still get together once a year *to play* a family golf tournament.”

### Check Your Understanding

**Expository Writing Prompt:** Select an anecdote in an audio or visual format or the print anecdote you read in this activity, and explain the humor the author creates and its intended response. Be sure to:

- Establish a clear controlling idea relating the elements of humor to the anecdote.
- Use specific examples from the text to support your analysis.
- Use precise diction.
- Incorporate verbals into your writing.

#### My Notes

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# 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

forward-thinking approach to education. “Our tax dollars should be spent preparing our children for the future, not for what has already happened,” Hatch said at a recent press conference. “It’s about time we stopped wasting everyone’s time with who ‘did’ what or ‘went’ where. The past tense is, by definition, outdated.” Said Hatch, “I can’t even remember the last time I had to use it.”

**11** Past-tense instruction is only the latest school program to face the chopping block. School districts in California have been forced to cut addition and subtraction from their math departments, while nearly all high schools have reduced foreign language courses to only the most basic phrases, including “May I please use the bathroom?” and “No, I do not want to go to the beach with Maria and Juan.” Some legislators are even calling for an end to teaching grammar itself, saying that in many inner-city school districts, where funding is most lacking, students rarely use grammar at all.

**12** Regardless of the recent upheaval, students throughout the country are learning to accept, and even embrace, the change to their curriculum.

**13** “At first I think the decision to drop the past tense from class is ridiculous, and I feel very upset by it,” said David Keller, a seventh-grade student at Hampstead School in Fort Meyers, FL. “But now, it’s almost like it never happens.”

### After Reading

5. Circle and explain your response to this text. I think this text is:

hilarious      funny      clever      ridiculous      because ...

Discuss the parts of the text that made you laugh, and describe how the connotative words help create the humor.

6. Collaboratively, use the graphic organizer to explore the satire.

<p><b>The vice or folly exposed in the text:</b></p>	<p><b>Textual Evidence:</b></p>
	<p><b>Irony:</b></p>
	<p><b>Sarcasm:</b></p>
	<p><b>Ridicule:</b></p>

### My Notes

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### KEY IDEAS AND DETAILS

How does the use of present tense in the last quote emphasize the satire?

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# Satirical Humor

My Notes

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## 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
<b>Add</b>	<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>
<b>Compare</b>	<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>
<b>Prove</b>	<i>because, for, since, for the same reason, obviously, evidently, furthermore, moreover, besides, indeed, in fact, in addition, in any case, that is</i>
<b>Show Exception</b>	<i>yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes</i>
<b>Show Time</b>	<i>immediately, thereafter, soon, after a few hours, finally, then, later, previously, formerly, first (second, etc.), next, and then</i>
<b>Repeat</b>	<i>in brief, as I have said, as I have noted, as has been noted, to reiterate</i>
<b>Emphasize</b>	<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>
<b>Show Sequence</b>	<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>
<b>Give an Example</b>	<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>
<b>Summarize or Conclude</b>	<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 duly<sup>1</sup> 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 rural<sup>2</sup> retreat; “you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping.<sup>3</sup> 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.”

<sup>1</sup> **duly**: properly or fittingly

<sup>2</sup> **rural**: country as opposed to city

<sup>3</sup> **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.<sup>4</sup>

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 moor<sup>5</sup> to their favourite snipe-shooting ground they were all three engulfed in a treacherous piece of bog.<sup>6</sup> 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.

<sup>4</sup> **habitation:** living area; occupancy

<sup>5</sup> **moor:** boggy grassland

<sup>6</sup> **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 laboured<sup>7</sup> under the tolerably wide-spread delusion<sup>8</sup> that total strangers and chance acquaintances are hungry for the least detail of one’s ailments<sup>9</sup> 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,<sup>10</sup> coming in through the window; “fairly muddy, but most of it’s dry. Who was that who bolted out as we came up?”

<sup>7</sup> **laboured under:** be misled by a mistaken belief

<sup>8</sup> **delusion:** a persistent false belief

<sup>9</sup> **ailments:** diseases, sicknesses

<sup>10</sup> **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 Romance<sup>11</sup> 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**

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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		

<sup>11</sup> **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 whitewash<sup>1</sup> and a long-handled brush. He surveyed the fence, and all gladness left him and a deep melancholy<sup>2</sup> 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 alley<sup>3</sup>!”

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

<sup>1</sup> **whitewash**: a mixture used to whiten

<sup>2</sup> **melancholy**: sadness

<sup>3</sup> **“white alley”**: a kind of marble

**My Notes**

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**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.

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**KEY IDEAS AND DETAILS**

Which words and phrases capture the dialect of these characters?

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**KEY IDEAS AND DETAILS**

How does Tom try to get Jim to help him? Why does he fail?

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# Elements of Humor: Comic Situations

## WORD CONNECTIONS

### Word Meanings

**Jargon** is the specialized or technical language of a trade, profession, or similar group. Paragraphs 15–20 include examples of steamboat piloting jargon. At one time, Mark Twain was a steamboat pilot on the Mississippi River.

### My Notes

### KEY IDEAS AND DETAILS

How does Twain use jargon for effect?

to work—the very thought of it burnt him like fire. He got out his worldly wealth and examined it—bits of toys, marbles, and trash; enough to buy an exchange of WORK, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

#### Chunk 4

**15** He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently—the very boy, of all boys, whose ridicule he had been dreading. Ben’s gait was the hop-skip-and-jump—proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a steamboat. As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance—for he was personating the Big Missouri, and considered himself to be drawing nine feet of water. He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:

**16** “Stop her, sir! Ting-a-ling-ling!” The headway ran almost out, and he drew up slowly toward the sidewalk.

**17** “Ship up to back! Ting-a-ling-ling!” His arms straightened and stiffened down his sides.

**18** “Set her back on the stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!” His right hand, mean-time, describing stately circles—for it was representing a forty-foot wheel.

**19** “Let her go back on the labboard! Ting-a-ling-ling! Chow-ch-chow-chow!” The left hand began to describe circles.

**20** “Stop the stabboard! Ting-a-ling-ling! Stop the labboard! Come ahead on the stabboard! Stop her! Let your outside turn over slow! Ting-a-ling-ling! Chow-ow-ow! Get out that head-line! LIVELY now! Come—out with your spring-line—what’re you about there! Take a turn round that stump with the bight of it! Stand by that stage, now—let her go! Done with the engines, sir! Ting-a-ling-ling! SH’T! S’H’T! SH’T!” (trying the gauge-cocks).

**21** Tom went on whitewashing—paid no attention to the steamboat. Ben stared a moment and then said: “Hi-YI! YOU’RE up a stump, ain’t you!”

#### Chunk 5

**22** No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom’s mouth watered for the apple, but he stuck to his work. Ben said:

**23** “Hello, old chap, you got to work, hey?”

**24** Tom wheeled suddenly and said:

**25** “Why, it’s you, Ben! I warn’t noticing.”

**26** “Say—I’m going in a-swimming, I am. Don’t you wish you could? But of course you’d druther WORK—wouldn’t you? Course you would!”

**27** Tom contemplated the boy a bit, and said:

**28** “What do you call work?”

- 29 “Why, ain’t THAT work?”
- 30 Tom resumed his whitewashing, and answered carelessly:
- 31 “Well, maybe it is, and maybe it ain’t. All I know, is, it suits Tom Sawyer.”
- 32 “Oh come, now, you don’t mean to let on that you LIKE it?”
- 33 The brush continued to move.
- 34 “Like it? Well, I don’t see why I oughtn’t to like it. Does a boy get a chance to whitewash a fence every day?”
- 35 That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth—stepped back to note the effect—added a touch here and there—criticized the effect again—Ben watching every move and getting more and more interested, more and more absorbed. Presently he said:
- 36 “Say, Tom, let ME whitewash a little.”
- 37 Tom considered, was about to consent; but he altered his mind:
- 38 “No—no—I reckon it wouldn’t hardly do, Ben. You see, Aunt Polly’s awful particular about this fence—right here on the street, you know—but if it was the back fence I wouldn’t mind and SHE wouldn’t. Yes, she’s awful particular about this fence; it’s got to be done very careful; I reckon there ain’t one boy in a thousand, maybe two thousand, that can do it the way it’s got to be done.”
- 39 “No—is that so? Oh come, now—lemme just try. Only just a little—I’d let YOU, if you was me, Tom.”
- 40 “Ben, I’d like to, honest injun; but Aunt Polly—well, Jim wanted to do it, but she wouldn’t let him; Sid wanted to do it, and she wouldn’t let Sid. Now don’t you see how I’m fixed? If you was to tackle this fence and anything was to happen to it—”
- 41 “Oh, shucks, I’ll be just as careful. Now lemme try. Say—I’ll give you the core of my apple.”
- 42 “Well, here—No, Ben, now don’t. I’m afeard—”
- 43 “I’ll give you ALL of it!”

**Chunk 6**

44 Tom gave up the brush with reluctance in his face, but alacrity<sup>4</sup> in his heart. And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with—and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth. He had besides the things before mentioned, twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn’t unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass door-knob, a dog-collar—but no dog—the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash.

<sup>4</sup> **alacrity**: cheerful readiness [per Merriam-Webster]

**My Notes**

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**KEY IDEAS AND DETAILS**

Tom tries to manipulate his friends into doing whitewashing for him. How does he change his plan after Jim’s refusal to help?

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**KEY IDEAS AND DETAILS**

What is the effect of listing Tom’s “treasures” in such great detail?

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# 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:**



## Check Your Understanding

**Expository Writing Prompt:** Explain how Mark Twain uses comic characters and situations to convey a universal truth through humor. Be sure to:

- Establish a controlling idea and support it with textual evidence and commentary.
- Use transitions to create cohesion and clarify the relationships among ideas and concepts.
- Use precise diction and maintain a formal style.
- Use verbals.

## Elements of Humor

Add your notes about comic situations to the Elements of Humor graphic organizer in Activity 4.11.

### GRAMMAR & USAGE Point of View

When writing an analysis of literature, avoid using the first-person pronouns *I*, *me*, *my*, and *we*. Instead, present your analysis in the third-person point of view, using *he*, *she*, *they*, or *it*.

### My Notes

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**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**

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**KEY IDEAS AND DETAILS**

What allusions does the author use? How might this add to the humor?

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# 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”?

He can't find the world!

10 Where did it go? What does a world look like?

The Moose

Crashes on, and crashes into a lake, and stares at the mountain and cries:

'Where do I belong? This is no place!'

He turns dragging half the lake out after him

15 And charges the crackling underbrush

He meets another Moose

He stares, he thinks: 'It's only a mirror!'

Where is the world?' he groans. 'O my lost world!

And why am I so ugly?

20 'And why am I so far away from my feet?'

He weeps.

Hopeless drops drip from his droopy lips.

The other Moose just stands there doing the same.

Two dopes of the deep woods.

**After Reading**

7. How does the author use hyperbole for effect?

8. What is the speaker's tone? Does it shift throughout the poem?

9. How does Hughes's use of verbals, especially participial phrases, contribute to the hyperbole in the poem? Quote specific lines and analyze the use of verbals and hyperbole.

**My Notes**

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**Literary Terms**

**Alliteration** is the repetition of consonant sounds at the beginnings of words that are close together.

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# 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:
<b>Hyperbole</b>	
Title: Example:	Title: Example:

## Learning Targets

- Analyze the use of wordplay in poetry and drama.
- Collaborate to explore wordplay in previously studied texts.

## Before Reading

1. What is a pun? What are some examples?

2. What is a one-liner? What are some examples?

## During Reading

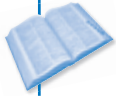
3. Mark the text by highlighting at least three humorous puns that you can visualize.

### ABOUT THE AUTHOR

Jack Prelutsky (b. 1940) says that he has always enjoyed playing with language, although he did not always like poetry. He rediscovered poetry in his twenties, when he began writing humorous verse for children. Since then, he has written more than fifty poetry collections. His poems are sometimes silly, sometimes playful, sometimes frightening, but always entertaining. In 2006, the Poetry Foundation named him the first-ever Children's Poet Laureate. Prelutsky also studied music, and he has set several of his poems to music for the audio versions of his poetry anthologies.

**LEARNING STRATEGIES:**  
Marking the Text, Discussion Groups, RAFT

### My Notes



## 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.



### After Reading

4. Sketch at least one of the puns in the margin of the poem or on a separate piece of paper.
5. In your discussion groups, share your sketches and read aloud the corresponding pun. Explain the two meanings of the word or phrase that creates the pun. Be sure to use precise diction and discuss how the author uses puns for humorous effect.
6. As a group, review the poem to look for puns that you didn't understand. Try to collaborate to make meaning of these.

### Analyzing a Humorous Skit

You will next read and/or listen to the skit “Who’s on First?” by Abbott and Costello.

### Before Reading

7. Based on the title of the skit, what do you think is the subject?

### During Reading

8. Sketch a baseball diamond on a separate piece of paper. As you read the skit, try to fill in the names of each of the players mentioned.

### After Reading

9. Write answers to the following questions about “Who’s on First?” and compare them with a peer.
  - Why are Abbott and Costello having difficulty understanding each other?
  - How does the wordplay create humor at a high level of comedy ?
10. Add your notes about comic language (hyperbole and wordplay) to the Elements of Humor graphic organizer in Activity 4.11.

### Check Your Understanding

**Expository Writing Prompt:** Choose one of the texts from this or the previous activity. Explain how the writer uses comic language (hyperbole and/or wordplay) to convey a universal truth. Be sure to:

- Establish a controlling idea and support it with textual evidence (quotes from the text) and commentary explaining the humor.
- Use transitions to create cohesion and clarify the relationships among ideas and concepts.
- Use verbals and precise diction, including the correct use of humorous elements.

#### My Notes

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# 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
<b>Comic Characters and Caricatures</b>	A caricature is a pictorial, written, or acted representation of a person that exaggerates characteristics or traits for comic effect.		
<b>Comic Situations and Situational Irony</b>	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.		
<b>Comic Language: Hyperbole</b>	Hyperbole is extreme exaggeration used for emphasis, often used for comic effect.		
<b>Comic Language: Wordplay</b>	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"> <li>• <b>One-liners</b></li> <li>• <b>Puns</b></li> </ul>			

### 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
<b>Comic Characters and Caricatures</b>		
<b>Comic Situations and Situational Irony</b>		
<b>Comic Language: Hyperbole</b>		
<b>Comic Language: Wordplay</b> <ul style="list-style-type: none"> <li>• One-liners</li> <li>• Puns</li> </ul>		

# 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

## Reading and Analyzing a Sample Essay

An effective essay includes a clear introduction to the topic, body paragraphs that expand on the thesis and provide evidence and commentary to support it, and a conclusion that provides closure for the topic.

### Introduction

- Begin with a **hook**.
- Set the **context** for the essay.
- Establish a **controlling idea** (thesis statement) that directly responds to the prompt.

### Body Paragraphs

- Begin with a **topic sentence** related to the thesis.
- Include **evidence** from the text (paraphrased and directly quoted).
- Provide **commentary** that uses precise diction to describe humor and the intended effect.
- Use a variety of **transitions** to connect ideas and create coherence.

### Concluding Paragraph

- Discuss the universal truth revealed through the text.
- Evaluate the effectiveness of the author’s use of humor to communicate this truth.

### During Reading

- You will next read a sample student essay. Mark the text of the student essay as follows:
  - Label the elements that are listed in the Key Ideas and Details; for example, write the words “topic sentence” next to the topic sentence.
  - Highlight precise diction and academic vocabulary, especially humorous vocabulary.
  - Add revision suggestions.

My Notes

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## Student Expository Essay

# “The Power of Pets”

by Isha Sharma (an 8th grade student)

Every child has gone through a phase in life when they have a sudden fixation with getting a pet, and parents often have to go through a lot of trouble in order to appease the child, at least until the obsession is replaced with another. In the light-hearted essay, “I’ve got a few pet peeves about sea creatures,” Dave Barry uses hyperbole and verbal irony to show how a parent will often go through great lengths to satisfy his child, often hoping that the child will learn something in the process.

**KEY IDEAS AND DETAILS**  
Identify and highlight the hook, context, and controlling idea or thesis in the introduction.

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# Planning and Revising an Analysis of a Humorous Text

## My Notes

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### 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.

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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.

**After Reading**

5. Work with your writing group to revise the student essay. You may want to review the roles and responsibilities of writing group members in Activity 1.8, page 36. Select one or more of the following:
- Write a new introduction.
  - Write a third support paragraph.
  - Write a new conclusion.

**Check Your Understanding**

Analyze the effectiveness of this essay by evaluating each element: introduction, body paragraphs, and conclusion.

**GRAMMAR & USAGE**  
**Pronoun Antecedents**

A pronoun usually refers to a noun or pronoun earlier in the text (its antecedent). The pronoun must agree in number (singular or plural) and gender (male or female) with the person or thing to which it refers. For example: “. . . the **author** chooses to go through this effort for **his** daughter.”

The “author” is a reference to Dave Barry, so the correct pronoun is “his.” In your own writing, be sure to make your antecedents clear to your reader and use appropriate pronouns for agreement.

**My Notes**

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## 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
<b>Ideas</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>establishes and fully maintains a clearly focused controlling idea about the use of humor to convey a universal truth</li> <li>develops the topic with relevant details, examples, and textual evidence</li> <li>uses insightful commentary to analyze the effect of humorous elements.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>establishes and maintains a controlling idea about the use of humor to convey a universal truth</li> <li>develops the topic with adequate details, examples, and textual evidence</li> <li>uses sufficient commentary to analyze the effect of humorous elements.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>establishes and unevenly maintains a controlling idea that may be unclear or unrelated to the use of humor to convey a universal truth</li> <li>develops the topic with inadequate details, examples, and textual evidence</li> <li>uses insufficient commentary to analyze the humor.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>lacks a controlling idea</li> <li>fails to develop the topic with details, examples, and textual evidence</li> <li>does not provide commentary or analysis.</li> </ul>
<b>Structure</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>introduces the topic and context in an engaging manner</li> <li>uses a well-chosen organizational structure that progresses smoothly to connect ideas</li> <li>uses a variety of effective transitional strategies.</li> <li>provides a satisfying conclusion.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>introduces the topic and context clearly</li> <li>uses an organizational structure that progresses logically to connect ideas</li> <li>uses appropriate transitions to create cohesion and link ideas</li> <li>provides a logical conclusion.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>provides a weak or partial introduction</li> <li>uses a flawed or inconsistent organizational structure</li> <li>uses inappropriate, repetitive, or basic transitions</li> <li>provides a weak or disconnected conclusion.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>lacks an introduction</li> <li>has little or no obvious organizational structure</li> <li>uses few or no transitions</li> <li>lacks a conclusion.</li> </ul>
<b>Use of Language</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses precise diction and language to maintain an academic voice and formal style</li> <li>demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses some precise diction to maintain a generally appropriate voice and style</li> <li>demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses diction that creates an inappropriate voice and style</li> <li>demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses vague or confusing language</li> <li>lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage.</li> </ul>

**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)

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

### Unpacking Embedded Assessment 2

Closely read the Embedded Assessment 2 assignment:

Present your assigned scene in front of your peers to demonstrate your understanding of Shakespeare’s text, elements of comedy, and performance.

Then, using the Scoring Guide on page 314, work with your class to paraphrase the expectations and create a graphic organizer to use as a visual reminder of the required concepts and skills. Copy the graphic organizer for future reference.

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 completing the Embedded Assessment.

### Selecting a text for Independent Reading

To support your learning in the second half of the unit, you might choose another Shakespearean comedy to read on your own. This will help you become more familiar with Shakespeare’s language and the sources of his comedy. Suggestions include *The Comedy of Errors*, *Love’s Labours Lost*, and *Much Ado About Nothing*.

#### My Notes

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# 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 ...		

2. Paraphrase this line spoken by Lysander in *A Midsummer Night's Dream*. Do you agree or disagree? Explain.  
“The course of true love never did run smooth.”

## Understanding Plot

3. Read these scenarios to determine how you would respond. Make notes about your reactions in the My Notes space.

### Scenario One

The person you are in love with has invited you to your high school dance. Your parents, who disapprove of this person, lay down the law, saying, “You are absolutely not allowed to attend the dance with this person. If you wish to attend, you may go with X. Your choices are to go to the dance with X or not go at all.” You are now faced with a dilemma. You are forbidden to go to the dance with the person you love, but you are permitted to attend with X, who has been in love with you forever and whom your parents adore.

**Consider this:** Would you still go to the dance under these conditions? Why or why not?

### Scenario Two

Since you were forbidden by your parents to attend the dance with the person you love, the two of you devise a plan to sneak out and attend the dance anyway. All of a sudden you notice that your love is nowhere in sight. You begin to search the room for her/him. Eventually, you find her/him in the corner of the room talking with your best friend. You happily interrupt the conversation only to be horrified to discover that your love is confessing her/his love to your best friend.

**Consider this:** What would you do if you saw your girlfriend/boyfriend confessing her/his love to your best friend? How would you feel?

### Scenario Three

You confront your love after seeing her/him kiss your best friend. Your girlfriend/boyfriend loudly announces that she/he is no longer interested in you and no longer wants anything to do with you. Your best friend seems confused about the situation as she/he has always been in love with your boyfriend or girlfriend, but the feeling was never shared.

**Consider this:** What would you do if your girlfriend/boyfriend treated you this way? Would you be mad at your best friend?

## My Notes

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# 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?



## Learning Targets

- Collaborate to make meaning of a scene.
- Summarize and visualize the text to demonstrate understanding.

## Before Reading

1. Work collaboratively as a class to practice close reading of a scene from *A Midsummer Night's Dream*. Skim and scan to diffuse the text. Circle unfamiliar words, and then use reference books or online reference sources to define the words in context. Write synonyms for unfamiliar words and paraphrase more difficult phrases into modern English.

## During Reading

2. As you read the text, use close reading to understand the text. Also note the use of punctuation, especially the apostrophe to indicate missing letters in words.

### ABOUT THE AUTHOR

Little is known about the early life of William Shakespeare (1564–1616) except that he was born and grew up in Stratford-on-Avon in England. What is known is that he went to London as a young man and became an actor and playwright. He wrote thirty-seven plays (comedies, tragedies, and histories) and is considered one of the greatest playwrights who ever lived. Performances of his plays occur regularly in theaters around the world.

### Drama

# from a midsummer night's dream

Act 3, Scene 2, Lines 282–305

by William Shakespeare

**HERMIA** Oh me! you juggler! you canker-blossom!  
You thief of love! What, have you come by night  
And stolen my love's heart from him?

**HELENA** Fine, i'faith!  
**285** Have you no modesty, no maiden shame,  
No touch of bashfulness? What, will you tear  
Impatient answers from my gentle tongue?  
Fie, fie! you counterfeit, you puppet, you!

### LEARNING STRATEGIES:

Skimming/Scanning,  
Diffusing, Paraphrasing,  
Close Reading, Summarizing,  
Rereading, Visualizing

### My Notes

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### GRAMMAR & USAGE

#### Apostrophe

Just as an **apostrophe** is used in modern English to mark the absence of a letter, so it was used in Shakespeare's time.

Example: "Fine, i'faith!"

Translation: "Fine, **in** faith!"

# 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

ACTIVITY  
4.16

## Learning Targets

- Establish and follow collaborative norms.
- Collaborate to analyze and rehearse a dramatic scene.

## Before Reading

1. **Quickwrite:** Describe the attitudes and behaviors (norms) of a positive and productive member of an acting group.

2. In the spaces below, write the names of the members of your acting company for the roles they will play. Write the scene you will perform, the names of the characters, and who will play each character.

### Acting Company Members

Director:

Actors:

Scene:

Characters:

## During Reading

3. You will next be assigned a scene from *A Midsummer Night's Dream* that your acting group will perform. Work collaboratively in your acting group to make meaning of the text. Follow these steps to guide your close reading and annotation of the text. You will be responsible for taking notes on your script and for using this script and notes as you plan and rehearse your scene.

**LEARNING STRATEGIES:**  
Close Reading, Skimming/  
Scanning, Rereading,  
Paraphrasing, Summarizing,  
Marking the Text, Rehearsing

### My Notes

# 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)
<b>Director:</b>	

5. 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
- facial expression and gesture

**Check Your Understanding**

Reflect on the process of reading your scene and determining the meaning of the text, as well as your preparation for and rehearsal of the scene.

- What went well? What will you want to replicate in future rehearsals and in your performance?
- What is a revision or something new you plan to do as you continue to rehearse?

**My Notes**

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**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.

**R – Relax ... breathe!**

Take deep breaths and regulate your breathing. Let the breathing regulate and calm your heart rate. Practice breathing when you rehearse.

**B – Believe in Yourself**

Know that your performance has the potential for being a powerful and memorable moment in your life. You will feel a huge sense of accomplishment and pride when you successfully perform your scene. Be knowledgeable about your part and prepared with your lines, and you will be ready to execute with confidence.

**U – Understand the Audience**

Understand that the audience is here to see you succeed. They know how it feels to perform, and they’re not here to sabotage you, or poke fun at you ... they’re here to learn from you, to laugh, and to be entertained.

**S – Smile!**

Changing one’s physiology can impact one’s mental state.

Before your performance, when your character allows, and immediately afterwards—smile. Soon enough, your body will tell your brain that you’re happy ... and before you know it, any fear you have will melt away.

**T – Talk to Yourself**

Many people will begin telling themselves various reasons why they will not be able to perform well. Counter that.

Tell yourself that you will be able to do a good job and remind yourself of the reasons why you can (“I am prepared.” “I will have fun.” “I know my peers will laugh when ...”).

**E – Enjoy yourself**

Get out on the stage and seek to have fun!

**R – Rejoice!**

Many people begin visualizing their worst case scenario as they ready themselves to perform.

Visualize yourself victorious at the end of the performance. Think of the amount of effort you will have put into preparing and think about the smiles and laughter which you will create and the skills and concepts you will have practiced and mastered.

**After Reading**

3. Discuss the ten tips with your acting group. Which tips do you think most apply to you? How will you use this advice?

My Notes

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# 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:

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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

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**Actors' Questions:**

- 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?
- 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:			







## Assignment

Present your assigned scene in front of your peers to demonstrate your understanding of Shakespeare’s text, elements of comedy, and performance.

### Planning: As an acting company, prepare to perform your scene.

- How will you collaborate as a group on a performance plan that demonstrates an understanding of Shakespeare’s humor?
- Does each member of the acting company understand the scene’s meaning as well as his or her role?
- What elements of humor will your company focus on in performance?
- How will you emphasize these elements through the delivery of lines, characterization, gestures, movements, props, and/or setting?
- How will you mark your script to help you pronounce words correctly, emphasize words appropriately, and remember your lines and deliver them smoothly?
- How will you use blocking and movement to interact onstage and emphasize elements of humor?

### Rehearsing: Rehearse and revise your performance with your acting company.

- How will you show how characters, conflicts, and events contribute to a universal idea?
- How will you introduce and conclude the scene?
- How can the Scoring Guide help you evaluate how well your performance meets the requirements of the assignment?
- How can you give and receive feedback about your use of eye contact, volume, and inflection in order to improve your own and others’ performances?

### Performing and Listening: Perform your scene and participate as an audience member:

- How will you convey ideas and emotions through your performance?
- How will you take notes on the elements of humor emphasized in other performances?

## Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How did different performers emphasize the elements of humor in their scenes?
- Which performances were successful in eliciting a humorous response from the audience, and what made them effective?

### My Notes

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### Technology TIP:

As part of the rehearsal process, consider video recording your performance. Also, consider using a musical recording to introduce and/or conclude your performance.

# Performing Shakespearean Comedy

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The performance</p> <ul style="list-style-type: none"> <li>demonstrates a deep understanding of Shakespeare’s intended humor</li> <li>uses a variety of effective performance elements (staging, set design, lighting, sound, props) for comic effect</li> <li>shows evidence of extensive planning, rehearsal, and reflection.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>demonstrates an adequate understanding of Shakespeare’s intended humor</li> <li>uses some performance elements (staging, set design, lighting, sound, props) for comic effect</li> <li>shows evidence of sufficient planning, rehearsal, and reflection.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>demonstrates a partial or uneven understanding of Shakespeare’s intended humor</li> <li>uses disconnected or basic performance elements (staging, set design, lighting, sound, props)</li> <li>shows evidence of ineffective or insufficient planning, rehearsal, and reflection.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>demonstrates little or no understanding of Shakespeare’s intended humor</li> <li>lacks performance elements</li> <li>does not show evidence of planning, rehearsal, and reflection.</li> </ul>
<b>Structure</b>	<p>The performance</p> <ul style="list-style-type: none"> <li>demonstrates extensive evidence of collaboration</li> <li>provides context in an engaging introduction</li> <li>communicates a satisfying ending to the audience.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>demonstrates adequate evidence of collaboration</li> <li>provides context in an appropriate introduction</li> <li>communicates an ending to the audience.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>demonstrates uneven or ineffective collaboration</li> <li>provides a partial or weak introduction</li> <li>communicates an abrupt or illogical ending to the audience.</li> </ul>	<p>The performance</p> <ul style="list-style-type: none"> <li>demonstrates a failure to collaborate</li> <li>provides no introduction</li> <li>does not communicate an ending to the audience.</li> </ul>
<b>Use of Language</b>	<p>The performer</p> <ul style="list-style-type: none"> <li>makes effective interpretive choices to deliver lines for comic effect and to convey meaning (including tone, pronunciation, inflection, facial expressions, gestures, movement, and blocking)</li> <li>uses punctuation cues consistently and naturally to inform vocal delivery</li> <li>memorizes lines fully and accurately.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>makes appropriate interpretive choices to deliver lines for comic effect and to convey meaning (including tone, pronunciation, inflection, facial expressions, gestures, movement, and blocking)</li> <li>uses some punctuation cues to inform vocal delivery</li> <li>demonstrates an adequate ability to memorize lines.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>makes undeveloped or inappropriate interpretive choices to deliver lines (including tone, pronunciation, inflection, facial expressions, gestures, movement, and blocking)</li> <li>uses punctuation cues unevenly or inconsistently</li> <li>demonstrates insufficient ability to memorize lines.</li> </ul>	<p>The performer</p> <ul style="list-style-type: none"> <li>makes undeveloped or inappropriate interpretive choices to deliver lines</li> <li>does not recognize punctuation cues or use them incorrectly</li> <li>does not have any lines memorized.</li> </ul>

# Resources

# SpringBoard Learning Strategies

## READING STRATEGIES

STRATEGY	DEFINITION	PURPOSE
<b>Chunking the Text</b>	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
<b>Close Reading</b>	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
<b>Diffusing</b>	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
<b>Double-Entry Journal</b>	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
<b>Graphic Organizer</b>	Using a visual representation for the organization of information from the text	To facilitate increased comprehension and discussion
<b>KWHL Chart</b>	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
<b>Marking the Text</b>	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
<b>Metacognitive Markers</b>	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
<b>OPTIC</b>	<b>O</b> (Overview): Write notes on what the visual appears to be about. <b>P</b> (Parts): Zoom in on the parts of the visual and describe any elements or details that seem important. <b>T</b> (Title): Highlight the words of the title of the visual (if one is available). <b>I</b> (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
<b>OPTIC</b> (continued)	<b>C</b> (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.	
<b>Predicting</b>	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
<b>Previewing</b>	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
<b>QHT</b>	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
<b>Questioning the Text*</b> 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
<b>Paraphrasing</b>	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.
<b>RAFT</b>	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
<b>Rereading</b>	Encountering the same text with more than one reading.	To identify additional details; to clarify meaning and/or reinforce comprehension of texts
<b>SIFT*</b> 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
<b>Skimming/Scanning</b>	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
<b>SMELL*</b> The AP Vertical Teams Guide for English (138–139)	<ul style="list-style-type: none"> <li>• Sender-receiver relationship—What is the sender-receiver relationship? Who are the images and language meant to attract? Describe the speaker of the text.</li> <li>• Message—What is the message? Summarize the statement made in the text.</li> </ul>	To analyze a persuasive speech or essay by focusing on five essential questions

STRATEGY	DEFINITION	PURPOSE
<b>SMELL*</b> (continued)	<ul style="list-style-type: none"> <li>• Emotional Strategies—What is the desired effect?</li> <li>• 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.</li> <li>• 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.</li> </ul>	
<b>SOAPStone*</b>	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
<b>Summarizing</b>	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
<b>Think Aloud</b>	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
<b>TP-CASTT*</b> 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
<b>Visualizing</b>	Forming a picture (mentally and/or literally) while reading a text	To increase reading comprehension and promote active engagement with text
<b>Word Maps</b>	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
<b>Adding</b>	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
<b>Brainstorming</b>	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
<b>Deleting</b>	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
<b>Drafting</b>	Composing a text in its initial form	To incorporate brainstormed or initial ideas into a written format

STRATEGY	DEFINITION	PURPOSE
<b>Free writing</b>	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
<b>Generating Questions</b>	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
<b>Graphic Organizer</b>	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
<b>Looping</b>	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
<b>Mapping</b>	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
<b>Marking the Draft</b>	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
<b>Note-taking</b>	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.
<b>Outlining</b>	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
<b>Quickwrite</b>	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)
<b>RAFT</b>	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
<b>Rearranging</b>	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
<b>Self-Editing/Peer Editing</b>	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
<b>Sharing and Responding</b>	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
<b>Sketching</b>	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
<b>Substituting / Replacing</b>	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
<b>TWIST*</b> 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
<b>Webbing</b>	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
<b>Writer's Checklist</b>	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
<b>Writing Groups</b>	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
<b>Choral Reading</b>	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
<b>Note-taking</b>	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
<b>Oral Reading</b>	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
<b>Rehearsal</b>	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)
<b>Role Playing</b>	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
<b>Discussion Groups</b>	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
<b>Think-Pair-Share</b>	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*

**símil:** 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

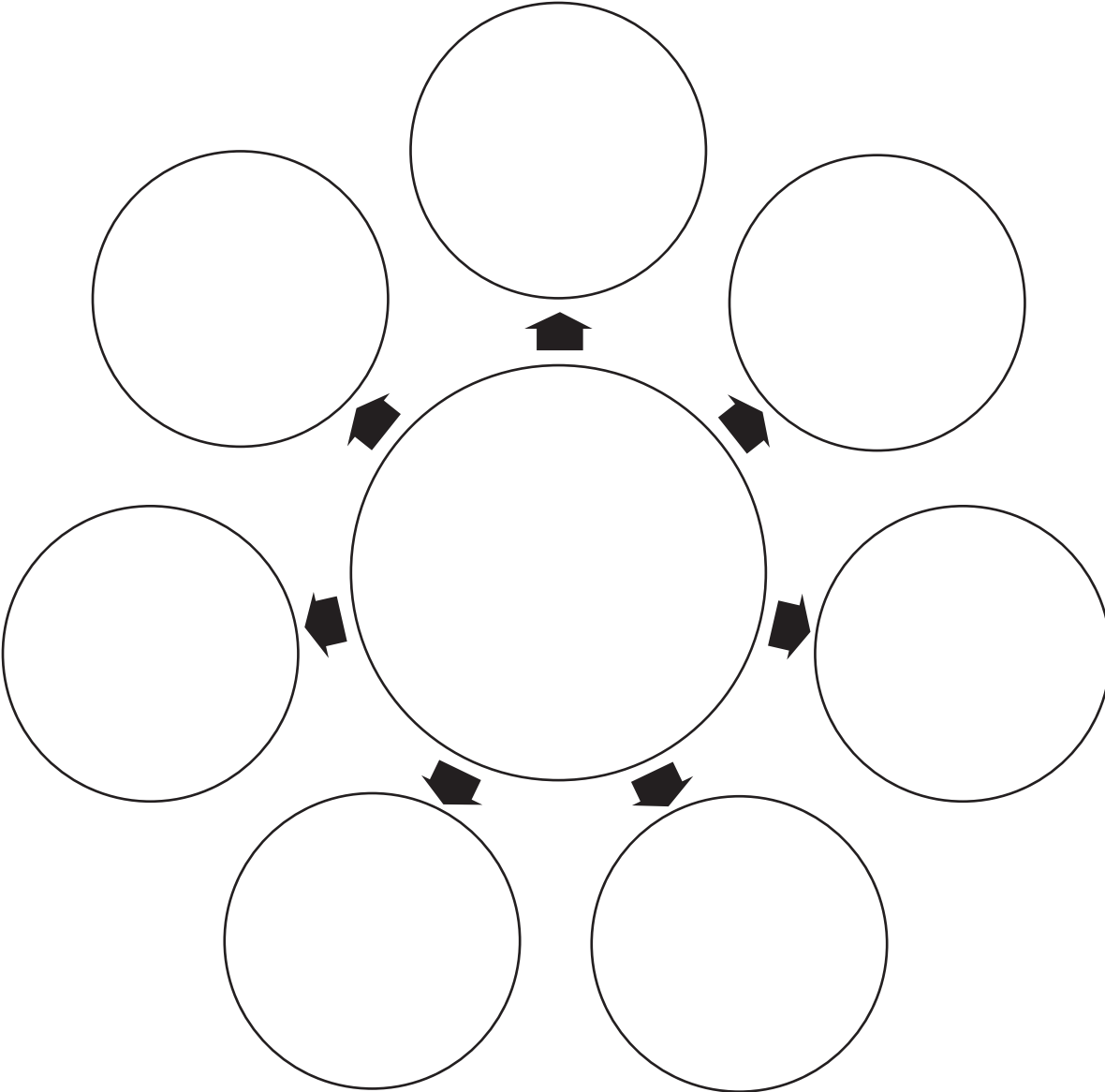
**wordplay:** a witty or clever verbal exchange or a play on words

## Y

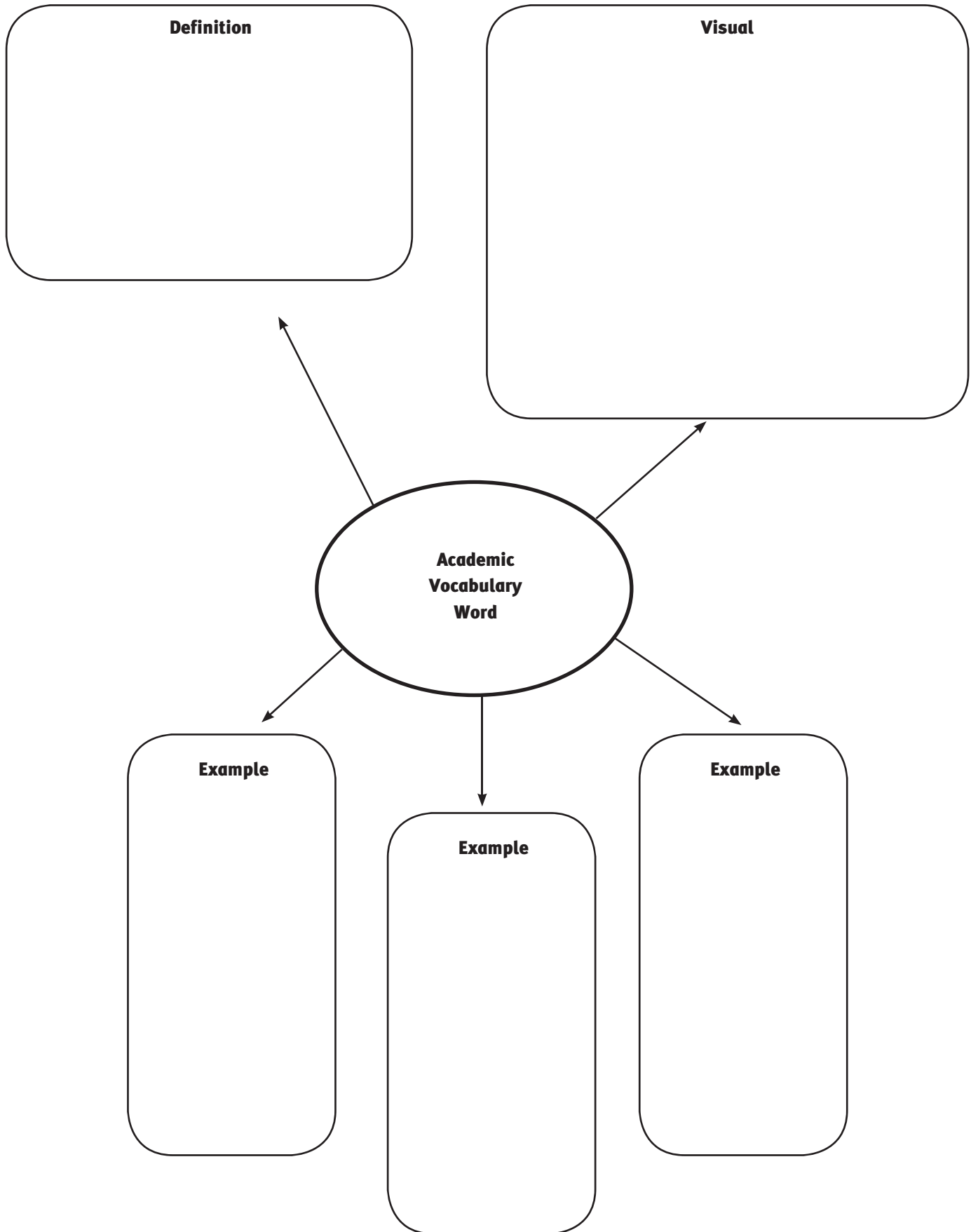
**yarn:** a long, often involved, story, usually telling of incredible or fantastic events; an entertaining tale; a tall tale

**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:

<b>SOAPSTone</b>	<b>Analysis</b>	<b>Textual Support</b>
<b>Speaker:</b> What does the reader know about the writer?		
<b>Occasion:</b> What are the circumstances surrounding this text?		
<b>Audience:</b> Who is the target audience?		
<b>Purpose:</b> Why did the author write this text?		
<b>Subject:</b> What is the topic?		
<b>Tone:</b> What is the author's tone, or attitude?		

# TP-CASTT Analysis

**Poem Title:**

**Author:**

**T**itle: Make a Prediction. What do you think the title means before you read the poem?

**P**araphrase: Translate the poem in your own words. What is the poem about? Rephrase difficult sections word for word.

**C**onnotation: Look beyond the literal meaning of key words and images to their associations.

**A**ttitude: 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?

**S**hifts: 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?

**T**itle: Reexamine the title. What do you think it means now in the context of the poem?

**T**heme: 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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