The Research-Driven Solution to Raise the Quality of High School Core Courses

QualityCore®

Introduction to English 9: Life at the Crossroads

English 9

Model Instructional Unit 1

ACT®

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Note

QualityCore® Instructional Units illustrate how the rigorous, empirically researched course standards can be incorporated into the classroom. You may use this Instructional Unit as is, as a model to assess the quality of the units in use at your school, or as a source of ideas to develop new units. For more information about how the Instructional Units fit into the QualityCore program, please see the *Educator's Guide* included with the other QualityCore materials.

ACT recognizes that, as you determine how best to serve your students, you will take into consideration your teaching style as well as the academic needs of your students; the standards and policies set by your state, district, and school; and the curricular materials and resources that are available to you.

Unit 1 Introduction to English 9: Life at the Crossroads

Purpose

This unit introduces three goals for the year: to learn that writing is a process, to learn ways of analyzing short stories, and to develop group collaboration skills.

Overview

Many students enter the ninth-grade English classroom with apprehension and excitement about the changes and choices the year will bring. *Introduction to English 9: Life at the Crossroads* focuses on transitions occurring in students' lives. The common metaphor that life is a journey guides the unit.

Through essay and journal writing students will explore the metaphor of coming to a crossroads on the journey of life. Through short story analysis and discussion, they will see characters in short stories at their own crossroads, making important decisions. Throughout, they will be encouraged to make connections between the readings and their own experiences.

During the first half of the unit, students will review writing of thesis statements and the structure of essays. Students will then be asked to write a personal narrative about their lives, including their goals, hopes, and fears about the future. This essay will provide an excellent diagnostic tool for determining students' writing abilities and instructional needs very early in the school year.

In the second half of the unit, students will study short stories. Students will read short stories that explore the metaphor of life as a journey on which there are crossroads where decisions must be made. "The Most Dangerous Game" by Richard Connell, "The Bass, the River, and Sheila Mant" by W.D. Wetherell, "Beauty is Truth" by Anna Guest, "Brothers Are the Same" by Beryl Markham, "Thank You, M'am" by Langston Hughes, "Divine Providence" by Sandra Cisneros, and "The Scarlet Ibis" by James Hurst all focus on some element of personal choice or an experience when a character must make a decision. Most of the stories describe the complexities of the teenage main characters' friendships, love lives, home lives, and relationships with adults and siblings. As they study the short stories, students will strengthen their skills of literary analysis by becoming aware of the devices authors use in the short story genre.

Through homework, rich discussions, journal responses, and formal worksheets, students will further explore the metaphor of the crossroads. Finally, students will synthesize all they have learned by working in small groups to read and analyze short stories they choose for an activity that will cover several days and foster metacognition, cooperative learning, and creativity. As students share their projects with their classmates, they will focus on the skills they have acquired in the short story unit and once again consider ways in which the characters in the stories they have read make decisions when they reach a crossroads in their journeys.

Time Frame

This unit requires approximately twenty-four 45–50 minute class periods.

The sentence is *the mind, in language.*
—Michael Clay Thompson (2003, p. 44)

Reading*, as we use the word, involves using all of your knowledge and experience as you work out interpretations of a story, poem, play, or essay. There are many ways to read a book, just as there are many ways to read the world. Reading involves more than understanding words: We talk about reading the weather, reading other people's moods, reading a friend's actions or a parent's tone of voice. If you find various angles from which to read a text, you'll find multiple ways of understanding it.*
—Fran Claggett, Louann Reid, and Ruth Vinz (1996, p. 2)

An important insight from group dynamics is that groups, like individual people, develop through a series of identifiable stages from the beginning to the end of their life.
—Steven Zemelman and Harvey Daniels (1988, p. 58)

UNIT 1

INTRODUCTION TO ENGLISH 9: LIFE AT THE CROSSROADS

Prerequisite

- Completed an eighth-grade English course

Selected Course Standards

The primary standards, which represent the central focus of this unit, are listed below and highlight skills useful not only in English, but in other disciplines as well. Secondary standards are listed in Appendix I.

A.1. Reading Across the Curriculum

b. Read independently for a variety of purposes (e.g., for enjoyment, to gain information, to perform a task)
c. Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms

A.3. Knowledge of Literary and Nonliterary Forms

a. Identify, analyze, and evaluate the characteristics of literary forms (e.g., short stories, novels, poems, plays, biographies, essays, myths, speeches) from various cultures and of nonliterary forms (e.g., workplace and technical documents)

A.4. Influences on Texts

a. Relate a literary work to the important ideas of the time and place in which it is set or in which it was written (e.g., the Great Depression as represented in John Steinbeck's novel *Of Mice and Men* and Dorothea Lange's photographs)

A.5. Author's Voice and Method

c. Identify, analyze, and evaluate plot, character development, setting, theme, mood, and point of view as they are used together to create meaning in increasingly challenging texts

A.7. Literary Criticism

a. Learn appropriate literary terms and apply them to increasingly challenging texts (e.g., using the term *epiphany* or *symbolism* appropriately in a discussion of Toni Morrison's novel *The Bluest Eye*)
b. Generate interpretations of increasingly challenging texts; support judgments by citing evidence from the text

A.8. Words and Their History

d. Use context clues (e.g., author's restatement, example) to understand unfamiliar words in increasingly challenging texts
h. Apply knowledge of connotation and denotation to determine the meanings of words and phrases in increasingly challenging texts

B.1. Writing Process

a. Use prewriting strategies (e.g., brainstorming, webbing, note taking, interviewing, background reading) to generate, focus, and organize ideas as well as to gather information
c. Revise, refine, edit, and proofread own and others' writing, using appropriate tools (e.g., checklists, writing conferences, student-developed and professional rubrics or models), to find strengths and weaknesses and to seek strategies for improvement

B.2. Modes of Writing for Different Purposes and Audiences

a. Craft first and final drafts of expressive, reflective, or creative texts (e.g., poetry, scripts) that use a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect
e. Craft first and final drafts of workplace and other real-life writing (e.g., job applications, editorials, meeting minutes) that are appropriate to the audience, provide clear and purposeful information, and use a format appropriate to the task
f. Craft first and final drafts of fictional, biographical, and autobiographical narratives that use specific settings, sensory details, dialogue, and tone to develop plot and characters

B.3. Organization, Unity, and Coherence

a. Establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing
b. Organize writing to create a coherent whole with effective, fully developed paragraphs; similar ideas grouped together for unity; and paragraphs arranged in a logical sequence
e. Write an introduction that engages the reader and a conclusion that summarizes, extends, or elaborates points or ideas in the

B.4. Sentence-Level Constructions

b. Use a variety of sentence structures to vary pace and to support meaning
f. Use strong action verbs, sensory details, vivid imagery, and precise words

D.2. Application

g. Actively participate in small-group and large-group discussions, assuming various roles

E. Study Skills and Test Taking

a. Apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining key passages and writing comments in journals or in margins of texts, where permitted
b. Demonstrate organizational skills such as keeping a daily calendar of assignments and activities and maintaining a notebook of classwork
d. Demonstrate familiarity with test formats and test administration procedures to increase speed and accuracy

Research-Based Strategies

- Exposition and Questioning (p. 14)
- Muddiest Point (p. 20)
- Think-Pair-Share (pp. 26–27, 32)
- Designing Exam Questions (p. 30)
- Group Work (pp. 35–37)

Tips for Teachers

The essential questions and the primary course standards for this unit should be prominently displayed in the classroom.

Essential Questions

1. How is ninth grade like a crossroads?
2. How can I use the writing process to become a better writer?
3. What tools are there to use to interpret literature?

Suggestions for Assessment

Preassessment

Worksheet—The Literary Terms Survey (pp. C-8–C-9) reveals students' familiarity with literary terms to be studied during the short story unit. (Days 4 and 11)

Embedded Assessments

Journal Writing—The Journal Record (pp. D-7–D-8) tracks the completion of each student's journal responses. It is included for your convenience. Frequent journal writing increases writing fluency. Journals, including the Personal Response Journal prompt (pp. D-5–D-6), should be scored based on completion and the depth of thought put into them. (Days 2–10, 12–20)

Class Notebook—Keeping a well-organized notebook is an important part of being an effective student. Use the Class Notebook Rubric (p. B-3) to assess students' notebooks. (Day 3)

Worksheet—Making a chart of the books they have read for Sustained Silent Reading will keep students organized. (Day 3)

Worksheet—Use the Paragraph Practice worksheet (p. C-12) to help students practice writing good paragraphs, to organize their My Life and Goals essays, and to see the connection between the thesis statement of an essay and the topic statement of a paragraph. (Day 5)

Worksheet—Work with students to help them understand how to construct a focused thesis statement. This will help them organize their My Life and Goals essays. Collect the Writing Thesis Statements worksheet (pp. C-14–C-16) to determine whether or not reteaching is needed. Score the worksheet on completion. (Day 6)

Transparency—Use the Combining Sentences transparency (p. C-13) to help students see that they can combine sentences in a variety of ways. (Day 6)

Homework—For each short story, students complete a homework assignment: Focus on Plot: "The Most Dangerous Game," (pp. E-5–E-6); Focus on Theme: "The Bass, The River, and Sheila Mant," (p. F-2), Focus on Character: "Beauty is Truth," (p. F-5), Focus on Skills Learned: "Brothers Are the Same," (pp. F-9–F-10), Focus on Writing Style: "Divine Providence," (p. F-21), Focus on Vocabulary: "The Scarlet Ibis," (pp. G-2–G-4). The "Focus On" worksheets emphasize specific skills the students should master based upon the literary techniques each short story includes. Use the homework to assess whether or not reteaching is necessary. (Days 6, 8–13)

Quizzes—Use the quizzes to acquire feedback on reading comprehension and the application of literary terms and techniques. "The Most Dangerous Game" Plot quiz (p. E-9) is a comprehension-check quiz, while the Short Story Quiz (pp. F-15–F-16) is more comprehensive, covering several stories at a time. (Days 12, 17)

Exercise—As a wrap-up students create exam questions based on QualityCore multiple-choice questions. (p. F-12–F-14) (Day 16)

Rubric—Use the Thank-You Letter Rubric (p. F-20) to assess the thank-you letters students write to a character in the story "Thank You, M'am." In addition, use the rubric to inform students of the elements they should use in the letter, including proper letter-writing format and formal language. (Day 17)

Creative Writing—Assist students in writing couplets to help them use vocabulary words from "The Scarlet Ibis." (Day 19)

Unit Assessments

Essay—To develop an understanding of students' writing ability and to learn about one another, students are assigned the My Life and Goals Essay (p. C-17). The My Life and Goals Essay Rubric (pp. C-18–C-19) provides a focused and specific way to evaluate student writing based upon predetermined criteria. (Days 6–9)

Project—The Short Story Group Project Rubric (p. H-6–H-7) informs students about expectations of them both as individuals and as a group for the literature circle project. The group assessment portion is designed for quick grading during the class presentations. (Days 21–24)

Unit Description

Introduction

Materials & Resources

- ❑ Unit Assignments and Assessments (pp. A-2–A-3)

According to Harry and Rosemary Wong (2004), "student achievement at the end of the year is directly related to the degree to which the teacher establishes good control of the classroom procedures in the very first week of the school year" (p. 4). In other words, preparation for students before they ever enter the classroom is critical—not just for a successful first week, but for a successful school year.

Therefore, before class begins, identify the procedures that you expect in your classroom, and be ready to model them for students. For instance, to build classroom rapport and to demonstrate that students' ideas matter, make a point to acknowledge and talk to each student. Begin every class with a warm-up, either written on the board or placed on students' desks for them to work on after entering the classroom. A warm-up establishes a routine that reinforces the expectation that students should begin working when they enter the classroom. As Wong and Wong (2004, p.) point out, students perform better when they know what the teacher expects of them. Warm-ups also allow you to take attendance without wasting valuable educational minutes. By piquing students' interest, focusing their attention, connecting to previous learning, or introducing the topic of the day's lesson, warm-up activities make the most of the time you have and prepare students for the day's learning, just as runners prepare for a race. Begin using warm-ups on the first day, and establish them as a procedure that can be adhered to throughout the school year.

Before the first day of school, decide how you want to set up your classroom. Display the rules, schedule, essential questions, a calendar for assignments, and procedures to allow students to find needed information conveniently and to encourage them to take responsibility for their learning. Leave empty space on bulletin boards to post student work and projects, thereby emphasizing that their work is important and that you value it and, by extension, them. Finally, ensure that students will know they have come to the right room by posting your name and room number clearly outside your door.

The first days of the school year set the tone for the entire year. Students learn your expectations for them at this time, too. One way to set this tone and

to make your expectations clear is to show students that you are learning along with them. Bring to class your excitement over what you have learned. For example, during class describe a young adult novel you just read, and summarize articles you discovered that are pertinent to the day's lesson. Part of what you demonstrate as a teacher is a way of living in the world, which includes the choices to be a literate person and a lifelong learner. These choices can be demonstrated in class when you complete reading and writing tasks along with the students, share perspectives you have learned from students, and demonstrate literacy skills you are continuing to develop.

Tips for Teachers

Prior to the first day of school, use the following checklist (Wright, 1989) to identify tasks not yet accomplished or to spark new ways of starting off the new year:

- ❑ Am I enthusiastic about this class?
- ❑ Is the classroom arranged properly for the day's activities?
- ❑ Are my name, course title, and room number on the chalkboard?
- ❑ Do I have an icebreaker planned?
- ❑ Do I have a way to start learning names?
- ❑ Do I have a way to gather information on student backgrounds, interests, course expectations, questions, and concerns?
- ❑ Is the syllabus complete and clear?
- ❑ Have I outlined how students will be evaluated?
- ❑ Do I have announcements of needed information for the day?
- ❑ Do I have a way of gathering student feedback?
- ❑ When the class is over, will students want to come back? Will I want to come back?

Suggested Teaching Strategies/Procedures

Days 1–3

Students discuss ways in which beginning ninth grade is like coming to a crossroads. They discuss the essential questions, then pair up, conduct interviews with each other, and write and present a one-page essay about their partners.

Materials & Resources

- ❑ Life at a Crossroads transparency (p. B-2)
- ❑ Seating chart transparency*
- ❑ Overhead projector*
- ❑ Notebook paper*
- ❑ Class notebook example*
- ❑ English 9 syllabus*
- ❑ Class Notebook Rubric (p. B-3)
- ❑ SSR Chart (p. B-4)

*Materials or resources not included in the published unit

Prepare for class by creating a student seating chart transparency to place on an overhead projector (Wong & Wong, 2004). Also make the Life at a Crossroads transparency (p. B-2).

Greet each student at the door; this should become a daily ritual. Instruct students to find their seats by referring to the seating chart transparency on the overhead projector. Inform them that the purpose of the chart is primarily to help you learn their names (Wong & Wong, 2004).

Welcome students to the first day of ninth-grade English. Introduce yourself. Describe your interests, list your years of teaching or education, or narrate a personal anecdote. This sharing is important because it models introductions, a task students will be engaged in soon. It is also a way students might describe their own lives in the first few paragraphs of the essays they are soon to write.

Next, ask students if they know what essential questions are. If they do not, inform them that they are questions that will guide their learning in this unit and throughout the course. Point out the essential questions posted in the room. Essential questions draw attention to the most important concepts of a unit and help teachers avoid lessons that are little more than assortments of facts. According to Heidi Hayes Jacobs (1997), "An essential question is the heart of the curriculum. It is the essence of what you believe students should examine and know in the short time they have with you" (p. 26). Essential questions are not designed to have one single answer; instead, they are intended to be explored by students and teachers alike. Nor are they questions with easy answers. They are questions that students should be closer to understanding by the end of a unit than they were at the beginning. Using essential questions in the classroom will help students value

Tips for Teachers

When you ask questions in the classroom, make thoughtful observations about students' ideas such as, "I hadn't considered that perspective before," or "That's an interesting observation." Ask questions that encourage discussion: "What do you think the author meant by this statement?" "Do you agree with the author of this quote?" "Do you think this is more or less true today?" or "How do the two statements relate to each other?" Such questions help students clearly articulate their thoughts.

Tips for Teachers

Remember to use wait-time. That means waiting after asking a question, refraining from asking the same question of another person, or from answering it yourself. Increasing wait-time for responses beyond three seconds is positively correlated to improvements in student achievement and increases in the quality and amount of student contributions (Rowe, 1986). When increasing wait-time does not seem to work, or if the silence begins to feel deadly, rephrasing the question can help students understand what you are asking; in other cases, a metaphor or an example will make your meaning clear.

the quality and depth of their questions more than the correctness of their answers.

Introduce the idea that life can be considered a journey. There are times on that journey when people stand at a crossroads, needing to make decisions that may change their journeys in important ways. This is the question asked in Essential Question 1: "How is ninth grade like a crossroads?" Place the Life at a Crossroads transparency on an overhead projector. Ask students to study the image; wait as they consider the questions beneath it.

Once students have had a chance to consider the image, begin an informal class discussion about the questions. Focus in particular on how appropriate the idea of standing at a crossroads might be for ninth graders. Inform students that the idea of standing at a crossroads in life is a common metaphor: people often describe life as a journey, and on any journey there are choices to make. Metaphorical thinking is frequently done unconsciously, but drawing students' attention to it now will be important for their poetic and reflective writing. Inform them that many of the stories they will read in this unit explore the metaphor of the crossroads.

Connect the concept of the crossroads to your own life to help deepen students' understanding of the metaphor. Describe decisions you had to make at the beginning of your ninth-grade year and how they have affected your life, or describe difficult choices you have watched your children or former students make during early adolescence. Ask students to list some of the decisions that they will make this year. Students might mention adjusting to a different building, to more teachers, and to the fact that their grade point averages count more this year than they did in the past. They may talk about their need to set goals so that they can make good decisions about classes they will take and volunteer work they might do. They might mention needing to get a job to help a parent who is struggling to pay the bills or new responsibilities they must take on now that both of their guardians work in the evening. If the idea that ninth grade is similar to standing at a crossroads is not apparent at first, making this list will invite them to consider changes that have already occurred and will continue to occur during the school year. Ask again how the idea of the crossroads might represent topics they listed and then repeat the third question, "How might the drawing symbolize ninth grade?" Explain that part of the reason they start the year with this metaphor is to help them consciously ruminate on the decisions they face.

Tips for Teachers

At the same time that icebreakers let the students get to know each other and become more comfortable in class, they also help the teacher get to know students. During icebreaker activities, it is a good idea to circulate about the classroom, changing your physical proximity to students, which encourages their engagement in an activity. Record informal anecdotes about students as their personalities begin to emerge.

Because entering a new grade or school often means making new friends, for the next two days students will be working through an activity that is based upon the process of choosing friends. As a class, students will develop a set of questions. Using those questions, students will interview each other and take notes on what they learn. Each student will then write a one-page essay about his or her partner. The interview and essay have multiple purposes. First, students will get to know each other, which can help develop a comfortable class atmosphere. Second, the activity helps you learn about each student's interests. Third, reading students' essays provides a chance to assess

their writing strengths and weaknesses early in the course. It also focuses the class on writing immediately, thus emphasizing its importance. Finally, you can refer back to this assignment when, on Day 4, you walk students through the writing process.

After introducing the assignment, ask students to consider the qualities they look for in a friend and allow them approximately three minutes to list such qualities. Based on the qualities they have listed, students should brainstorm questions they might ask to determine whether an acquaintance has the qualities they look for in friends. Tell students these questions should be both appropriate to the setting and ones that could provoke rich responses. For example, asking what your partner's favorite color is most likely will not provoke a significant response. However, friendships often develop around neighborhoods, so the questions, "Where do you live?" and "What aspects of your neighborhood do you like?" might provoke rich answers. Shared interests are another area of commonality, so students might ask "What are your hobbies?" As students come up with their own questions, list them on the board.

Ask each student to choose from the list on the board ten questions to ask in an interview. If students have trouble choosing questions, encourage them to rank the qualities they want in a friend as a means of narrowing which questions to select. Then, have students pair up with someone they do not usually talk with; if they do this, the interviews will be more meaningful. You can pair up students easily if you have set up your room prior to class so that students can just talk to the person in the row or seat next to them. Students may also be grouped in threes. If any student is not chosen or is without a partner, you should partner up with him or her. Give students the rest of the class to interview each other.

For homework, students should use the notes they took during their interviews to write a one-page paper about their partners. On Day 2, students will ask their partners to read their papers for accuracy.

On Day 2, greet each student at the door. As before, students should find their seats by referring to the seating chart. As a warm-up, ask a student to describe his or her interview experience from the day before. Encourage other students to join in this conversation, describing what it felt like to ask questions of and respond to questions from someone they did not really know. Periodically asking students to verbalize the learning they have done in the class or an earlier class should become a regular classroom activity (Wong & Wong, 2004).

The day's activity is to engage in an abbreviated writing workshop and peer review. Students should pair up with their partners again and exchange the papers they wrote on Day 1. Each student will read what his or her

Tips for Teachers

Brainstorming is a useful way to get students to think of new ideas. According to MindTools.com (1995–2009), effective brainstorming has the following characteristics:

- The problem or question you want addressed is well-defined.
- Students remain focused on the problem or question.
- No one (including you) is allowed to criticize or evaluate the ideas that are offered.
- Enthusiasm is encouraged.
- No train of thought is allowed to go on too long.
- Students are encouraged to build on each other's ideas or to use one idea to generate a new idea.
- A student is appointed to write down ideas where all can see them.

Tips for Teachers

Randy Bomer (1995) recommends taking notes about students on a clipboard while in class. For each student, Bomer makes note of the situations in which he or she seems comfortable or uncomfortable, areas of knowledge he or she might bring to the class, reading or other interests outside of school, anything the student says about school, or anything else that may help him know the student better. Even though these notes are imperfect and incomplete, they nevertheless provide a running history of the students' class experiences. Bomer explains to students that his notes are a form of valuing what they say. At the end of each week, Bomer places the notes into three-ring binders, one binder for each class

Tips for Teachers

Define your expectations and procedures for turning in assignments. Is there an assignment basket in the room? Should all papers be placed face-down in the basket? What heading should all papers include? If students are not finished with in-class work, should they complete it for homework? Answers to such questions should be communicated early in the school year.

Tips for Teachers

Marzano, Norford, Paynter, Pickering, and Gaddy (2001, p. 128) created this list of eight statements for guiding educators' analysis of their homework practices. Using a scale from zero to four, with zero being "not at all" and four being "to a great extent," respond to the following statements. Your responses to these statements will identify whether your strategies are designed to make homework more effective or whether you need to improve in any of the eight areas.

1. I have a clearly articulated homework policy that describes my expectations for students and parents.
2. I clearly communicate my homework policy to students.
3. I clearly communicate my homework policy to parents.
4. I clearly communicate to students the knowledge they will be learning.
5. I have a specific purpose for the homework assignment.
6. My students are aware of the purpose of the homework assignment.
7. I provide feedback on the homework assignment.
8. Over time, I collect evidence about the effect of homework on my students' learning.

partner has written and critique the paper for accuracy. Inform students that they can edit out anything they do not want the whole class to know about them.

After students have critiqued the papers, have them exchange papers again. Each pair should discuss the suggested changes. Writers should then revise their drafts in response to their partners' ideas. Once writers have revised the papers, have students exchange papers yet again. This time, partners should read the papers for grammatical or spelling mistakes. Writers should revise and edit their papers again. This entire process should take about thirty minutes.

Finally, ask students to introduce their partners to the class by reading their papers aloud. If not all students read their papers on Day 2, students should finish on Day 3. Students should turn in all drafts of their papers before the end of the class.

To reinforce their learning, ask students to tell you three things they know now about writing that they had not known before they completed this exercise.

To wrap up class, distribute a sheet of paper to each student. Ask students to write one academic goal they have for the year. Since they will later write an essay on goals, deciding on an academic goal and musing on the topic now will prepare students for writing about it in more depth.

Before students enter class on Day 3, create a class notebook example and place a copy of the English 9 syllabus on each student's desk. As a warm-up, students should review the syllabus. Answer any questions they have.

Explain the grading scale and academic requirements for the course, including your homework and makeup work policies. If a textbook is being used, identify what makes it a good text. In addition, tell students that homework will have three primary goals:

- to prepare students for coming lessons,
- to extend the skills they have or to transfer them to new situations, or
- to synthesize the skills they are learning.

Then, inform students that they need to bring their class notebooks every day. (You may wish to keep all class notebooks in the room. That way the notebooks cannot be lost and students will not be able to plagiarize from each other). All of a student's notes and handouts should be organized into their notebooks. Show the example notebook you have made to explain the different sections. One method of organizing the notebook follows:

- *Class Notes*: Keep daily class notes. Each day's notes should be titled and dated. Notes should also be legible, numbered, and written on college-ruled paper.
- *Writing*: Keep handouts, rubrics that pertain specifically to writing, a writer's log or journal, all drafts of essays, and other writing in this section of the class notebook. When a new essay is assigned, students will be expected to review past papers to avoid repeating the same usage and mechanical mistakes.
- *Grammar and Vocabulary*: Keep all grammar handouts, vocabulary lists, and returned vocabulary quizzes in this section.

- *Highlighted and Annotated Texts*: Keep all highlighted and annotated texts in this section. Students will be able to see how their annotations change over the course of the year.
- *Graded Tests and Quizzes*: Keep all tests and nonvocabulary quizzes in this section to help students monitor their improvement throughout the year.

Students should keep all of their in-class writing in their notebooks, which will be helpful when putting together their portfolios. Students' portfolios will consist of two or three papers revised and submitted at the end of each grading period. Their portfolios should showcase their best work because they will be presented to parents or guardians at end-of-year meetings. Students should imagine the portfolio as a final argument, presenting evidence of their progress and accomplishments in class (Burke, 2003). Inform students that they will learn more about how to choose what to put in their portfolios as the end of each grading period approaches.

Finally, because the class notebook will be graded periodically, distribute the Class Notebook Rubric (p. B-3). Students should keep it in their notebooks and refer to it often.

Introduce Sustained Silent Reading (SSR). They may recall similar programs from elementary, middle, or junior high school. During class, students will often be engaged in SSR; they should always have a book available in class. Tell students that research (McQuillan et al., 2001) shows that students who have greater access to books tend to read more. Explain that one purpose of the SSR program is to ensure that they have access to many books. As part of the SSR program, they will:

- receive suggestions of books to read,
- go to the library as a class to check out books,
- give book talks for the rest of the class about the books they read, and
- be monitored periodically to ensure that they have brought books to read.

To facilitate a good SSR program, it is wise to develop a good relationship with the media center specialist, who may be willing to come to your class periodically to talk about books he or she recommends. It is also a good idea to create a library in your classroom. This way you will have ample reading material available on days when students forget their books. You can buy books at very low prices at online bookstores; they can also be found cheaply at garage sales and secondhand bookstores. Look for books you think your students will find interesting, and include authors who write at different reading levels. There are several types of books that make good classroom libraries:

- Young adult fiction and nonfiction by writers such as Lois Duncan, Walter Dean Myers, Naomi Shihab Nye, Judith Ortiz Cofer, and Angela Johnson
- Popular books for adults by writers such as John Grisham, Walter Mosley, Mark Bowden, Maya Angelou, and Faye Kellerman
- Children's books by writers such as Gary Soto, Francis Hodgson Burnett, Francisco Jimenez, and Judy Blume
- Nonfiction books on a variety of topics by writers such as David Quaman, Charles Seife, Mary Roach, and Steven Johnson
- Graphic novels by writers such as Art Spiegelman, Marianne Satrapi, and B. K. Vaughan

- Fiction typically taught in high school classrooms by writers such as Khaled Hosseini, Tim O'Brien, Rudolfo Anaya, Barbara Tuchman, Brent Staples, Isabelle Allende, Jane Austen, and Ralph Ellison

It is wise to add new texts periodically to your classroom library, and also to ask students to suggest new books to buy.

Distribute SSR Chart worksheet (p. B-4) and tell students to place them in their class notebooks. They will be required to keep their book with them at all times because any time they finish work early, they will be expected to be reading.

As part of preparing students for the SSR program, introduce them to various ways to choose books to read. First, describe the ways you choose different books to read. Perhaps you love mysteries and always check to see if there is a new Walter Mosley or Julie Smith novel in the library. Maybe you belong to a book club where people read only biographies that they find by reading newspaper reviews, or perhaps you are fascinated by the history of the Civil War and are currently reading Bruce Catton's *Army of the Potomac* trilogy. Tell students what you are reading right now, and describe ways that some of your friends choose the books they read. Then, encourage students to describe ways they choose books to read. Finally, suggest ways of making choices that students might not have mentioned: reading the description on the dust jacket, studying the cover, or asking a librarian for ideas. Assure them that this year they will learn more about themselves as readers and that involves learning what type of reading materials they enjoy.

If any students have not yet introduced their partners by reading their one-page essays aloud, give them time to do so. Then wrap up the day by asking students to write a paragraph about the best book they can remember reading. The sentences should include the title of the book, an explanation of the reason they liked it, and a brief description of the plot. If students say that they cannot remember liking a book, ask them to write a description of the kind of book—its topic, its plot—that they would like to read. This writing provides information about students' reading choices and their prior knowledge of plot, the focus of Day 11.

For homework, students should review the syllabus and course policies with their parents or guardians and return signed copies of both on Day 5.

Prior to Day 4, prepare the Writing Process transparencies. Also, write an essay in response to the My Life and Goals prompt, preparing several drafts to use as examples of the writing process. By writing your own essay on the topic students will write on, you give yourself a sense of what the work will be like for your students. They see you as a writer, and see that adults who are not in school also write. Using this essay to describe your own writing process will legitimize the assignment—it must be important if you bother to write it yourself!—and hearing your essay will help students get to know you.

Tips for Teachers

McQuillan et al. (2001, p. 75) write that "a set amount of time *each day* for student to read to themselves" is fundamental to any Sustained Silent Reading program. Their research suggests that teachers begin slowly by allotting ten minutes a day during the first few weeks of the semester, increasing up to 20 or 30 minutes as students build stamina for reading. Teachers in the study reported that when SSR is at least twenty minutes, the students find it hard to avoid reading.

Other hallmarks of successful SSR programs are:

- The number of pages that students are required to read per grading period must be high enough that students must read both inside and outside of class.
- There must be a method to keep students accountable for their reading
- Teachers provide a model by silently reading books of their choice—not grading papers—during SSR time.

Days 4–9

Students learn how the writing process works, they practice writing thesis statements, begin drafting their My Life and Goals essays, and conduct peer reviews using the praise, question, and polish format (PQP).

Materials & Resources

- ❑ Sample My Life and Goals essay*
- ❑ Why We Write transparency (p. C-2)
- ❑ Prewriting transparency (p. C-3)
- ❑ Writing a First Draft transparency (p. C-4)
- ❑ Revising transparency (p. C-5)
- ❑ Editing and Proofreading transparency (p. C-6)
- ❑ Publishing transparency (p. C-7)
- ❑ Literary Terms Survey (pp. C-8–C-9)
- ❑ Structure of an Essay (p. C-10)
- ❑ Professionally written essays* (optional)
- ❑ What a Paragraph Is (p. C-11)
- ❑ Paragraph Practice (p. C-12)
- ❑ Combining Sentences transparency (p. C-13)
- ❑ Writing Thesis Statements (pp. C-14–C-16)
- ❑ My Life and Goals Essay prompt (p. C-17)
- ❑ My Life and Goals Essay Rubric (pp. C-18–C-19)
- ❑ Computer access*
- ❑ Dictionaries, thesaurus, writing books*
- ❑ My Life and Goals Essay Peer Evaluation (p. C-20)
- ❑ Sample essay transparency*
- ❑ Proofreader's Marks (p. C-21)

*Materials or resources not included in the published unit

As you begin Day 4, preview the topic to be addressed: the writing process. Explain that the content of the next few days will help students begin to answer Essential Question 2: "How can I use the writing process to become a better writer?"

Warm up with an informal discussion about writing. Ask students to describe their experience writing the introductions of their partners. Then ask them to describe other writing experiences they have had. Do they like to write poems, short stories, or text messages?

Next, ask students to describe the process they used as they wrote their introductions. Ask them whether they always write using the same process. Some students may express frustration with the writing process—they want to write one draft and be finished. Help them understand that in some cases writing only one draft might be fine—writing a note to mom, texting a message to a friend—but for the major essays of this class, you expect them to write multiple drafts. Explain that you intend to help them establish some habits that will help them think more critically and creatively about how they build their classroom essay drafts. You might ask students to describe other creative processes they have experienced. Do any of them design clothing or write poetry? Do they create computer games, belong to a band, rebuild cars, or cook for fun? Ask students how they approach each activity. Encourage

students to compare those creative activities to writing. The frustration and confusion they may experience during the writing process is not that different from the feelings they may have when putting together a new recipe or playing a computer game. A necessary part of the creative process is to become comfortable with some discomfort.

When you conduct the presentation described below, use the Exposition and Questioning teaching strategy. This is an activity in which the instructor explains a point and then asks students questions to check their understanding. While this activity is instructor-directed, there is a reciprocal flow of questioning, both from the instructor to ensure student understanding and from the students to gain clarification and help (ACT, Inc. & the Education Trust, 2004, p. 15).

Segue into a presentation using the Why We Write (p. C-2), Prewriting (p. C-3), Writing a First Draft (p. C-4), Revising (p. C-5), Editing and Proofreading (p. C-6), and Publishing (p. C-7) transparencies. At this point, require students to take notes. Explain that taking notes is a skill that they will need throughout high school, college, and work. Tell them that over the course of the year they will learn several different methods of taking notes; for this activity they should write down everything from the writing process transparencies.

Throughout the presentation, remind students of the essays they wrote introducing their partners. Encourage them to connect their writing experience to the process you describe. Did they edit their papers for prose style in addition to revising them for correctness? The process they used to write their partners' introduction was not as thorough as the one described by the transparencies. Encourage students to ask questions to clarify or explain steps. Invite students to speak up and make comparisons to their own writing experiences.

As you discuss each transparency, describe your own drafting and revising experiences. Be specific: You can describe your own writing in ways that will be more helpful to students than reading a writing textbook would ever be. After you place the Why We Write transparency on the overhead, for example, describe the different reasons you write. Perhaps you e-mail your sister to share personal experiences, and you are adding to your résumé because you plan to apply for chair of the English department. Refrain from tying all of your examples to the schoolroom so that you enforce the idea that writing has many purposes and audiences. When you go through the Prewriting and Writing a First Draft transparencies, read drafts of your My Life and Goals essay.

Describe your prewriting process, inquire after the students', and introduce other prewriting strategies they might find useful. Tell them that there are ways they can make the writing process less tedious. For example, explain that using a word processing program to prepare a draft of their essays can make writing easier. According to research conducted for the Carnegie Foundation of New York in a report called *Writing Next* (Graham & Perin, 2007), using a word processor makes it easier for student writers to add, delete, and move text. In comparison with composing by hand, "word-processing has a consistently positive impact on writing quality." The report states that using computers "may be especially effective in enhancing the quality of text produced by low-achieving writers" (p. 17).

In addition to promoting use of computers, describe ways students can make beginning to write easier. Share what Anne Lamott writes in her book

Bird by Bird: Some Instructions on Writing and Life (1994) about her process of creating a first draft: "So I'd start writing without reigning myself in. It was almost just typing, just making my fingers move. And the writing would be terrible."

As you discuss the Revising transparency, help students see how your essay changes from first to second draft. Read aloud a paragraph that you have tagged as terrible or in need of revision. Then read the revision. Explain the difference between revising for content and revising for style, and demonstrate the difference in your own essay. Illustrate how the changes you make to style affect the content of the piece and vice versa. This is a concept that is important for students to understand because it provides a clear rationale for revision.

When you show the Editing and Proofreading transparency, explain the difference between revising and editing. Explore with students the value and limitation of using spell-check when they review their work. Remind students of how helpful and important it can be to read their essays aloud. By reading aloud to themselves, they are more apt to notice sentences that do not work together logically, one idea that does not quite lead to the next one, or an abrupt transition or conclusion. They are also more apt to notice misspellings, incorrect punctuation placement, and omitted words when they read their essays aloud. Remind students that it is always permissible to ask someone else to review their work before they turn it in.

Finally, when you show students the Publishing transparency, describe the particular style in which you, the English department, or the school requires all formal essays be formatted. This information should also be included on your syllabus. Explain that the Modern Language Association (MLA) style for bibliographic entries will be explained in Unit 2, *Introduction to Research: Living with Change.*

Before the end of Day 4, gather data about students' literary vocabularies and their experiences as readers with the Literary Terms Survey worksheet (pp. C-8–C-9). Students should review each term and indicate whether they a) have never heard of it, b) have heard of it but do not know what it is, c) can identify it in a story but cannot define it, or d) can define it and teach it to others. Students should define or give an example of each term they know. Finally, they should write a paragraph describing their personal reading history. Explain to students that this survey is a diagnostic tool, intended to give them and you insight into their prior knowledge or experience with literary terms and their feelings about reading. As students complete the Literary Terms Survey, circulate around the room to check for on-task behavior, clarify any questions, help struggling students, and encourage advanced students to extend their answers. Allow students to finish the survey for homework if necessary.

Wrap up by asking students to describe in their journals a writing process they have used in the past and to explain how they might modify it based on what they learned today. This is one way of helping students muse upon Essential Question 2: "How can I use the writing process to

Tips for Teachers

English teacher Jim Burke (2003) calls the student journal (or personal writer's log) "the petri dish of the mind." His students write every day when they first come into class, responding to a photograph on the board, a question, a quotation, or a text they read the day before. In this way, the journals become a record of students' thinking and can be used by them to provide ideas for papers that they will write in class. Burke also recommends that teachers model journal writing to students by periodically reading aloud from their own journals

Burke suggests that effective use of journals will

- Promote fluency of language
- Provide students a place to think out a subject or text to be discussed in class
- Promote experimentation as students learn to write without fear of judgment
- Give student ts ownership of their thinking through personal expression
- Allow teachers to informally assess how well students are understanding a particular reading or topic

become a better writer?" Near the end of class, tell students they will begin writing their first formal essay for class on Day 6.

Before class on Day 5, place a copy of the Structure of an Essay handout (p. C-10) on each student's desk. Use what you have learned about your students' interests from their introductory papers to guide your choices of essays by professional writers to bring into class. Find enough essays so each student can have one paragraph from an essay and so when all the students put their paragraphs together each essay is complete.

Some examples of essays students might find of interest include "Fish Cheeks" by Amy Tan; "Celebrating the Pity of Brotherly Love" by Andrew Krull; or "On Being Seventeen, Bright, and Unable to Read" by David Raymond. Each is an informal narrative essay. You may wish to add essays that are expository, too. Cut copies of the essays into parts that correspond with the basic parts of the essay on the handout. If the essays do not fit the traditional five-paragraph essay scheme, be sure to prepare students for this. Shuffle the cut-up parts of the essay. As you greet students at the door, remind them to turn in the signed back page of the syllabus and the survey, if they have finished it for homework.

As a warm-up, ask students to write a journal entry in which they discuss something about themselves that is essential to whom they are. Tell them that this journal entry should be a page long. They may describe a life experience, an essential principle or belief that is important to them, an interest or hobby, or a skill or activity. In their response, students should be sure to describe the aspect or characteristic they have chosen and to explain how it shapes who they are. Tell students that this activity will help them prepare for questions they will find on the constructed-response portion of theQualityCore® End-of-Course exam. Give students ten minutes to write this response and require them to turn it in.

Discuss the structure of a traditional five-paragraph essay using the Structure of an Essay handout. While this may be review for some students, others may need direct instruction about how to organize an essay. Explain the importance of topic sentences, supporting details, and transitions. A metaphor may help students grasp the organizational structure. The five-paragraph essay is a triple hamburger, with the introduction and conclusion being the bread of the sandwich, and the body paragraphs being the three hamburgers. Explain that while the five-paragraph structure is useful as students begin learning essay-organizing techniques, in time they will move beyond its formula and write essays of increasing sophistication.

After this brief introduction, distribute the cut-up copies of the essays. Ensure that each student has a paragraph. First, tell students to read the paragraph they have been given and to determine its function and topic. This task should take five minutes. Next, they should compare paragraphs with their classmates, seeking others who have different parts of the same essay. This should continue until essays are complete, though perhaps not yet in order.

This activity serves several purposes. It reminds students of the parts of an essay and encourages them to think about different ways those parts might fit together. It provides a controlled chance for students to talk to each other, and to talk to each other about writing. It also, quite simply, gets them up and moving.

Extend the exercise and help students understand how topic sentences create cohesiveness in paragraphs by asking them to highlight the topic

sentence of their body paragraphs. Encourage them to confer with other members of their group, if they need to, about this highlighting. Let students know that some paragraphs have topic sentences that are implied, not explicit. One student from each group should read aloud the topic sentence of his or her paragraph and explain what evidence from the paragraph supports it. Gently but firmly correct students who are wrong; write correct topic sentences on the board, and talk, or have a student talk, about that sentence in relation to the rest of the paragraph. Students with introductions should highlight and read aloud the sentence in the introduction that they believe is the controlling idea, or thesis statement. Students who have concluding paragraphs should explain how that paragraph provides a sense of closure to the essay.

Address the fact that not all essays follow the same pattern. In some essays, a thesis statement will be the first sentence of the first paragraph; in others, it will be the last. Some essays, such as memoir essays, will be organized as narratives, such that each paragraph may not have a topic sentence. Other essays' logic may be associative rather than formal. Many essays have more than five paragraphs. Encourage students whose essays are less traditional to describe the organizational patterns they see. After this activity is concluded, ask students to place their cut-up paragraphs in their class notebooks.

For efficiency's sake, leave students in groups for the next activity and talk to them about writing paragraphs. Explain that, by finding, connecting, and reading paragraphs closely, they have discovered how good paragraphs are constructed. Much can be learned about writing by analyzing other writers' work. Now they will build on that reading by studying how paragraphs work and then by writing paragraphs on their own.

Distribute the What a Paragraph Is handout (p. C-11). Inform students that learning to write a cohesive paragraph is an important part of learning to write an essay. Read, or have students read, the handout aloud. Describe how paragraphs in expository or persuasive essays often have the following organization:

- Topic sentence
- Explanation of the topic sentence (development by detail, example, proof, anecdote, or comparison)
- Example of topic sentence meaning (development by detail, example, proof, anecdote, or comparison)
- Completion of the paragraph's main idea

Distribute one copy of the Paragraph Practice worksheet (p. C-12) to each group. Inform students that, using the handout, each student in the group will write one sentence of a paragraph on the worksheet and pass it to someone else in the group. When each worksheet has been completed, one person from each group will read the entire paragraph aloud, then turn it in to be graded. Students should put the What a Paragraph Is handout into their notebooks. Let students know that in the essays they will soon write, autobiographical narratives, paragraphs will most likely be constructed chronologically.

Wrap up the day by asking students to write on an index card one thing they learned on this day and one question they still have. They should turn in these thoughts as they leave the room.

As a warm up on Day 6, address students' questions from Day 5. After you have taught this lesson for two or three years, you will know the kinds of questions students most often have about the writing process. Consider

keeping a list of questions students ask most frequently. This should help you answer their questions extemporaneously in the future.

Let students know that when they write an essay, it is important to construct sentences so that the rhythm of the sentence serves a particular purpose. For example, short sentences help speed the pace of an essay. Longer, more complex sentences create a slower, more deliberate pace. Students can decide what kind of a pace they want their essays to convey and write their sentences to that purpose. Place the Combining Sentences transparency (p. C-13) on the overhead projector. Explain that the purpose of this exercise is to give students the opportunity to discover different ways of combining short sentences. Direct students to write the sentences on a piece of paper and combine them in at least two different ways. Help them see that this is one way of varying sentences in writing. Collect students' papers for grading.

Next, ask students to contrast thesis statements and topic sentences. List the differences on the board. For example, the topic sentence of the essay they are about to write might be "Because of my experiences in junior high, I have developed three goals for myself" but that will not be the essay's thesis. "A *thesis* states the main idea of a piece of writing."(Lunsford & Connors, 1999) Ask students to explain what they know about writing hypotheses from science classes. Tell students that the type of thesis statement depends on the purpose of the essay. Then, on the board, list the following characteristics of a strong thesis:

- Is debatable
- Can withstand peer review
- Is based on observation or a problem
- Has convincing support from the text
- Is clear
- Is a statement, not a question
- Can be divided into a subject—a single, limited topic—and a predicate that says something meaningful and exact about the subject (Martin & Kroitor, 1984).

However, in a personal essay such as the one students will write, the thesis statement often tells the reader something about the writer and what he or she has learned in life so far. Their thesis statements should be interesting both to themselves and to their audience (in this case, you), broad enough so that there is material to explore, yet defined enough to be easily covered in a short essay. Essentially, the essay they are about to write must have a central idea.

Give students time to find the thesis statements in the professional essays they reviewed on Day 5. Then a ask volunteer to come to the board and write one of them. Quiz students over the characteristics of a thesis. Ask them to evaluate whether the thesis can withstand peer review, whether it is debatable, and so forth through all the characteristics.

Distribute the Writing Thesis Statements worksheet (pp. C-14–C-16). Ask a student to read What is a Thesis Statement? and Examples of Different Types of Thesis Statements aloud. Then, ask students to complete Part I. You might have the class continue practicing writing thesis statements based on topics students choose. Then explain the concept of an extended thesis statement and have

Tips for Teachers

Deepen and clarify students' learning about thesis statements by hosting a team competition. Split the class into two teams and have teams work together to write solid thesis statements that are clear, limited, debatable, and convincingly supported. Once both teams have written a predetermined number of strong thesis statements on the board, the other team could critique them. Award team points for each thesis statement that fulfills all of the criteria.

students practice writing them. Students should turn in the worksheet when they are finished.

Distribute the My Life and Goals Essay prompt (p. C-17). Walk students through the portions of the essay. Inform students that in the first portion of the essay, after the introduction, they should describe their lives so far. They should focus on aspects of their personal lives that are most memorable or important to them. You might read this part of your essay at this point to provide students with a model. The second part of the essay should focus on students' dreams or concerns about their freshman year of high school. This is a question not often asked of ninth graders. The essay serves as a chance for them to describe their dreams and concerns concretely. Inform them they may include what they look forward to and what they fear. In the third part of the essay, students should address their goals during and after high school, including what they plan to do or learn during high school, their plans for postsecondary education or work, and other, more personal, goals. Tell them that their final drafts are due on Day 10. Remind them of how the paper should be formatted.

Review the writing process discussed on Day 4. For prewriting exercises, show students a two-part sentence such as "Once I was . . , [but] now I am . . ." (Ponsot & Deen, 1982) to illustrate a structure that can be used to begin the writing. In addition, provide students with the following prompt:

> So far some of the most memorable events in my life have been . . . because of this (or in reaction to, despite, nevertheless) my goals for high school are to . . . after I graduate I intend to . . .

Ask students to write nonstop for five minutes, making lists that fill in the blanks in the prompt. This should provide them with ideas to work with as well as the basic structure that they can expand on when they begin drafting their essays. Finally, remind students of the academic goal they wrote as a wrap-up on Day 2 and encourage them to develop that for this essay.

Before distributing the My Life and Goals Essay Rubric (pp. C-18–C-19), ask students if they have ever used rubrics in their English classes. If they have, ask them to describe the purposes of a rubric. If they have not, describe the purpose of a rubric to them. Then, encourage students to develop their own rubric by talking about what they think are the characteristics of a well-written essay. Explain that the purpose of this discussion is to encourage them to develop their own aesthetic requirements for writing. It should also help them see that there are some attributes all well-written essays have in common. Remind students of the essays they read on Day 4. Ask them to describe what they liked about the essays. This conversation is personal—everyone has different tastes in writing—but it is also evaluative. Distribute and discuss the My Life and Goals Essay Rubric. Ask students to note if the characteristics they listed are included on the rubric. Inform students that you are providing them with the rubric before they begin writing so they understand your expectations.

Give students the remainder of the class to begin writing. On Day 8, they will revise their first drafts with help from their peers. If students are writing their drafts by hand, they should be legible. If they are using a word processor, they should bring printed copies to class. If you have a computer lab available, students may prefer to draft electronically.

Because students may have trouble getting started, circulate around the room during this initial drafting session. Prompt students by asking questions such as:

- What were some turning points in your life?
- If you could change one decision you have made in life (taken a different road on the journey so far), what would it be?
- What challenges have you had in your life so far, and how have you met them?
- Which person has influenced you the most?
- What were the reasons for some of the big decisions in your life?

Explain that these questions are of the sort that they may write about on college applications in a few years.

Wrap up by asking each student to write his or her Muddiest Point—that is, the subject covered in class that they are most concerned about—on a slip of paper. This misconception check is used to provide information on what students find least clear or most confusing about a particular lesson or topic (Angelo & Cross, 1993). As you collect the slips, reassure students that you will address the most common Muddiest Points on Day 7.

The activities students have worked on since Day 1 address two of the essential questions for the unit: "How is ninth grade like a crossroads?" and "How can I use the writing process to become a better writer?" Inform students that for homework, based on what they learned in class so far, they should write answers to these questions in their journals.

Warm up on Day 7 by addressing students' most commonly identified Muddiest Points. If students did not list writing style—that is, how to phrase a sentence and to attract a reader's attention so that he or she will want to read on—add it as your own Muddiest Point to segue into the next lesson.

Ask students to retrieve their cut-up professional essay paragraphs and scan them for fresh words. As students call out words they find, write them on the board. Then encourage students to list words that are too common and not particularly fresh. Provide a few examples if necessary, like *good*, *interesting*, and *very*. Students should be able to list quite a few overused words.

Students should write both lists of words in their class notebooks. Explain that, in revising, they might find themselves exchanging bland words for fresh ones. Remind them that refining diction is one purpose of revising, and emphasize the difference between revising and editing. In general, revision means reorganization or rethinking an entire essay. In contrast, editing involves changing grammar or punctuation at the sentence level. However, these aspects of writing are never completely separate. In the same way that changes in style influence content, revising an entire essay will affect editing choices.

For the remainder of the day, students should complete their first drafts. Drafts will be due at the beginning of class on Day 8. Circulate around the room while students work, responding to students' work, answering questions, and ensuring that students remain on task.

On Day 8, distribute the My Life and Goals Essay Peer Evaluation worksheet (p. C-20) and have students review it as a warm-up. Inform students that having someone other than yourself look at your writing can be helpful. Even professional writers ask trusted friends to review their work. Reviewing

Tips for Teachers

Provide students with a list of reliable grammar Web resources for use as they draft their essays at home. Some excellent resources include:

- The Purdue Online Writing Lab (http://owl.english.purdue.edu/)
- Grammar Bites (http://www.chompchomp.com/)
- Grammar Slammer (http://englishplus.com/grammar/)

classmates' work can help the reviewer learn new writing techniques. Instruct students to pair up. Students should read the first draft of their papers aloud to their partners first. By reading their papers aloud, the writer may see errors or hear inconsistencies that they have previously overlooked. Second, partners should exchange essays to comment on them. They should use the PQP formula (Lyons, 1981); first to find aspects of the essay to *praise*; second to *question* their partner about unclear sentences, repetitions, or gaps; finally, the essay writer should ask the peer reviewer what kinds of *polishing* the essay needs before it is turned in. As students work, walk around the room and record anecdotal data about students on your clipboard. Students should return the papers to their partners with suggestions for revision and a completed Peer Evaluation worksheet.

Make sure students know that they should turn in their first and second drafts of the paper, as well as any checklists, drafts, and accompanying comments, when they turn in their final drafts. Remind them that, as they work, they should be aware of Essential Question 2: "How can I use the writing process to become a better writer?"

For homework, students should review their partners' ideas to make revisions to their first draft, keeping parts of the essay their partner praised, clarifying aspects of the essay their partner questioned, and making changes that they realized were needed once they read their papers aloud. From this exercise, students should be learning that revising is a regular and significant part of the writing process

Prior to Day 9, make a transparency of a sample essay, such as your own My Life and Goals essay. On Day 9, place the transparency on the overhead projector. Distribute the Proofreader's Marks handout (p. C-21). Ask students to review the handout as a warm-up. Tell them to keep the Proofreader's Marks handout in their class notebooks.

Demonstrate how to edit a second draft by marking up the essay on the overhead projector. As students become familiar with the marks, have them suggest edits to mark on the essay, too. Encourage students to read aloud the paragraphs that have been edited. Reinforce the difference between the revision process, which they conducted on Day 8, and the editing process. Have students pair up, exchange papers, and edit each other's essays. As they work, circulate around the room and help students as they mark up and discuss each other's work. Explain that they should make suggested changes as homework. Students should plan to turn in their completed essays with all drafts attached on Day 10.

Day 10

Students begin reading, discussing, and writing about short stories that relate to the metaphor of the crossroads.

Materials & Resources

- ❑ "The Seven Ages of Man" Improvisation (pp. D-2–D-4)
- ❑ Personal Response Journal (pp. D-5–D-6)
- ❑ Journal Record (pp. D-7–D-8)

*Materials or resources not included in the published unit

Day 10 is a transition day. In addition to turning in their essays, students move from writing about their own experiences and goals to reading literature about characters who are at crossroads in their lives. Inform students that these next days will focus on literature. They will address Essential Question 3: "What tools are there to use to interpret literature?"

Warm up for the day. Extend students' thinking and preview "The Seven Ages of Man" by proposing that genres often share traits. Explain that teachers, as well as standardized test writers, often use poetry to teach and test literary traits because even though they are short pieces of literature, they contain metaphors, rhythm, and sharp visual imagery to make their points, just as longer pieces of writing such as personal and reflective essays often do. "The Seven Ages of Man" is an especially good poem for teaching students metaphor and visual imagery.

Distribute "The Seven Ages of Man" Improvisation activity worksheet, (pp. D-2–D-4). Introduce the poem, which is a monologue of the character Jacques in *As You Like It* (II.vii.139–166). William Shakespeare recognized that all human beings go through different stages in life. He divided those stages into seven categories. Working in groups of seven or eight, students should analyze and discuss each stage of life in Shakespeare's poem, complete the worksheet, and then create a Tableau Drama or living statues of each stage. Each group can represent one stage of life either by posing as a group or by choosing one student to stand as a statue singly. Students who do not feel comfortable acting in front of the class can participate in the activity by developing ideas, acting as directors, and staging each scene. As one group poses, students in other groups should serve as an audience, asking questions, interpreting what the statues represent, and making personal connections to each stage, describing siblings who are "mewling and puking in the nurse's arms" or grandparents "with spectacles on nose, and pouch on sides." This activity helps students understand the poem kinesthetically and serves as an additional icebreaker and relationship-building activity. It should take the entire class period.

As students pose as human statues, collect anecdotal data about which students enjoy performance-based activities and which do not. To conclude the activity, ask students to identify the theme of Shakespeare's poem.

End the day by distributing the Personal Response Journal prompt (pp. D-5–D-6), which asks students to be reflective and make text-to-text, text-to-self, and text-to-world connections, as well as connections to other learning experiences. Students should write in their journals in response to the first prompt for the remainder of the class period and complete the journal entry as homework. Use the Journal Record (pp. D-7–D-8) to record their completion.

Days 11–12

After an introduction to literary terms, students read the short story "The Most Dangerous Game," and then they take a quiz over it.

Materials & Resources

- ❑ Glossary of Writers' Tools (pp. E-2–E-3)
- ❑ Literary Terms Survey
- ❑ Plot Structure (p. E-4)
- ❑ "The Most Dangerous Game" by Richard Connell*
- ❑ Focus on Plot: "The Most Dangerous Game" (pp. E-5–E-6)
- ❑ Focus on Plot: "The Most Dangerous Game" Key (pp. E-7–E-8)
- ❑ "The Most Dangerous Game" Plot Quiz (p. E-9)
- ❑ "The Most Dangerous Game" Plot Quiz Key (p. E-10)
- ❑ Personal Response Journal

*Materials or resources not included in the published unit

As you greet students, distribute the Glossary of Writers' Tools handout (pp. E-2–E-3). Have students warm up by reviewing the glossary. Although they should not be expected to memorize the definitions of all of the terms during their study of this unit, they should develop a working knowledge of several, both as they explore the short stories in the unit and as they try to answer Essential Question 3: "What tools are there to use to interpret literature?" Return each student's Literary Terms Survey and ask them to compare their definitions to those on the glossary. Explain that for each short story students read, the class will focus on one characteristic of literary texts. However, each story may contain many of the other elements found in the glossary. For example, the study of plot will also encompass learning terms such as *dénouement* and *resolution.*

Ask students to refer to the first section of the glossary, plot, while you distribute the Plot Structure handout (p. E-4). Keeping the two handouts side by side will give students both the written definition of plot and a graphic image of plot structure. Illustrate each step with specific examples from a very familiar story, such as "Cinderella." For example, the inciting moment in "Cinderella" occurs when she and her stepsisters learn about the prince's ball. Rising action occurs as Cinderella is dressed in beautiful clothes by her fairy godmother and sent off to the ball in a coach, and the climax surely occurs when the prince finds that the slipper fits the poor young woman's foot. The dénouement occurs afterwards, when Cinderella marries the prince.

After defining plot structure, distribute copies of "The Most Dangerous Game" by Richard Connell. Next, explain that you will model one reading strategy, visualization, which they should use as they read the story. First, ask students to listen as you demonstrate visualization. Read the first page of "The Most Dangerous Game" aloud. When you read the words "Ship-Trap Island," describe what you imagine such an island might look like. Next, when you read about the "dank tropical night," explain that you imagine a wet, steamy night with, perhaps, "thick" air. Describe the feelings and pictures the phrase "moonless Caribbean night" brings to your mind. Then, ask students to listen for, and write down, words that might help them visualize the action and the

setting as you read the second page aloud. Have them tell you the words on this page that they felt would help them visualize this story (Beers, 2003).

Since this is the first short story they will read for the unit and since it is rather lengthy, students' homework is to complete the Focus on Plot: "The Most Dangerous Game" homework (p. E-5–E-6). "The Most Dangerous Game" is a good story for teaching plot conventions for three reasons: first, the long exposition of Richard Connell's story builds suspense by a prolonged delay of the revelation that General Zaroff's "game" is in fact humans. Second, the plot twist at the end creates an entertaining resolution that allows students to explore irony in some detail. Finally, because the story has no denouement, it affords the opportunity to contrast the story with others that do wrap up the narrative action after the resolution. Students should complete the story before class on Day 12. Let students know that there will be a quiz over "The Most Dangerous Game" first thing on Day 12. Reassure them that if they have understood the discussion of plot structure and can relate it to the story as they read it, and if they complete the worksheet for homework, they should not find the quiz difficult.

On Day 12, collect students' homework. The warm-up for Day 12 is "The Most Dangerous Game" Plot Quiz (p. E-9). The quiz has several purposes:

- To check for understanding of the basic plot
- To establish the expectation that students will complete their reading assignments
- To establish the expectation that students will be responsible for their learning
- To check for understanding of selected plot terms

Students who finish quickly should read for SSR.

After you have collected students' quizzes, begin a discussion of "The Most Dangerous Game" by having students share their answers on the quiz. The questions students have responded to on both the quiz and the worksheet have been literal, asking them to reproduce answers that are clearly in the text and that do not require inference, analysis, or evaluation. Ensure, through the discussion about the quiz, that all literal-level questions are completely understood by students and that they understand how to describe plot events using terms from the glossary. If you feel that students are comfortable with these terms and with the plot of "The Most Dangerous Game," consider continuing with questions that require more depth of thinking, such as "Could you argue that no one wins this game?" "If so, how would you defend this idea?" or "Does this story have anything to say about perspective and empathy?"

Wrap up by directing students to complete Personal Response Journals for "The Most Dangerous Game." The journal prompt focuses on Rainsford's feelings about hunting. Invite students to consider the metaphor of the crossroads as they write about the decisions Rainsford made as well as the decisions they might make under similar circumstances. If they do not finish the journal assignment in class, they should complete it as homework.

Days 13–18

Students read, discuss, and write about "The Bass, the River, and Sheila Mant," Beauty is Truth," "Brothers Are the Same," "Thank You, M'am," and "Divine Providence."

Materials & Resources

- ❑ Focus on Theme: "The Bass, the River, and Sheila Mant" (p. F-2)
- ❑ Focus on Theme: "The Bass, the River, and Sheila Mant" Key (p. F-3)
- ❑ Themes in Literature transparency (p. F-4)
- ❑ "Glossary of Writers' Tools"
- ❑ Overhead projector*
- ❑ "The Bass, the River, and Sheila Mant" by W. D. Wetherell*
- ❑ Personal Response Journals
- ❑ *Harlem* by Walter Dean Myers and Christopher Myers*
- ❑ "Beauty is Truth" by Anna Guest*
- ❑ Focus on Character: "Beauty is Truth" (p. F-5)
- ❑ Focus on Character: "Beauty is Truth" Key (pp. F-6–F-7)
- ❑ Literary Terms Survey
- ❑ The Maasai People (p. F-8)
- ❑ "Brothers Are the Same" by Beryl Markham*
- ❑ Focus on Skills Learned: "Brothers Are the Same" (pp. F-9–F-10)
- ❑ Focus on Skills Learned: "Brothers Are the Same" Key (p. F-11)
- ❑ Designing Exam Questions (p. F-12–F-13)
- ❑ Designing Exam Questions transparency (p. F-14)
- ❑ Short Story Quiz (pp. F-15–F-16)
- ❑ Short Story Quiz Key (p. F-17)
- ❑ Selections from *Poetry for Young People: Langston Hughes* by David Roessel and Arnold Rampersad*
- ❑ Anticipation Guide (p. F-18)
- ❑ "Thank You, M'am" by Langston Hughes*
- ❑ "Thank You, M'am" Letter (p. F-19)
- ❑ Thank-You Letter Rubric (p. F-20)
- ❑ "Divine Providence" by Sandra Cisneros*
- ❑ Focus on Writing Style: "Divine Providence" worksheet (p. F-21)
- ❑ Focus on: Writing Style "Divine Providence" Key (p. F-22)

*Materials or resources not included in the published unit

Before class, place copies of Focus on Theme: "The Bass, the River, and Sheila Mant" (p. F-2) on students' desks. After greeting students at the door, instruct them to review the worksheet as a warm-up.

Invite volunteers to read aloud their journal responses from Day 12. Indicate that one of the purposes of listening to others' journal entries is to help them continue to develop ideas for journals topics; hearing what others have written might spark new ideas for their own writing. Another purpose is to hear different perspectives about the texts they have read.

Begin the lesson on theme. The short story "The Bass, the River, and Sheila Mant" is a good story to use for teaching theme because it has themes that are easily identified and that students can relate to. First, have a student read aloud the definitions on the Glossary of Writers' Tools that are associated with a story's theme. A direct or indirect statement, the main conflict in the

story, symbolism, tone, and character changes are all possible clues to the theme. To connect this to prior learning, explain that a theme in a story is similar to a thesis in an essay. Both provide a central idea that the writer explores and provides support for. Place the Themes in Literature transparency on an overhead projector (p. F-4). Instruct students that one way to identify the theme of a story is to summarize the plot and then list the subjects or topics it covers. By analyzing a story's plot and its topics together, readers can begin to develop ideas about the theme of the story. A statement of a story's theme should be written in a complete sentence. ("Death" is not a theme, but "Death makes all persons equal" is a theme.) The theme of a work usually refers to issues outside of the work, to experiences many people have in common. Frequently, the theme is expressed or experienced by the protagonist and is reflected in the way the major conflict is resolved. Sometimes the title of the work provides a suggestion of what the writer considered the theme. Another way students might think about the theme of a story is to ask themselves what the writer was trying to tell them about life.

Further develop students' understanding of theme by retelling the story of "Cinderella." Ask them to identify and defend different possible themes of that story. Possible responses might be: Wait long enough and your prince will come, good things happen to good people, or go to all the parties you possibly can if you want to meet a man. Remind students that their own opinions and experiences can play into their ideas about the meaning of any story, since the meaning of a story is *constructed* between a reader and the text, not written into the text by the author and then found by the reader. Instruct students that this does not mean that everything anyone thinks is a theme can be defended. Interpreting stories depends on education and the development of interpretive tools (such as the ones you are providing in this class) as well as reading strategies. Explain that, for example, if one knows that in many fairy tales the bad characters (witches, stepmothers, stepsisters, giants) are ugly, one can reject the interpretation that the meaning of "Cinderella" is that ugly people are bad. A convention in fairy tales is that bad characters are ugly. The ugliness of the bad characters is not, therefore, a statement on life outside of fairy tales.

Ask students to ponder ways that "Cinderella" might be changed. This kind of imaginative thinking can help develop critical readers and thinkers. If the theme of the story were "a beautiful dress and a rich husband are all that matters," how might students rewrite the story? If Cinderella were a man and the prince were a princess, how might the theme change, or would it change at all? What about if Cinderella had made different choices at her crossroads?

Next, introduce the setting of the short story, "The Bass, the River, and Sheila Mant" and distribute the reading. Students should read the story silently, and afterwards respond to the prompt about the story in their Personal Response Journals. Remind them that the theme of a story is often experienced by the protagonist and the way he or she resolves a major conflict. Remind them also that the title of the story often provides a clue to a possible theme. Wrap up by having students complete the Focus on Theme: "The Bass, the River, and Sheila Mant" worksheet.

Warm up on Day 14 by asking students to employ the Think-Pair-Share strategy (Lyman, 1981) as they read their Personal Response Journals about "The Bass, the River, and Sheila Mant" to each other. In the research-based strategy Think-Pair-Share, students independently ponder a topic, sometimes writing down their ideas (as they have in journal entries) before sharing them

with a partner or small group. Finally, they report their ideas to the entire class. Using the Think-Pair-Share strategy removes the pressure of being put on the spot to share ideas that are only their own. Give students about ten minutes to pair up and talk to each other. Then, ask students to share their thoughts with the class.

Tell students that by determining what they think the possible themes of a story are, they are interpreting that story. Encourage them to respond to Wetherell's story personally, as they did when writing in their journals. Encourage this personal response by asking the following questions:

- In what ways do you identify with the main characters in the story?
- What similar experiences have you had?

Continue encouraging discussion of this story until you feel all the major aspects of it, in particular its themes and the personal connections students have made to it, have been discussed.

On Day 15, preview Anna Guest's story "Beauty is Truth" by writing on the board the quotation from the poet John Keats:

Beauty is truth, truth beauty—that is all
Ye know on earth and all ye need to know.

Students should respond to the quotation as a warm-up in their journals. Tell them that the quotation is from Keats's poem, "Ode on a Grecian Urn." Inform them that this quotation, and the poem itself, is one that Jeanie, the protagonist in the story students will read next, hears her teacher read and then thinks about during the course of the story. Describe how one interesting thing about reading is that texts often refer to and comment on other texts, as if they were in conversation with each other. Having reacted to a part of the poem Jeanie reacts to in the story should provide students with a different, more nuanced, understanding of the story than they would have otherwise.

Next, introduce Harlem, which is the setting of "Beauty is Truth" by Anna Guest. Ask students what they know about the place. After listening and responding to their answers, read aloud all or parts of *Harlem* by Walter Dean Myers and Christopher Myers (1997). This read-aloud should help students learn about Harlem, which is an important, historic, complex, and largely African American community.

Continue by explaining that "Beauty is Truth" is an excellent story to read for learning about characterization—what it is and how it is developed. Share with them that just as theme is not overtly stated within a piece of writing, characterization is not always direct either. Ask them to explain the difference between the words *direct* and *indirect.* They should provide examples of both. Students should be able to list many examples from their lives. Ask a student to list the examples on the board.

Distribute the "Beauty is Truth" reading and the Focus on Character: "Beauty is Truth" worksheet (p. F-5). Ask students to read aloud from the worksheet the definitions of direct and indirect characterization. As students read the story, they should find examples of *direct* and *indirect characterization*. Next, ask students to pair up and take turns reading the story softly aloud to each other paragraph by paragraph. Ask students to use the visualization strategy when they read. After each student reads a paragraph or part of a paragraph, he or she should comment on what was just read. After each paragraph, students should ask their partners a question about a confusing part of the paragraph, predict what will happen next, describe how they imagine ("visualize") an action or place in the paragraph, make a guess about

what will happen next, or connect what they have just read to something they know. This reading strategy, called Say Something, is described by Beers (2003) and is particularly helpful for struggling or dependent readers who may have trouble focusing on the story. As students read to each other, walk around the classroom with your clipboard and record what you learn about your students' reading abilities. When students finish, they should complete the worksheet.

After all students have finished the story, ask what they thought the theme was. Reassure them that it is okay for their answers to differ from their neighbor's, but that they need to read the text closely to be able to support their ideas. Remind students that some clues to the theme of the story may be found by looking at the conflict in the story, the direct or indirect statements of the major characters in the story, and the ways in which the main character, in this case Jeanie, changes. Finally, ask students to tell you how they think the title of the story provides a clue to its theme.

Wrap up by asking students to identify one sentence from the story that they find particularly powerful. The purpose of this is to remind students that reading stories is not all about defining literary elements. We read to gain a different understanding of what it means to be human and to enjoy ourselves. By finding a sentence that is powerful, they are reacting to the story in a personal way, which is itself a tool for reading literature. Conclude by asking students to stand and read aloud the sentence they identified, even if someone has read that sentence before. This exercise should serve as a class comment on "Beauty is Truth."

Warm up on Day 16 by asking students to write for five minutes on one of the following questions. How would their sense of the story "Beauty is Truth" change if:

1. the main character, Jeanie, were a boy rather than a girl?
2. the main character's sibling were a girl who was being treated harshly by her father?
3. the story were told from Jeanie's mother's point of view?
4. the story were told from Jeanie's brother's point of view?
5. Jeanie had chosen not to turn in her assignment?

Writing about a topic to be discussed in class that day provides students with time to explore their thoughts before they are called to contribute to the discussion (Brewster & Klump, 2004). In their writing, and later in discussion, students should discuss whether and how the meaning of the story would be different in each of these five cases. They should explore reasons that the writer might have chosen to tell the story from Jeanie's point of view. (Ensure that students remember what point of view means.) Recasting stories like this provides students with a different angle from which to view the story. It also allows them to uncover some of the writer's persuasive intent in telling the story. Students should speak with a neighbor briefly about what they wrote. Finally, open the discussion to the full class. This conversation may touch on both assumptions about gender roles within families and the decisions a writer makes when determining point of view in a story.

Inform students that writers do not just place symbols into stories, but that especially meaningful or resonant images come into a story in part because of the common metaphors of a culture. For example, the metaphor of everyone being like actors on a stage playing different roles was one that was popular long before Shakespeare used it in "Seven Ages of Man" from *As You Like It.* He used this metaphor partly because it was resonant with many people in

British culture at the time he wrote, and the metaphor became resonant with people in our culture and in our time in part because he used it. The idea of life as a journey is a metaphor that is so common that we often do not even notice when we are using it, as when we state that we are at a crossroads in our life. Inform students that a writer develops images as she works with a text, in part from the focus she decides upon as she writes and revises and refines her story. There may be symbolic images in the next stories students read. Provide examples to spark students' interest. Remind them that titles are important to muse over as they interpret stories. Finally, ask them why they think the writer, Beryl Markham, might have named the next story they will read, "Brothers Are the Same."

Before students read "Brothers Are the Same," have them gather in groups of three to review the Glossary of Writers' Tools and the Literary Terms Survey to find and then redefine in their own words *symbolism*, *conflict*, *epiphany*, *tone, protagonist*, and *foreshadowing*, all of which can be found in "Brothers Are the Same." This activity should help students solidify their understanding of the terms. As the unit progresses, students will recognize these techniques in every story they read. They will start to see patterns. Use the exercise to help students establish a purpose for reading "Brothers Are the Same": to see how Beryl Markham uses the techniques these terms describe.

Provide students with background on the Maasai people to pique their interest and to provide context for their reading of the short story. Use The Maasai People background information (p. F-8) to develop and deliver a short lecture on the tribe and their current experiences in Kenya. Connect students' understanding by comparing problems that the Maasai face to those people in the United States live with. Currently, for example, the Maasai are trying to provide better education and better health care for their children. The Maasai Village Clinic in the Kajiado District of Kenya is currently facing challenges caused by child malnutrition, malaria, the HIV virus and tuberculosis. People both in Kenya and the United States are working to develop funding to alleviate some of these difficulties.

Distribute the "Brothers Are the Same" reading and the the Focus on Skills Learned: "Brothers Are the Same" worksheet (pp. F-9–F-10). Direct students to read the story, complete the worksheet, and write a Personal Response Journal. Remind students of the visualization strategy that was introduced previously. Ask if they have been using it and suggest that they continue to work at this. Tell students that you are going to model how to predict what will happen next in a story. Read the first page of "Brothers Are the Same" aloud. Ask students to listen for words that help them visualize the scene. Describe your own predictions as you read, particularly at the phrase "He must meet in combat the only worthy enemy his people recognize—the destroyer of their cattle, the marauding master of the plains—the lion." Make a prediction also when you read "He had dreamed of it and lived it in a dozen ways—all of them glorious." Encourage students to continue to make predictions about what might happen next as they read. Because the story is long and the worksheet is more comprehensive than others so far, students will need to have assimilated all they have learned in the past few days, building upon that knowledge to analyze a short story for more than one literary technique at a time.

After students have finished reading "Brothers Are the Same" and have completed the worksheet, discuss the point at which the protagonist comes to a metaphorical crossroads. Ask students to describe a moment when they had to

make an important decision under pressure. Have they ever had a rival become a friend? Describe a time in your own adolescence that compares to "Brothers Are the Same." By telling them this anecdote you are showing them another way to read personally. Even though students live in a culture very different from the one described in this story, some aspects of being young are the same everywhere.

Announce that there will be a quiz on Day 17. The quiz covers "The Bass, the River, and Sheila Mant," "Beauty is Truth," and "Brothers Are the Same." Students should use their class notes, the Glossary of Writers' Tools, and the worksheets to review.

As a wrap up for the day, students should design two multiple-choice exam questions over the three short stories they have just read and discussed (Angelo & Cross, 1993). Display the Designing Exam Questions transparency (p. F-14), which is a sample exam question from the QualityCore Formative Item Pool. Read aloud, or have students read aloud, the passage. Ask students to answer the question and to explain how they arrived at their answer. If students are unclear about their reasoning, share the justifications provided on the Background Information sheet (pp. F-12–F-13). Ask students to write similar multiple-choice questions, the answers to the questions, and explanations of how students should think through the question to find the correct answer. They may finish writing the exam questions as homework.

On Day 17, after students have turned in their homework, warm up with the Short Story quiz (pp. F-15–F-16). Students who finish the quiz quickly should read silently for SSR. Collect the quiz and, if you like, review the answers in class.

Tips for Teacher

In *The New Read-Aloud Handbook* (1989) Jim Trelease describes reading aloud to students as "the best advertisement for reading" in a culture where many do not read anymore (p. 9). Reading aloud provides students with a role model of a reader, fresh vocabulary, a broader collection of texts than he or she would usually choose on his or her own, and a sense that reading might be fun (p. 16).

Introduce the next short story by first introducing its author, Langston Hughes. Ask if any students remember his poems from past grades. Read, or have a student read, selections of Hughes's poems. *Poetry for Young People: Langston Hughes* by Roessel and Rampersad (2006) is a good volume to use, in part because it includes watercolor interpretations of twenty-six poems. Read "Homesick Blues" or "I, Too," and show the illustrations that go along with the poems. Ask students to describe their reactions, both to the poems and to the paintings. Describe Hughes' life and work. Other good accessible resources are *Poetry for Young People: Langston Hughes* (2002) and *Langston Hughes: American Poet* (2002). Tell students about Simple, a character who, across a series of stories, comments on what life was like for African Americans during the Great Depression. Inform students that, just as "Beauty is Truth" shares some of the concerns of the Keats poem it was titled for, readers can see that many of Langston Hughes's stories share concerns, images, and ideas with his poetry.

Prepare students for reading "Thank You, M'am" by distributing the Anticipation Guide worksheet (p. F-18). The guide requires students to take a stance or position on several statements based on their beliefs. When all students have completed the worksheet, ask them how they responded. Encourage them to defend their positions. This guide is a prereading strategy to prepare them to read a short story by Langston Hughes.

Distribute the reading "Thank You, M'am," and instruct students to read the story. When they have finished completing the journal assignment related to it, students should revisit the Anticipation Guide and respond to the

statements as they think, based on their reading, Langston Hughes might respond. Finally, ask students to form groups of three to share their responses and analyses about Langston Hughes. As students share, circulate around the room with your clipboard to learn about your students' beliefs and values.

One way of responding to a short story is to write as if you were one of its characters. Delineate for students how, in this next assignment, they will respond to "Thank You, M'am" as they write in a practical and real-life form. Distribute the "Thank-You, M'am" Letter prompt (p. F-19) and Thank-You Letter Rubric (p. F-20). If students are unfamiliar with the form of a personal letter, it may be necessary to teach a quick lesson introducing it. Remind students that, though this is a personal letter, it is one to a person they (writing as Roger) do not know well. Their language should be formal, include no slang or abbreviations, and not be overly familiar.

Help students prepare to write their thank-you letters by inviting them to write a class example of a poorly written personal letter. Encourage students to do everything they should not do in a formal letter, such as using incorrect grammar. When the class letter is complete, students should point out what is incorrect about the punctuation, grammar, or form they used. Writing badly intentionally while explaining mistakes may help students remember what to avoid better than modeling the letter correctly would.

For homework, students should write their thank-you letters. Remind them to use the rubric to guide their writing and to assess their work.

Before class on Day 18 put up around the room posters, paintings, and other materials from Mexico. The art and other objects should provide texture to students' understanding of Sandra Cisneros's story, "Divine Providence."

Greet students as they enter the room and turn in their homework. Distribute copies of Sandra Cisneros's short story "Divine Providence." To help students focus their analysis on Cisneros's style, ask them to count the number of sentences in "Divine Providence" as you read it aloud to them. They will find that the entire story is composed of only nine long sentences. After you have read it aloud, ask students to gather in groups of three and reread the story together. While students are still in groups, distribute the Focus on Writing Style: "Divine Providence" worksheet (p. F-21), and instruct them to complete it together.

Ask one student from each group to share the group's response to one of the questions on the worksheet. If students seem inattentive, ask the questions out of order. If students seem to have difficulty understanding *voice*, tell them that what we call *voice* in writing includes word choice and detail, use of imagery, figurative language, and tone. As an exercise in determining how Cisneros creates Alma Alvarado's voice, instruct students to rewrite the first five sentences. Have students write the sentences using different words and in a conventional manner. Students should break up the fifth sentence into many sentences. When students have completed this exercise, ask them to read their revisions aloud to hear how the voice changes.

Invite students to react to the story. How is it different from the other short stories they have read? Because it is very different from the other stories in this unit, ask questions that focus their attention on some of those differences, such as, "Does this story have a beginning, middle, and an end?" Ask students to identify those parts of the story. Can one student describe the action of the plot? What would they say is the theme of this story? Remind students about the idea of the crossroads as you discuss Alma's difficult situation. Then, ask students if they have ever read a Dear Abby®-type advice column. After a

discussion of this type of letter, instruct students to write such a letter of advice to Alma. After they have written their journal entries, complete a Think-Pair-Share by asking students to pair up and share their ideas. Finally, ask if students want to share their letters with the class.

Wrap up by having students respond to the assignment in their Personal Response Journals.

Days 19–20

Students work on vocabulary from the story "The Scarlet Ibis," and then read the story.

Materials & Resources

- ❑ Photographs of scarlet ibises*
- ❑ Focus on Vocabulary: "The Scarlet Ibis" (pp. G-2–G-4)
- ❑ Focus on Vocabulary: "The Scarlet Ibis" Key (pp. G-5–G-7)
- ❑ Dictionaries*
- ❑ Blank transparencies *
- ❑ Overhead projector*
- ❑ "The Scarlet Ibis" by James Hurst*

*Materials or resources not included in the published unit

Before class, place photographs of scarlet ibises around the room for students to inspect when they arrive. As a warm-up, have them write three sentences describing the photographs. Research has shown that the more students are asked to write short, informal texts, the more comfortable they will become with the act of writing and the more proficient they are apt to become at all kinds of writing (Mayher, Lester, & Pradl, 1983). Reassure students that this viewing and writing pertains to a short story they will soon read.

Distribute the Focus on Vocabulary: "The Scarlet Ibis" worksheet (pp. G-2–G-4). Assign students to groups of two to four students each. Have them split up the list of words in Part I first and define the words using classroom dictionaries. Next, have students work together to write couplets using the words in context. Use an example, such as the following couplet Shakespeare used in the fifth stage of "The Seven Ages of Man":

> With spectacles on his nose, and pouch on side
> His youthful hose well sav'd, a world too wide.

Couplets can be enjoyable to write and say, and they may help students remember the words as well (Hardwick-Ivey, 2008, p. 58). The couplets may be silly, but they must rhyme and include a clear definition of the word in question. For example, using a word from "The Scarlet Ibis":

> The poor old invalid stayed abed
> With sickness and sadness he lay down his head.

Students who wish to may write their couplets on a transparency and place it on an overhead projector to be read aloud by the class. Because their understanding of vocabulary will be assessed based on these couplets, students should turn them in.

Students should spend the rest of the class reading "The Scarlet Ibis" and completing Parts II and III of the worksheet. For homework, they should each write their Personal Journal Responses about the story and write four questions about the story. These can be any kind of question, focused on plot, character, title, theme, symbols, or simply points of confusion. They should be genuine questions, not ones students already have formulated answers to. Students should bring their questions into the classroom the next day. Reassure them that, after the discussion, you will collect these questions along with their completed worksheets. They will work in four circles asking and answering each other's questions and, in this way, discussing the story.

When students return to class on Day 20, you may want to check their journal assignments to assess their comprehension of "The Scarlet Ibis," knowing that some comprehension questions will be answered during student discussion.

Count off by fours and group students in four circles in the room. Each group should conduct a discussion using the questions they have brought in. Inform students before they begin discussing that you will ask two students from each group to share the most interesting questions their group developed. This promise of assessment should help keep students on task. Circulate around the room as students discuss, listening to the conversation, clarifying questions for students and asking questions of your own. Once students' conversations seem to be losing steam or moving off topic, call on students to share their group's most interesting questions. Students will discover that many of them asked similar questions about the story.

Before students leave on Day 20, ask them whether they feel they have addressed Essential Question 3: "What tools are there to use to interpret literature?" Students should be able to describe the importance of various literary techniques that have been discussed in class. They should also be able to explain the importance of the title of a story. They should discuss ways to decide upon possible themes of a story. Finally, they should be able to compare events in their own lives to the experiences of characters in the stories. If students are unable to respond to Essential Question 3, remind them of the various ways they have begun to address it.

Days 21–24

Students analyze a short story of their choosing. They also work on and present a final project that expresses the theme or themes of the story and demonstrates what they have learned about literary analysis.

Materials & Resources

- ❑ Short Story Group Project (p. H-2)
- ❑ Short Story Literary Analysis Guide (pp. H-3–H-5)
- ❑ Short Story Group Project Rubric (p. H-6–H-7)
- ❑ Suggested short stories*
- ❑ Computer access*
- ❑ Art supplies* (such as scissors, glue, and construction paper)
- ❑ Costumes, props, and rehearsal space* (as needed)

*Materials or resources not included in the published unit

Describe how, as a culminating project to the short story unit, students will work in groups of three or four to read a new short story and analyze it for various elements of fiction. Distribute the Short Story Group Project prompt (p. H-2), the Short Story Literary Analysis Guide worksheet (pp. H-3–H-5), and the Short Story Group Project Rubric (p. H-6–H-7). Tell students that they will have the opportunity to create a unique project and develop a presentation that demonstrates their cooperative understanding of the story and its literary techniques. They can choose from the possibilities below. You may add other possibilities if you like; students may add possibilities if approved by you. Some project or presentation ideas include:

- skit
- song
- PowerPoint® slideshow
- cartoon storyboards
- collage
- mobile
- diorama
- poster
- panel discussion
- talk show

Each group will choose a different story. Suggested titles include:

- James Baldwin, “The Rockpile”
- Alice Childress, “The Pocketbook Game”
- Ruby Dee, “Aunt Zurletha”
- Ernest Gaines, “Robert Louis Stevenson Banks AKA Chimley”
- Daniel Garza, “Everybody Knows Tobie”
- Jamake Highwater, “Snake Boy”
- Chester Himes, “Black Laughter”
- Toshio Mori, “Say it with Flowers”
- Alice Munro, “Red Dress—1946”
- Marta Salinas, “The Scholarship Jacket”

Any of the following are good ways to help students choose stories:

- Assign a story to predetermined groups based on your perception of the students' reading ability.
- Place on the board or around the room large, laminated strips, each representing an enticing sentence from one of the stories students may choose. Create four strips per story. Invite students to walk around the room and read the strips, choosing one they find interesting. Groups will be determined based on the strips students choose.
- Allow students to choose based on the title and writer's name alone.

Each group member should be responsible for completing the following tasks:

1. Reading and understanding the story
2. Completing the Short Story Literary Analysis Guide
3. Contributing actively and creatively to the group project
4. Participating in the presentation

Evaluate each group member with the Group Project Rubric. Finally, use the following timetable to keep students on track with their daily tasks.

Day 21: Students form groups, then they read their chosen short stories. If they do not finish reading the story in class, they should complete the rest of the reading and the Short Story Analysis Guide individually for homework. Each student should complete his or her own guide. Check their work for completion when students enter class the next day.

Day 22: As students meet with their group, they should discuss the plot and compare homework answers. They should also decide upon their group project and create a plan for working on it. Have computers or art supplies available for students to use. The project should be based on what they perceive to be the theme of the story they are reading. By the end of the class period, group members should have determined goals for completing the project and assigned tasks to group members.

Day 23: This day should be a work day. The classroom will no doubt be busy as students act out skits, practice songs, set up slide shows, and work with art supplies. Circulate about the room, offering guidance and assistance. Some students may need to be reminded that the purpose of the assignment is to demonstrate what they have learned about literary analysis. While their project may entertain the class, the main focus should be their interpretation of the story. The hardest part of the literary analysis for any group will probably be thinking and talking through their understandings of the story's theme or themes and communicating those ideas to the class.

Day 24: Students should present their projects. It is important to establish some basic ground rules, time limits, and expectations during each group's presentation:

Tips for Teachers

The roles below are developed based on Harvey Daniels's (1994) work, but are specifically written to help students who are creating projects. Students may be familiar with Daniels' literature circles and participant roles from elementary school.

- *Time Keeper*: A student who keeps track of the allotted time available during each class period and helps others stay on task.
- *Recorder*: A student who takes notes for the group, writing down ideas, recording suggestions and questions.
- *Materials Handler*: A student who is in charge of distributing handouts, markers, scissors, glue, and any other necessary project materials.
- *Literary Master*: A student who is in charge of verifying information or quotations from the text.

If literature circles are used more than once, roles should be rotated so students are provided with varied experience.

- Students who are presenting should stand in front of the class, speak loudly and clearly, hold up visual aids for all to see, and give each group member the chance to speak.
- Audience members should not be placing last-minute touches on their own projects while others are presenting. They should be quiet, attentive listeners and should offer appreciation for others' presentations when they are finished.

Students should turn in their Short Story Analysis Guides. Then, as students present their projects, evaluate each project with the rubric and record anecdotal data to use for evaluation later on. Even if a group created a visual aid such as a mobile, students still need to present their project to the class and explain the literary connections. Students should feel a great sense of accomplishment upon completion of this project and this unit.

ENHANCING STUDENT LEARNING

Selected Course Standards

A.2. Reading Strategies

c. Demonstrate comprehension of increasingly challenging texts (both print and nonprint sources) by asking and answering literal, interpretive, and evaluative questions
d. Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts
e. Compare texts to previously read texts, past and present events, and/or content learned in other coursework

Unit Extension

Suggested Teaching Strategies/Procedures

Materials & Resources

- ❑ *Automat* by Edward Hopper*
- ❑ *Nighthawks* by Edward Hopper*

*Materials or resources not included in the published unit

To connect with the metaphor of the crossroads, invite students to view, write about, and research stories behind paintings that show people who appear to be at a crossroads in their lives. Edward Hopper's paintings *Automat* (1927) and *Nighthawks* (1942) both show people who appear to be involved in making important decisions. Ask students to write journal entries or short stories imagining the situation of the woman in *Automat* or the people in *Nighthawk*. Students should learn more about the concepts of tone and mood simply by describing the tones of each painting. To encourage students to engage the paintings on multiple levels, ask them to create their own drawings of people coming to a crossroads.

Another way to extend students' learning is by reading other literature by the authors studied in the unit. Encourage students to read *The House on Mango Street* or *Woman Hollering Creek* by Sandra Cisneros, *Simple Speaks His Mind* or *Something in Common*, by Langston Hughes, or *The Beggar Maid* by Alice Munro. For a greater challenge, they might choose to read the memoir *West with the Night* by Beryl Markham.

Reteaching

Suggested Teaching Strategies/Procedures

Materials & Resources

- ❑ Sticky notes*

*Materials or resources not included in the published unit

If students are having difficulty understanding the short stories, provide each with approximately ten sticky notes to use as an active reading strategy.

Any time a student is confused about a text or wants to comment on a personal connection, he or she should write on the sticky note and place it near that point in the text they want to comment on. This allows students to mark things without actually marking the page. Another possible use for this technique is to give the students sticky notes that are already labeled with literary techniques, such as *indirect characterization* or *denouement*. Then, as the students find examples of these techniques in the story, they simply stick the note in the text and keep it there to help them during class discussion.

Encourage students who are having difficulty with writing to use any number of online writing tools, such as the Purdue Online Writing Lab (http://owl.english.purdue.edu) or Grammar Bytes (http://chompchomp.com) for grammar tips and exercises.

Finally, some students may need one-on-one instruction to help them understand writing or the stories. Arrange individual meetings with students during your free or tutorial period.

Reflecting on Classroom Practice

- How have you explained to students strategies for success in your classroom?
- Which skills for understanding and interpreting literary texts do you feel students can use confidently at this point?
- How can you best provide extra help and create extra challenge for those who need it?

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Contents

Unit Assignments and Assessments

Name: _____ Period: _____ Unit 1: *Introduction to English 9*

Directions: Prior to starting the unit, complete the log on the next page according to the example below and distribute it to students as an organizational tool.

Day Assigned	Assignment/Assessment	In Class	Home-work	Date Due	Feedback (Completed/ Points)
1	Introduction Paper		X		
2, 3, 10, 12, 13, 15, 18, 19	Journal Writing	X			
4	Literary Terms Survey	X	X		
5	Paragraph Practice	X			
6	Sentence Combining	X			
	Writing Thesis Statements	X			
6	My Life and Goals Essay	X	X		
8, 10, 15, 17	Peer Evaluation	X			
9	Proofreading Practice	X			
11	Focus on Plot: "The Most Dangerous Game"		X		
12	"The Most Dangerous Game" Plot Quiz	X			
13	Focus on Theme: "The Bass, the River, and Sheila Mant"	X			
14	Focus on Character: "Beauty Is Truth"	X			
16	Quick-Write	X			
17	Short Story Quiz	X			
	Thank-You Letter		X		
18	Focus on Writing Style: "Divine Providence"	X			
19	Focus on Vocabulary: "The Scarlet Ibis"	X			
	Writing Couplets	X			
21–24	Short Story Group Project	X	X		
21	Short Story Literary Analysis Guide		X		

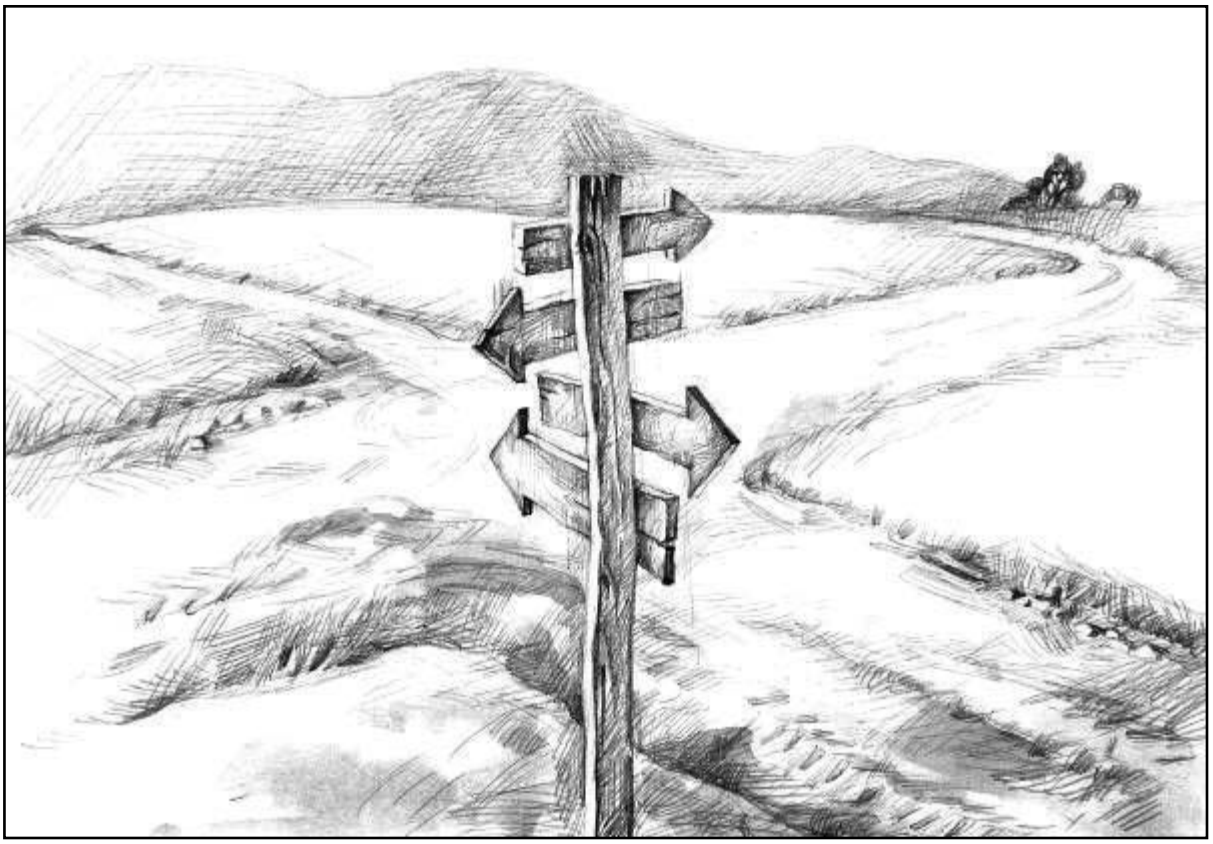
Unit Assignments and Assessments

Name: ______________________________ Period: ________________ Unit 1: *Introduction to English 9*

Day Assigned	Assignment/Assessment	In Class	Home-work	Date Due	Feedback (Completed/ Points)

Contents

Life at a Crossroads



1. What does this drawing make you think of?
2. Have you ever been at a crossroads in your life?
3. How might the drawing symbolize ninth grade?

Class Notebook Rubric

Name: _____ Period: ____ Date: _____

Directions: Keep this rubric to guide you as you build your notebook. At the end of each quarter, your notebook will be collected and then graded based on this rubric.

Points		Criteria
Possible	***Earned***	
		Class Notes
35		**Quality** ■ Is legible and coherent ■ Shows conscientious effort toward recording course material ■ Shows evidence of understanding by creating or exploring new ideas learned ■ Uses good note-taking strategies
25		**Format** ■ Includes date of notes ■ Includes title of notes ■ Has numbered pages
		Organization
		Required sections with appropriately filed materials
5		Writing—handouts, rubrics, and writer's log
10		Writer's log completed for all writing assignments
5		Grammar and Vocabulary—grammar handouts, vocabulary lists, returned quizzes
5		Highlighted and Annotated Essays—record growing facility with annotation
5		Graded Papers, Tests, and Quizzes
10		Evidence that effort goes above and beyond (e.g., notes on reading beyond those required)
100		**Total**

Additional Comments

SSR Chart

Name: _____ Period: ____ Date: _____

Directions: For each book you read for SSR, record its title, author, publication date, and the number of pages you read over the total pages (you might choose not to read all of a book that does not capture your interest). In addition, write a brief plot synopsis and evaluation of the book.

Example	**Title** *A Northern Light*	**Author** Jennifer Donnelly	**Year of Publication** 2005
	Synopsis Sixteen-year-old Mattie works at a hotel in the Adirondacks. She learns about the disappearance of a young girl on a rowboat and tries to solve the mystery.		**Pages** 408/408
			Evaluation Good! Kept my interest.

Title	**Author**	**Year of Publication**
Synopsis		**Pages**
		Evaluation
Title	**Author**	**Year of Publication**
Synopsis		**Pages**
		Evaluation
Title	**Author**	**Year of Publication**
Synopsis		**Pages**
		Evaluation

Contents

Why We Write

- To become better thinkers and learners
- To share ideas or personal experiences
- To improve performance and writing in all classes
- To prepare for the future
- To learn about ourselves or specific issues or topics

Prewriting

Getting started in the writing process can sometimes be the hardest part of writing. To generate ideas:

- Review your writer's notebook for interesting topics.
- Freewrite on the topic.
- Fill a page with random possibilities to write about.
- Reread stories, articles, poems, or essays for inspiration.
- Talk to a friend or neighbor about your ideas.
- Create a web, list, outline, or cluster.
- Generate questions.
- Conduct research.
- Reread what you have so far.

Once you have decided upon your topic, focus your writing on it.

- Write a thesis statement.
- Gather supporting details.
- Decide upon a structure that suits your topic.
- Remind yourself of your purpose for writing.
- Plan the possible organization of your essay.

Writing a First Draft

- Try to capture the reader's attention.
- Determine your thesis or main point.
- Set the tone with word choice, details, sentence length, and literary devices.
- Ask yourself whether your audience would keep reading.
- Ignore the desire to be perfect—just write!
- Follow or refine your prewriting plan.

Revising

- Reread the first draft.
- Add necessary details.
- Cut repeated thoughts. Eliminate details that stray too far from the message.
- Reorganize paragraphs for effective presentation.
- Ask someone reliable to read the draft and help with revisions.
- Assess the effectiveness of the introduction and conclusion.
- Reword paragraphs to make them as interesting as possible by:
  - ✓ Imitating writers you like to read.
  - ✓ Copying dialogue exactly as you heard it.
  - ✓ Using strong, active verbs.
  - ✓ Using exact, concrete nouns (taste, touch, sight, sound, smell).
  - ✓ Using adjectives sparingly.
  - ✓ Choosing the exact word to describe the experience.

Editing and Proofreading

- Edit the revised draft for style and word choice.
- Check for errors in usage, grammar, spelling, punctuation and capitalization.
- Use a dictionary, thesaurus, and spell-check.
- Ask a reliable person to read the draft.
- Read the draft aloud.

Publishing

- Read the final draft one last time to check for errors.
- Format the final draft correctly.
- Use a clear and simple font (Helvetica, Courier, or Times).
- Make sure any graphics are clear and simple.
- Use MLA style for bibliographic citations.
- Save and print the final draft.
- Share the final draft with your teacher, friends, and family.
- After the final draft is evaluated, place it in your class notebook.

Literary Terms Survey

Name: _____ Period: ____ Date: _____

Directions: Indicate by letter the phrase that best describes your knowledge of each literary term. Define or give an example of each term that you know.

a. I have never heard of it.

b. I have heard of it, but do not know what it is.

c. I can identify it in a story, but cannot define it.

d. I can define it and teach it to others.

Literary Term	Definition or Example
_____ 1. Plot	
_____ 2. Conflict	
_____ 3. Suspense	
_____ 4. Foreshadowing	
_____ 5. Flashback	
_____ 6. Direct characterization	
_____ 7. Indirect characterization	
_____ 8. Flat character	
_____ 9. Round character	
_____ 10. Static character	
_____ 11. Dynamic character	
_____ 12. Protagonist	
_____ 13. Antagonist	
_____ 14. Foil	
_____ 15. Epiphany	

_____ 16. Point of view

_____ 17. Setting

_____ 18. Mood

_____ 19. Symbolism

_____ 20. Tone

_____ 21. Irony

_____ 22. Short story

_____ 23. Novel

_____ 24. Poem

_____ 25. Play

Part II

Directions: Write a paragraph describing your experience with reading. Support your ideas with specific details. In your paragraph, respond to any of the following questions—or to your own! Do you enjoy reading? How would you describe your reading habits and tastes? How many books do you read per year? What kinds of books do you like best? Who is your favorite writer? What magazines, graphic novels, newspapers, websites, or books did you read this summer?

Structure of an Essay

Introductory Paragraph

- Begin with a catchy, big-picture idea.
- Narrow to a THESIS (topic + direction/opinion).

Body Paragraph 1

- Begin with a TOPIC SENTENCE.
- Use specific details or quotations to support topic sentence.

Body Paragraph 2

- Begin with a TOPIC SENTENCE.
- Use specific details or quotations to support topic sentence.

Body Paragraph 3

- Begin with a TOPIC SENTENCE.
- Use specific details or quotations to support topic sentence.

Concluding Paragraph

- Wrap up the essay.
- End with a broad idea that reflects the thesis.

What a Paragraph Is

Mere length does not determine whether a group of sentences is a paragraph. Rather, a paragraph is a group of unified, coherent, and well-developed sentences about a single topic. A paragraph's sentences should all relate to an essay thesis statement, which determines the content of your paper. A paragraph's sentences should also follow a logical organization and an explicit plan of development. Finally, every idea in a paragraph should be explained and supported through evidence or examples, all of which are (again) relevant to the essay's thesis statement.

Each paragraph should include its own controlling idea, that is, a topic sentence. A topic sentence strengthens or supports the essay's thesis statement, unifies the content of a paragraph, and controls the ordering of the paragraph's sentences. A strong topic sentence provides the reader with an idea of what will be discussed in the paragraph and how it will be discussed.

Each paragraph should also contain an explanation of the topic sentence or a clarification of the paragraph's main idea in a particular way. The explanation of a topic sentence should communicate how readers should interpret or understand the topic sentence.

Paragraphs should then provide examples that connect the topic sentence to its explanation. Stating reasons for particular examples helps make the relationship between a topic sentence and its explanation explicit.

Finally, a paragraph should include a summary of the topic sentence. A restatement of the paragraph's main idea allows readers to revisit the information provided in the paragraph. Some sort of transition prepares them to move on to your next topic.

Paragraph Practice

Names: _____

Period: _____ Date: _____

Directions: Read the thesis statement about school uniforms, then write the topic sentence for a related paragraph and your initials in the space provided. Then, pass the worksheet to the person on your right. That person should write an explanation of the topic sentence, initial it, and pass the worksheet again. Continue this process until the worksheet is complete and your group has written a fully developed paragraph.

Thesis Statement

Public schools should require that students wear uniforms because they encourage solidarity, reduce clothing expenses, and help schools identify visitors.

Topic sentence (Initials _____)

Explanation of the topic sentence (Initials _____)

Example (Initials _____)

Explanation of the example (Initials _____)

Summary of the paragraph's idea (Initials _____)

Transition (Initials _____)

Combining Sentences

Directions: Combine the following sentences in at least two ways: by changing punctuation; deleting redundant words, or connecting sentences with conjunctions—*and*, *but*, *so*, *or yet*—or with other words, such as *because* or *while*.

1. A tall man held a crushed Stetson hat under his arm.
   He combed his long, black, damp hair back.

2. When he had finished, he moved into the room.
   He moved with a majesty only achieved by royalty and master craftsmen.

3. Brett's hat was off.
   Her head was back.

4. My voice stuck in my throat.
   I had always hated to take part in lies.

Writing Thesis Statements

Name: _____ Period: ____ Date: _____

What is a Thesis Statement?

A thesis statement is a sentence that controls and focuses an essay. It states the topic of the essay and the direction of the paper OR the opinion the essay will support. Often, the thesis statement is found near or at the end of the introduction.

Think of a thesis statement as a formula for the essay.

Thesis Statement = Topic + Direction
OR
Thesis Statement = Topic + Opinion

Just as there are different types of essays, there are different types of thesis statements. In general, expository essays have thesis statements that inform readers about the direction of the essay. Persuasive essays, on the other hand, reveal the writer's opinion.

Examples of Different Types of Thesis Statements

Topic + Direction

My life so far has been full of a lot of adventure, but I have only just begun to find out who I really am.

Topic + Opinion

The best breed of dog to have as a pet is the Labrador retriever.

Part I

Directions: Practice writing thesis statements.

Topic + Direction Thesis Statements

Assume you must write a personal essay describing a childhood memory. First, identify a specific incident from your childhood. Second, write a thesis statement that indicates the direction the essay will take based upon that memory.

Topic

Direction

Thesis Statement

Topic + Opinion Thesis Statements

Suppose you must write a persuasive essay on lowering the speed limit on interstate highways. Although the topic has been determined, you must explain your opinion about that topic. Write a persuasive thesis statement. Remember: when you write persuasively, you want to convince others to think like you do.

Topic

Your Opinion

Thesis Statement

Extended Thesis Statements

An extended thesis statement identifies the topics that will be discussed in each body paragraph of the essay. The extended thesis statement organizes its essay in the first paragraph and previews the entire essay.

If you are writing a five-paragraph essay, the thesis should consist of your Topic plus the direction/opinion of the essay and three main points.

Examples:

My summer vacation was spent on the water and consisted of swimming, boating, and fishing.

Topic:	My summer vacation
Direction:	was spent on the water
Main Points:	1. swimming
	2. boating
	3. fishing

School uniforms are a great idea because they create school spirit, eliminate conflicts with teachers over appropriate school attire, and reduce the cost of expensive clothing purchased just to "fit in."

Topic:	School uniforms
Opinion:	are a great idea (because they)
Main Points:	1. create school spirit
	2. eliminate conflicts
	3. cut costs and peer pressure

The points of an extended thesis can be reworked into topic sentences for each of the body paragraphs.

Part II

Directions: Write an extended thesis statement for a persuasive essay on a topic of your choice.

Topic

Opinion

Main Points

1.

2.

3.

Extended Thesis Statement

My Life and Goals Essay

Directions: Write a five-paragraph personal essay describing your life, your dreams or worries about ninth grade or high school, and your goals for ninth grade and the future.

In the first body paragraph of the essay, make assertions about yourself and provide personal details about your life on any of the following topics:

- Physical or personality traits
- Vacation spots
- Family members
- Places you have lived
- Pets
- Attitude about school
- Interests/hobbies
- Learning style
- Favorite books, movies or music

In the second body paragraph of the essay, address your dreams or worries about ninth grade or high school:

- Things you wish for
- Aspects of your life you hope to improve since last year
- Concerns/fears about ninth grade or high school
- Thoughts about what ninth grade or high school will be like (a typical day)

In the third body paragraph of the essay, describe your goals:

- Academic goals for ninth grade or high school
- Personal goals for ninth grade or high school
- Physical, spiritual, or social goals for ninth grade or high school
- Goals for the rest of high school and after

Good planning and organization are the key to writing an effective essay. Be sure to use a prewriting strategy to plan your first draft. Follow the "Structure of an Essay" handout to incorporate a catchy introduction with a clear thesis statement, three well-developed body paragraphs, and a thoughtful conclusion that gives the essay a finished feel. As you revise and edit your first draft, reconsider your content and message, try to write smooth transitions, correct spelling and usage, and use sharp, specific verbs and nouns.

Your essay will be evaluated based upon the "My Life and Goals Essay Rubric." Refer to the rubric often during the writing process. You will be held to high standards for all of your essays. This does not mean, however, that you must be a perfect writer. Writing is a process that requires multiple drafts and much fine-tuning.

Have fun with this essay and let me know all about YOU!

Due date:_____ Points: 30

My Life and Goals Essay Rubric

Name: _____ Period: ____ Date: _____

Directions: Refer to this rubric often to see how your essay will be assessed.

Writing Characteristics	1 Point	2 Points	3 Points	4 Points	5 Points
Ideas and Content	Ideas are unclear or illogical. Thesis and topic sentences are missing or do not support focus of essay. Little or no support is given for ideas.	Some ideas are generally clear, while others are unclear or unfocused. Thesis and some topic sentences are present but most lack clarity. Few details help to support the main idea.	Ideas are generally clear and focused. Thesis and topic sentences are present but some lack clarity. Some details help to support the main idea while other details are extraneous.	Ideas are clear and focused. Thesis and topic sentences are clear. Most details are relevant and help to support the main idea.	Ideas are clear, focused, and hold the reader's interest throughout. Thesis and topic sentences are effective. Specific and relevant details support the main idea.
Organization	Organization of ideas is not clear, with little evidence, if any, of the logical grouping of ideas. The essay has a very brief, unfocused introduction and lacks a conclusion. Body paragraphs are disorganized, jumping from topic to topic.	Organization is basic, with ideas that are often grouped illogically. The essay includes a brief introduction; however, it does not help to focus the essay. A brief, unfocused conclusion may be present. Some body paragraphs generally remain on topic, while others jump from topic to topic.	Organization is simple, with some ideas logically grouped. The essay includes a brief introduction and conclusion. Body paragraphs are somewhat disorganized but generally remain on topic.	Organization is apparent with ideas logically grouped. he essay includes a clear, somewhat developed introduction and conclusion. Body paragraphs mostly contain information that supports the topic sentence but occasionally strays from the topic.	Organization is unified and coherent, with a logical progression of ideas. The essay includes a clear and engaging introduction and an effective conclusion. Body paragraphs contain information that supports the topic sentence and does not stray from the topic.
Conventions	There are frequent distracting errors in grammar, usage, spelling, and punctuation that may significantly impede understanding.	There are multiple distracting errors in grammar, usage, spelling, and punctuation that may sometimes impede understanding.	There are some distracting errors in grammar, usage, spelling, and punctuation that may occasionally impede understanding.	There may be a few distracting errors in grammar, usage, spelling, and punctuation, but the meaning remains clear.	There may be a few minor errors in grammar, usage, spelling, and punctuation; however, the essay demonstrates a near mastery of conventions of English.
Sentence Fluency	Sentences may be incomplete thoughts or may run on incoherently. There are many fragments or run-ons.	Sentences are short and simple. There are some fragments or run-ons.	Sentences may vary in length but are simple in structure. There are a few fragments or run-ons.	Sentences may vary in length but are not purposefully chosen for effect. There may be a few fragments or run-ons.	Sentences are varied in length and complexity. There are no fragments or run-ons.

Writing Characteristics	1 Point	2 Points	3 Points	4 Points	5 Points
Voice	Writing tends to be flat or stiff, lacking voice. There is little or no hint of the writer behind the words.	Voice may be inappropriate for the topic or nonexistent. The writing may seem mechanical.	Voice portrays an evident commitment to the topic. The writing is inconsistent or has a dull personality.	Voice is appropriate to audience and purpose. The writer behind the words comes through.	Voice is expressive, engaging, and sincere. The writing shows a strong sense of audience. The essay is personal, yet appropriate.
Word Choice	Words are extremely vague, failing to communicate. The essay uses extremely limited vocabulary.	Words are monotonous or misused. The essay uses words that are flat or imprecise.	Words are ordinary, lacking interest and variety, or may be inappropriate to audience and purpose. The essay uses expressions that seem mundane and general.	Words effectively convey the intended message in a functional way, appropriate to audience and purpose. The essay attempts descriptive language but it may seem overdone.	Words convey the intended massage in an interesting, precise, and natural way appropriate to audience and purpose. The essay includes fresh, unusual words, in context: verbs, sensory nouns, and vivid language, and distinctly expresses what the writer is trying to say.
				Total	

My Life and Goals Essay Peer Evaluation

Name: _____ Period: ____ Date: _____

Directions: First, review the list below. Second, read your partner's essay and circle sections that you want to praise. Question your partner about sentences that are unclear or redundant. Finally, complete this evaluation form and explain your comments.

Writing Characteristics		–	+	Comments
Ideas	Ideas are clear and logical.			
	Introduction makes a thesis statement.			
	Body paragraphs include topic sentences.			
	Essay includes supporting details.			
	Essay is focused.			
Organization	Essay has an introduction, body, and conclusion.			
	Introduction draws reader into the body.			
	Paragraphs do not stray from topic sentences.			
	Conclusion wraps up essay.			
Conventions	Grammar is correct.			
	Usage is correct.			
	Spelling is correct.			
	Punctuation is correct.			
Sentence Fluency	Sentences flow smoothly.			
	Sentences vary in length.			
	Sentence introductions vary.			
Voice	Writer's voice shines through.			
	Sentences vary in length.			
Word Choice	Words used are interesting.			
	Words accurately express what the writer is trying to say.			

– Means "This could be better."

\+ Means "This is well done."

Proofreader's Marks

Directions: Use this handout as a reference guide for making common marks on writing.

Inline Mark	Marginal Note	What It Means
Use thisthe handout		Delete
Use ^his handout		Insert
Use handout this		Transpose
Use this handout		Close up space
Usethis handout		Insert space
Use this handout		Run-on/no new paragraph
~~Use this handout~~		Let it stand (ignore marked changes)
Use this handout		New paragraph
use this handout		Capitalize
Use this handout^		Insert period
Use this handout^		Insert comma
Use this handout^		Insert semicolon
Use this handout		Insert quotation marks

Contents

"The Seven Ages of Man" Improvisation

Name: _____ Period: ____ Date: _____

Directions: **"**The Seven Ages of Man" is one of William Shakespeare's most famous poems. First, in groups of seven, interpret the meaning of each section of the poem. Second, describe the overall theme of the poem, supporting your ideas with sound reasoning and evidence from the text.

Then create "freeze-frame" poses or human statues of each of the scenes. Do not use your voices to act out this poem. Instead, use posture and motion to demonstrate each of "seven ages."

Lines	Interpretation	Ideas for Improvisation
All the world's a stage, And all the men and women merely players: They have their exits and entrances; And one man in his time plays many parts, His acts being seven ages.		No one assigned to this part NARRATOR will read
At first the infant, Mewling and puking in the nurse's arms.		
And then the whining school-boy, with his satchel And shining morning face, creeping like snail Unwillingly to school.		

Lines	Interpretation	Ideas for Improvisation
And then the lover, Sighing like furnace, with a woeful ballad Made to his mistress' eyebrow.		
Then a soldier, Full of strange oaths, and bearded like the pard, Jealous in honor, sudden and quick in quarrel, Seeking the bubble reputation Even in the cannon's mouth.		
And then the justice In fair round belly with good capon lined, With eyes severe, and beard of formal cut, Full of wise saws, and modern instances; And so he plays his part.		
The sixth age shifts Into the lean and slippered pantaloon, With spectacles on nose, and pouch on side, His youthful hose well saved, a world too wide, For his shrunk shank; and his big manly voice, Turning again toward childish treble, pipes And whistles in his sound.		

Lines	Interpretation	Ideas for Improvisation
Last scene of all, That ends this strange eventful history. Is second childishness and mere oblivion, Sans teeth, sans eyes, sans taste, sans every thing. **sans* = without		

Theme of the poem:

Personal Response Journal

Name: _____ Period: ____ Date: _____

Directions: After you read each poem or short story, record your own thoughts and reactions in your journal. You may respond to a specific prompt provided below or generate your own response. In either case, remember to support your ideas with evidence from personal experience or the text.

Please use legible handwriting. Your journal will be read by me, but it will not be graded in the same way as formal writing. This is your journal. Personalize it and make it your own.

The Seven Ages of Man

☐ I am writing about one of the following prompts:

Do you agree with Shakespeare's choices for representing each stage of life? Which stage are you in right now? Which is the best stage in life?

What are your thoughts about the concept that "all the world's a stage" and we are merely playing different roles at different times in our lives?

Write an imaginary letter from yourself when you are old describing the best stages of your life. Or, write a letter to a person in a nursing home describing the Shakespeare poem and asking the person to choose a favorite stage of life.

☐ I choose to write my own response.

The Most Dangerous Game

☐ I am writing about the following prompt:

What is your view of hunting after reading this story? What do you believe Rainsford's view of hunting is after playing the game? What decisions might you have made under similar circumstances?

☐ I choose to write my own response.

The Bass, the River, and Sheila Mant

☐ I am writing about the following prompt:

How do you feel about the narrator's choice to cut the line so that he doesn't offend Sheila? What would you have done in that situation?

☐ I choose to write my own response.

Beauty Is Truth

☐ I am writing about the following prompt:

If you were Jeanie, how might you feel about having your story read aloud in class? Do you think you would have written an essay like Jeanie's? Why is the title of the story symbolic? Write a letter about these topics from Jeanie to Dear Abby®. What advice would you ask for?

☐ I choose to write my own response.

Brothers are the Same

☐ I am writing about the following prompt:

What do you think of the rite of passage Temas and Medoto had to go through to prove they were adults? Why do you think Kileghen was smiling at the end of the story? Compare the Maasai rite of passage of facing the lion to a rite of passage from your own culture, such as Bar Mitzvah, the prom, obtaining your driver's license, or church confirmation. How are they similar and different from each other?

☐ I choose to write my own response.

Thank You, M'am

☐ I am writing about the following prompt:

How do you think Mrs. Luella Bates Washington Jones's treatment of the young man affected his life? Why do you think Mrs. Jones went out of her way to help someone who was trying to steal from her?

☐ I choose to write my own response.

Divine Providence

☐ I am writing about the following prompt:

What do you think of Sandra Cisneros's writing style? Write a letter to Cisneros describing what you thought of her story and asking any questions you have about it.

☐ I choose to write my own response.

The Scarlet Ibis

I am writing about the following prompt:

Should the narrator be blamed for Doodle's death? Did Doodle have a better life as a result of learning to walk, or would it have been better if he had remained safe and lived longer?

☐ I choose to write my own response.

Journal Record

Directions for Teachers: Fill in the "Student Names" column. Mark the appropriate column when students complete a journal entry about each reading.

Student Names	The Seven Ages of Man	The Most Dangerous Game	The Bass, the River, and Sheila Mant	Beauty Is Truth	Brothers Are the Same	Thank You, M'am	Divine Providence	The Scarlet Ibis
1.								
2.								
3.								
4.								
5.								
6.								
7.								
8.								
9.								
10.								
11.								
12.								
13.								
14.								
15.								
16.								
17.								
18.								

Student Names	The Seven Ages of Man	The Most Dangerous Game	The Bass, the River, and Sheila Mant	Beauty Is Truth	Brothers Are the Same	Thank You, M'am	Divine Providence	The Scarlet Ibis
19.								
20.								
21.								
22.								
23.								
24.								
25.								
26.								
27.								
28.								
29.								
30.								

Contents

Glossary of Writers' Tools

Plot

The sequence of events in a story:

- *Exposition:* The basic introduction to a story; may find out characters, setting, etc.
- *Inciting Moment:* The main conflict of the story is introduced
- *Rising Action*: Events leading up to the climax
- *Complications*: Problems that add to the main conflict in the story
- *Climax*: The highest point of tension or the turning point in the story
- *Falling Action*: Events after the climax that lead to resolution
- *Resolution*: The point in the story when the main conflict is resolved
- *Dénouement*: After the resolution, when all "loose ends" are tied up

Conflict

Tension or problems in a story:

- *Internal*: A struggle a character has within his or her own mind
  Example: person versus self
- *External*: Struggles a character must deal with outside of himself or herself
  Example: person versus nature, person versus society, person versus person
- *Suspense*: The tension a reader feels as conflicts and complications grow in a story
- *Foreshadowing*: Clues given in a story that may indicate the outcome of the plot
- *Flashback*: When the sequence of events in a story is interrupted to return to an earlier event

Character

- *Direct Characterization*: A character's personality traits are directly stated in the story
- *Indirect Characterization*: The author gives clues to the character's personality by including what they say, do, or how other characters respond to them
- *Flat*: A character who is one-dimensional
- *Round:* A multi-faceted character—you see more than one side of their personality
- *Static*: A character who stays the same throughout the entire story
- *Dynamic*: A character who changes throughout the story
- *Protagonist*: The hero of the story
- *Antagonist*: The character in opposition to the hero of the story
- *Foil*: A character who contrasts with the main character
- *Epiphany:* A sudden realization for a character that may help them resolve the conflict

Point of View

The perspective from which a story is told, that is, the narrator:

- *First Person:* The narrator is a character in the story
- *Third Person, Limited:* The narrator, who is not a character, tells the story from the outside, from the perspective of one character.
- *Third Person, Omniscient:* The narrator, who is not a character in the story, tells the story from the perspective of several characters. This narrator is "all-knowing."

Setting

The time and place of the story:

- *Mood:* The atmosphere or feeling of the story created by the author
- *Time:* Time of day, day of the week, year, or era of the story
- *Location:* The building, region, country—generally, the place—of the story
- *Atmosphere:* The weather or psychological feeling of the story
- *Historical Setting:* The historical events that happened when the story was set or the social context of the story

Theme

A central idea or message of a story. The following may provide clues to the theme:

- *Direct Statements:* A statement by a character or narrator that directly states the theme
- *Indirect Statements:* A statement by a character or narrator that is not direct, but philosophical or profound. The reader must interpret the comment to discover the theme.
- *Nature of the Conflict:* The type of conflict itself may indicate the theme
- *Character Changes:* As characters change and grow, the theme may become apparent
- *Symbol:* Something that represents something else (colors, numbers, names)
- *Tone:* An author's attitude toward the subject

Irony

When the opposite of what you expect happens:

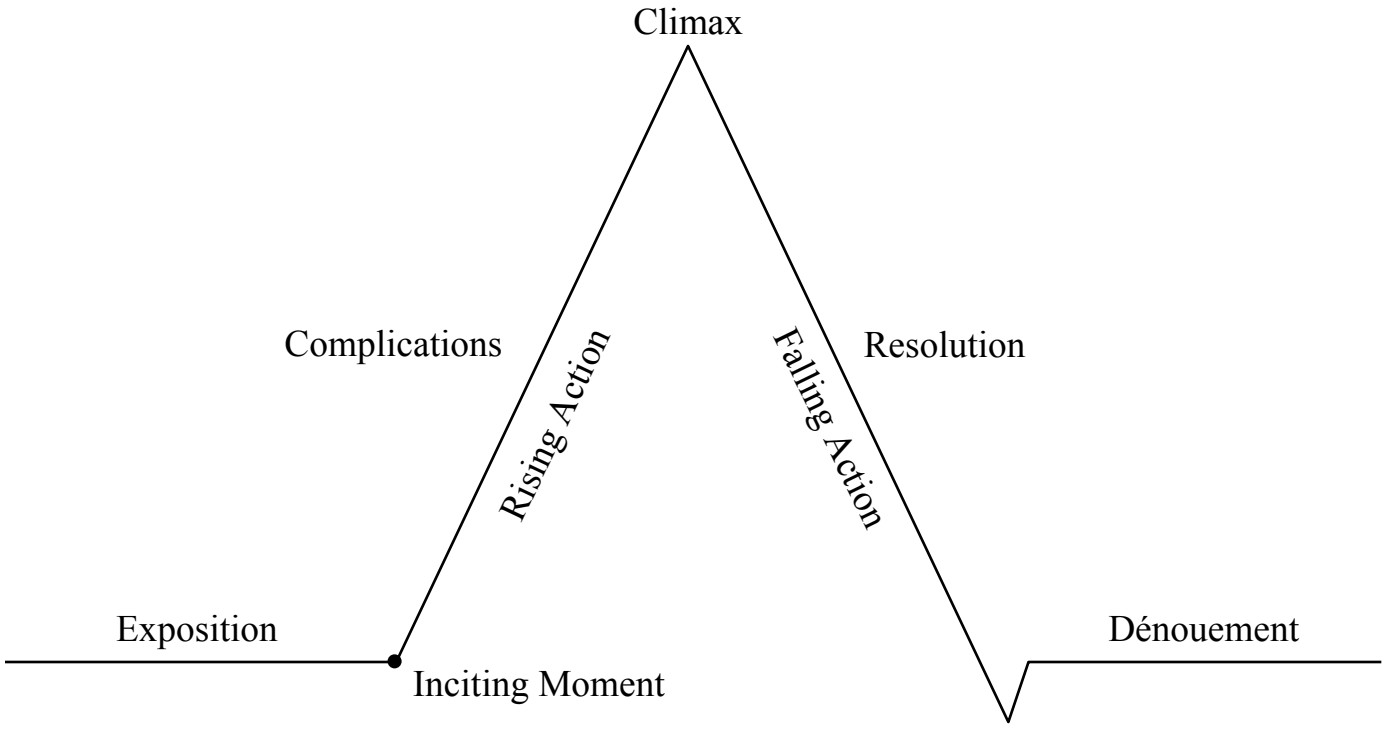
- *Verbal Irony:* Characters say one thing, but mean another
- *Situational Irony:* Neither reader nor characters know the outcome of the story
- *Dramatic Irony:* A reader knows what is going on in the story, but the characters do not

Literary Forms

Different types of literature:

- *Short Story:* A short fiction meant to be read in one sitting
- *Novel:* A long fiction, usually with well-developed plot and characters
- *Poetry:* "Writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm." (2003, Merriam-Webster, 11th Edition.)
- *Drama:* A story that is meant to be performed by actors on a stage. Includes dialogue and stage directions.

Plot Structure



Focus on Plot: "The Most Dangerous Game"

Name: _____ Period: ____ Date: _____

Directions: After reading "The Most Dangerous Game," respond to the questions. Use the "Glossary of Writers' Tools" to help you analyze the story.

1. What is Sanger Rainsford's profession?

2. At the beginning of the story, how does Rainsford feel about the animals he hunts?

3. What does Whitney, the other hunter, say in response to Rainsford's comments about hunting?

4. What is the setting of the story? How does the setting of the story affect the mood?

5. Give an example of what happens in the exposition of the story.

6. How does Rainsford fall off the boat?

7. Describe General Zaroff physically and mentally.

8. Who is Ivan, and how is he Zaroff's foil?

9. What is Rainsford's epiphany about General Zaroff's game?

10. How well does Rainsford play the game?

11. Why did General Zaroff not end the game after the first day?

12. Describe the three traps Rainsford devised to trick General Zaroff.
    a.

    b.

    c.

13. What losses does Zaroff suffer in the game on the island?

14. Who won the game in the end? How do you know?

15. Describe the resolution of the story.

16. Explain the double meaning of the title.

Focus on Plot: "The Most Dangerous Game" Key

1. Rainsford is a big game hunter.

2. Rainsford believes that the animals have no feelings; it is their lot in life to be hunted, and he has no sympathy for them.

3. Whitney believes that animals understand the fear of pain and the fear of death.

4. The story is set on a deserted tropical island off the coast of Brazil. General Zaroff's well-appointed chateau starkly contrasts with the dense, untamed jungle that surrounds it. The setting lends the story a mysterious, creepy mood.

5. In the exposition of the story, readers learn that Rainsford is sailing on a yacht in the middle of the Caribbean Sea. He is going to Rio de Janeiro to go big game hunting.

6. Rainsford hears a noise and climbs up on the edge of the boat to investigate. His pipe falls out of his mouth and as he lunges for it, he falls off the boat.

7. General Zaroff is described by the author as a handsome, strong, and smart Russian Cossack who is also a rich and passionate hunter. He is an erect, slender "singularly handsome man" with a "cultivated voice marked by a slight accent." He is tall and white-haired, with heavy black eyebrows, a pointed moustache, and very bright, black eyes. He has a strange quality in his commanding, spare, dark, aristocratic face. His cheekbones are high and his nose is sharp-cut. Zaroff is multi-lingual, widely-travelled, and he is used to the amenities of an aristocratic life such as linen, crystal, silver, china, champagne, and filet mignon. In terms of his strength, he tells Rainsford that he was able to kill a huge Cape buffalo even after it had thrown him against a tree and fractured his skull. As the story progresses, Zaroff's ability to contend with Rainsford as long as he does, and anticipate his moves is evidence of his mental prowess.

8. Ivan contrasts with Zaroff (is Zaroff's foil) by being depicted as his physical and mental opposite. He is described as the "largest man Rainsford had ever seen—a gigantic creature, solidly made and black-bearded to the waist." He has two small, menacing eyes and gives no indication that he can understand Rainsford's words. He dresses in a black uniform trimmed with Russian sheep wool and obeys as a soldier would. He was once the official flogger for the Great White Czar. Zaroff says that "Ivan is an incredibly strong fellow . . . but he has the misfortune to be deaf and dumb. A simple fellow, but I'm afraid, like all his race, a bit of a savage." He ends up being killed by a knife in one of Rainsford's traps, even though Zaroff was the intended victim.

9. Rainsford has an epiphany when he discovers that Zaroff does not want to hunt alongside him, but that Rainsford will be the prey while Zaroff hunts him.

10. At first, Rainsford makes many mistakes as he reacts with fear. Later, his expert hunting skills kick in and Rainsford actually wins the game with his wit.

11. General Zaroff did not want to end the game the first day because he knew Rainsford could do better. He wanted more of a challenge although he did enjoy toying with Rainsford.

12. a. Malay man-catcher—a dead tree propped against a live one will fall on passersby

    b. Burmese tiger pit—a covered hole houses spikes that impale victims

    c. Ugandan knife trick—a knife tied to a sapling springs forward when triggered

13. Ivan and one of his hounds were killed, and in the end, Zaroff ultimately loses the game and his own life.

14. Rainsford won the game. We know this because he slept in Zaroff's bed that night.

15. The conflict is resolved when Rainsford wins the game. The story ends with Rainsford sleeping in Zaroff's bed, so we know that Zaroff is dead. This provides resolution to the story.

16. Hunting is a dangerous game. At the same time, game can also mean animals; the most dangerous animal is the human.

"The Most Dangerous Game" Plot Quiz

Name: _____ Period: ____ Date: _____

Directions: Write a response to each question. Be sure to write in complete sentences.

1. In the exposition of the story, why is Sanger Rainsford sailing on a yacht in the middle of the Caribbean Sea?

2. Rainsford becomes stranded on an island. Describe the island and its inhabitants.

3. Why did General Zaroff say he invented a new animal?

4. How did General Zaroff get people to come to his island?

5. Is there a resolution to the story? Give evidence to support your answer.

"The Most Dangerous Game" Plot Quiz Key

1. Rainsford is on the way to Rio de Janeiro, Brazil, to go big game hunting.
2. Ship Trap Island is a wild tropical jungle, except for an unusual chateau that has modern amenities. General Zaroff and his enforcer, Ivan, live on the island.
3. General Zaroff was so skillful at hunting that it no longer was a challenge for him. He called it *ennui* or boredom. He began hunting humans as his animals because he thought they would provide a greater challenge.
4. Zaroff shipwrecked sailors with a light trick by showing a false channel where there were really jagged rocks. When the sailors swam to shore, they were captured and forced to play his deadly game.
5. Yes, there is a resolution. The conflict is resolved when Rainsford wins the game. The story ends with Rainsford sleeping in Zaroff's bed, so we know that Zaroff is dead. This provides resolution to this story, although there is no dénouement.

Contents

Focus on Theme: "The Bass, the River, and Sheila Mant"

Name: _____ Period: ____ Date: _____

Directions: Determine possible themes of "The Bass, the River, and Sheila Mant" and explain what writers' tools helped you determine the themes. Remember that the theme is not just a topic like "fishing" or "young love." Instead, it is a statement about a lesson learned or central idea of the story.

Brief Summary of the Story

Possible Theme(s)

Support

1.

2.

3.

Writers' Tools

Focus on Theme: "The Bass, the River, and Sheila Mant" Key

Answers will vary. Students need to be able to support their answers with evidence from the text.

Brief Summary of the Story

The narrator tells of a date he went on, at fourteen, with Sheila Mant, a local beauty. As Sheila and the boy float to a party in a canoe, the boy snags a large bass. He has to choose between cutting the fish loose or reeling it in and letting Sheila think he is childish for liking fishing. He decides to let the fish go, and years later, is not sure he made the right decision.

Possible Theme

Infatuation is fleeting compared to true commitment.

Support

1. When remembering the disappointing night of his "date" with Sheila, he says, "The rest of the night is much foggier" and Sheila went home "in Eric Caswell's Corvette."
2. "Before the month was over, the spell she cast over me was gone, but the memory of that lost bass haunted me all summer and haunts me still."
3. "There would be other Sheila Mants in my life, other fish, and though I came close once or twice, it was these secret, hidden tuggings in the night that claimed me, and I never made the same mistake again."

Possible Theme

Adolescence can be a time of confusion, insecurity, and self-discovery.

Support

1. "It was late August by the time I got up the nerve to ask her out."
2. "She didn't seem surprised to see me—as a matter of fact, she didn't seem to see me at all."
3. "It doesn't matter. What does is that at that fragile moment in time I would have given anything not to appear dumb in Sheila's severe and unforgiving eyes."

Writers' Tools

Students should list different Writers' Tools that gave them clues to the theme. Some possibilities include:

- In the title, the bass is given a more prominent place than Sheila Mant.
- *Protagonist's conflict*: Between getting the fish and impressing the girl.
- *Characterization*: Sheila: As the narrator remembers her, she has nothing in common with the narrator.
- *Direct statement*: "I never made the same mistake again."

Themes in Literature

Themes are controlling ideas or central insights of a piece of fictional work. A theme:

- Takes a stand. (It should be stated as a position.)
- Appears throughout the work, not just in one or two chapters.
- Is relevant to the major character and his or her conflicts.
- Is reflected in the ending by the way major conflicts are resolved.

When identifying a theme, state it in terms exterior to the text: “Man is on a search for meaning” not “Siddhartha is on a search for meaning.”

Focus on Character: "Beauty Is Truth"

Name: _____ Period: ____ Date: _____

Directions: Use the definitions below to help you answer the questions about Jeanie's character as portrayed in the story "Beauty Is Truth."

Direct Characterization	A character's personality traits are directly stated by themselves or a narrator. The audience does not have to try to "figure out" the character because the information is obvious.
Indirect Characterization	This is a more subtle type of characterization. Instead of directly stating what type of person the character is, the reader must infer things about the character based on appearance, thoughts, speech, actions, or opinions of others.

1. How do you learn that Jeanie is embarrassed with her life? Find a passage in which this aspect of her character is indirectly shown.

2. Provide examples of other character traits Jeanie has.

3. Think about what you have learned about Jeanie. How does the title relate to her life? How does the title relate to the theme of the story? Remember to support your ideas with evidence.

Focus on Character: "Beauty Is Truth" Key

Possible answers to the short-answer questions are provided. As with many questions about literature, there may be several answers that are acceptable as long as they are supported by the text.

1. "A poignancy of remembrance swept over Jeanie, then shame and regret. It was not business of theirs, these strange white people."

2. *Aware of what others think:* "Through the train window, Jeanie thought she saw the remaining passengers look at them with relief and disdain."

   Embarrassed when attention focused on her: "Jeanie bit her lip. Frowning, she pulled her coat closer and shrugged."

   "Jeanie's heart beat painfully. She picked up a pencil but dropped it, so unsteady were her fingers."

   Attractive to a boy her age and is liked by others, although her behavior is strange: "I told you he liked you," she whispered. "Look, he's waiting." and "She was an odd girl, but Barbara liked her anyway."

   An able, but irresponsible, student who knows her situation in school is tenuous: "I'm so far behind in my homework, I'd better try to do some before they decide to throw me out."

   "She was so far behind in social studies."

   "She would probably fail."

   "And gym, all those cuts in gym." and "'I know you can do it,' she had said."

   "She heard Miss Lowy say it was good enough to be sent in to Scholastic. It showed talent; it showed promise."

   Considerate of others' feelings: "She stepped over them, careful not to disturb their arrangements."

   "Jeanie rose and silently put her mother's hat on the shelf. She held out her hand for her mother's coat and hung it up."

   Lacks confidence in herself and appears negative: "Slip her composition in under the others, sit in the last seat. Don't bother me. I am in a bad mood."

   "Sullen, Mr. MacIver had called her last week."

   "They would laugh if they knew."

   "No danger, though, that her story would be read. Only the best manuscripts were read."

   "She slipped out ahead of the pushing, jostling boys and girls."

3. The title, "Beauty Is Truth," comes from Keats' poem, "Ode on a Grecian Urn," which Jeanie was studying in her English class. It relates to her life because Jeanie was concerned with her appearance, having a shape which she described as "big and chesty." She was also concerned about how her essay looked when she handed it in. "She remembered keenly the blotched appearance of the paper, the lines crossed out, and the words whose spelling she could never be sure of." When she hears and sees that the true story she has written about her brother being beaten for lying is accepted and appreciated so well, she begins to understand that even though the handwritten story may not have an attractive appearance, is about a negative event, and is not correctly spelled and punctuated, it is still beautiful because of its truth and sincerity. It is also beautiful because it tells the story of a mother who loves her children, even though her means of disciplining for lying are questionable. One possible theme is that beauty often lies within a person or situation and is not always on the surface. Another possible theme is that a person can be loved for who he is, not what he does. Students will have other themes that should be accepted as long as there is support from the text.

The Maasai People

The Maasai people of East Africa live in Kenya and Tanzania on arid and semi-arid lands. They are a semi-nomadic people who live under a communal system. They move their livestock in a seasonal system so that resources are used well. These cattle are the sources of Maasai's primary economy.

The Maasai live in kraals arranged in a circular fashion, with fences around the kraals which prevent lions from attacking their cattle. Men create the kraals and women build the homes, which are made of mud, sticks, and grass. Warriors take care of security and boys herd livestock. Older people are directors and advisors. Kraals are usually shared by the extended family.

Maasai Ceremonies and Rituals

There are many ceremonies in Maasai society including the senior boy ceremony, circumcision, marriage, the warrior-shaving ceremony, the milk-drinking ceremony, and the meat-eating ceremony. For boys and girls, there are the earlobe ceremony and the leg-marking ceremony.

Facing the Lion

Maasai view lion hunting as a practice of bravery and an act of achievement. In the past, when the lion population was high, the community encouraged lion hunting. Over the past ten years, because of the decline in the lion population and the increased incidence of rabies, the community has discouraged solo lion hunting: ten or more men hunt one lion now. Also, Maasai warriors are not allowed to hunt a lion that is suffering from drought or poison. They are not allowed to hunt female lions.

At the end of each decade, the Maasai warriors of each age range count all their lions and then compare them with those hunted by those in that same age range in the past. In this way, Maasai warriors measure their accomplishments.

This information is from the Maasai Association website (http://www.maasai-association.org). Its focus is to preserve and celebrate Maasai cultural heritage. For more information, consult the following websites:

- The Destiny of the Maasai (http://www.maasai.com)
- The Maasai Environmental Resource Coalition (http://www.maasaierc.org)

Focus on Skills Learned: "Brothers Are the Same"

Name: _____ Period: ____ Date: _____

Directions: Use the "Glossary of Writers' Tools" to analyze "Brothers Are the Same." Complete the worksheet with specific details from the story.

Setting

(time, location, historical setting, atmosphere)

Characters

(protagonist, antagonist, foil, flat, round, static, dynamic)

Plot

(exposition, inciting moment)

Conflict

(internal or external—give specific examples)

Other Literary Techniques

(symbolism, tone, epiphany, foreshadowing, suspense, irony)

Focus on Skills Learned: "Brothers Are the Same" Key

Setting

The story is set amidst the Maasai tribe on the Serengeti Plain, near Mount Kilimanjaro.

Characters

- *Temas:* Protagonist. A young warrior who must prove that he is a man. Round, dynamic character.
- *Medoto:* Antagonist. An archenemy of Temas who has already proven he is a man. Round, dynamic character.
- *Kileghen:* The girl both boys like. Round, static character.
- *Casaro:* Another warrior. Flat, static character.

Plot

- *Exposition:* Temas fears failure in fighting the lion that day.
- *Inciting Moment:* The young men of the village surround the lion that Temas must kill as a rite of passage to manhood.
- *Complications:* Temas has self-doubt; Medoto watches as the lion chooses another warrior to charge.
- *Climax:* Medoto throws a pebble at the lion to help Temas; Temas kills the lion and confronts Medoto.
- *Resolution:* The boys become "brothers" and cut the belt in half.
- *Dénouement:* None found. We don't know who Kileghen chooses.
- *Rising Action:* All events leading up to killing the lion.
- *Falling Action:* All events after killing the lion.

Conflict

- *Person vs. Self:* Temas doubts his own abilities and fears failure.
- *Person vs. Person:* Temas and Medoto have a rivalry as warriors and are in competition for the same girl.
- *Person vs. Nature:* Temas must fight and kill a lion; the lion must sense that the warrior is a worthy opponent.
- *Person vs. Society:* Boys in the Maasai culture must prove their manhood by killing lions.

Other Literary Techniques

- *Suspense:* The reader feels tension as the match with the lion begins, when Temas confronts Medoto, and when the two boys go back to the village.
- *Irony:* Medoto, who was Temas's archenemy, becomes his "brother."
- *Epiphany:* Temas has an epiphany when he learns that Medoto was scared when he had to fight a lion and when he learns that Medoto helped him in the end. Kileghen has an epiphany when she sees her belt cut in half and worn by both boys.
- *Symbolism:* The halved belt symbolizes the boys' equality and solidarity.

Designing Exam Questions

Directions: Read the excerpt from *How the Garcia Girls Lost Their Accents* aloud. Discuss the multiple-choice question. Ask students to explain why they chose a given answer as the correct answer. Provide the students with the correct answer (D). Discuss the rationale for what makes this the correct answer and the other choices plausible yet incorrect. Then have students write their own multiple-choice questions for "Brothers Are the Same," Beauty Is Truth," or "The Bass, the River, and Sheila Mant."

The following passage and question are excerpted from the English 9 QualityCore Formative Item Pool. The reading is adapted from *How the Garcia Girls Lost Their Accents* by Julia Alvarez. © 1991 by Julia Alvarez.

Only a month ago, they had moved out of the city to a neighborhood on Long Island so the girls could have a yard to play in, so Mami said. The little green squares around each look-alike house seemed more like carpeting that had to be kept clean than yards to play in.

Down the block the neighborhood dead-ended in abandoned farmland that Mami read in the local paper the developers were negotiating to buy. Grasses and real trees and real bushes still grew beyond the barbed-wire fence posted with a big sign: PRIVATE, NO TRASPASSING. The sign had surprised Carla since "forgive us our trespasses" was the only other context in which she had heard the word. She pointed the sign out to Mami on one of their first walks to the bus stop. "Isn't that funny, Mami? A sign that you have to be good." Her mother did not understand at first until Carla explained about the Lord's Prayer. Mami laughed. Words sometimes meant two things in English too. This trespass meant that no one must go inside the property because it was not public like a park, but private. Carla nodded, disappointed. She would never get the hang of this new country.

Test Question

What is the reason for Carla's disappointment at the end of the passage?

A. She does not like walking with her mother.
B. She is tired of walking to the bus stop.
C. She feels bad for not understanding the sign on the fence.
D. She cannot enter the nicest place in the neighborhood.

Rationale

Choice A: Incorrect. Carla is walking with her mother, and she is feeling confused and somewhat frustrated. Students may connect Carla's feelings with the walk; however, there is no evidence supporting the inference that Carla's feelings are directed toward her mother. If students choose this answer, they are most likely making illogical and/or disconnected inferences.

Choice B: Incorrect. Carla is reflecting on a time she and her mother walked to the bus stop; however, there is no evidence to support the assumption that Carla is tired of this activity. If students choose this answer, they are most likely focusing on one detail instead of the passage as a whole for context.

Choice C: Incorrect. Carla does not understand the sign is a true fact; however, the final sentence of the passage, "She would never get the hang of this new country," provides the reader with contextual evidence that her disappointment involves far more than just the misunderstanding of the words on a sign. If students choose this answer, they are most likely focusing on one detail instead of the passage as a whole for context.

Choice D: Correct. Carla admires this land because it is still "real" unlike the square manicured lawns of her new neighborhood. The last sentence of the passage implies that Carla is disappointed by the country itself, which is exemplified by the country's decision to ban people from open land. Students need to absorb the content of the entire passage, "The little green squares around each look-alike house seemed more like carpeting that had to be kept clean than yards to play in," "Grasses and real trees and real bushes still grew beyond the barbed-wire fence . . . ," and "This trespass meant that no one must go inside the property because it was not public like a park, but private. Carla nodded, disappointed. She would never get the hang of this new country" to understand a correct inference.

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Short Story Quiz

Name: _____ Period: ____ Date: _____

Directions: Choose the best answer for each question.

The Bass, the River, and Sheila Mant

Mark each statement as True (T) or False (F).

_____ 1. The author uses indirect characterization for Sheila Mant as we read about her views on fishing and see how she treats the narrator in the end.

_____ 2. A dénouement is found in *The Bass, the River, and Sheila Mant.*

_____ 3. The narrator of the story does not regret letting his fish go because he believes Sheila was worth all of his admiration and sacrifice.

_____ 4. The tone of this story is humorous.

_____ 5. The moment the narrator catches the bass and knows "four things at once" is the climax of the story, or the highest point of tension.

Beauty Is Truth

Match the event to the appropriate part of plot structure.

_____ 6. Miss Lowy says to write about beauty and truth.

_____ 7. Miss Lowy reads Jeanie's story aloud.

_____ 8. Jeanie hears her mom beat Billy.

_____ 9. Jeanie comes home from school.

_____ 10. Jeanie calls Billy after hearing her story read aloud.

a. Exposition

b. Inciting Moment

c. Complications

d. Climax

e. Resolution

Brothers Are the Same

Choose the most appropriate response.

_____ 11. Who does Temas believe to be his antagonist at the beginning of the story?

A. Kileghen

B. the lion

C. Casaro

D. Medoto

_____ 12. The line, "yet in his mind Temas now trembled. Fear of battle was a nonexistent thing—but fear of failure could be real, and was" is an example of what literary element?

A. tone

B. internal conflict

C. external conflict

D. symbolism

_____ 13. What is the setting of the story?

A. South Africa

B. Liberia

C. Serengeti Plain

D. Brazil

_____ 14. From where does Temas's primary motivation come?

A. Desire to impress Kileghen

B. Rivalry with Medoto

C. Fear of the lion

D. Need to defend his family name

_____ 15. What is the best statement of the theme of this story?

A. To be a man you must fight a lion.

B. A man should demonstrate his bravery to his future bride.

C. Even your greatest adversaries may possess good qualities.

D. Brotherhood should always come before romance.

Short Essay

Consider the title of the short story, "Brothers Are the Same." Write one paragraph discussing what the title means. Give specific examples from the story to support your interpretation. Write on the back of this sheet, if necessary.

Short Story Quiz Key

The Bass, the River, and Sheila Mant

True/False

1. T
2. T
3. F
4. F
5. T

Beauty Is Truth

Matching

6. B
7. D
8. C
9. A
10. E

Brothers Are the Same

Multiple Choice

11. D
12. B
13. C
14. A
15. C

Short Essay

Paragraphs may include discussion of the idea that Temas and Medoto are not biological brothers but are brothers in spirit. Both have gone through a rite of passage or crossroads, binding them together as part of the same tribe. Their decision to cut the belt in half sends a clear signal to Kileghen that she will have to choose between them based upon something other than their hunting abilities. They are no longer adversaries.

Anticipation Guide

Name: _____ Period: ____ Date: _____

Directions: Place an X on the continuum beside each statement to indicate your stance in regard to it. Be prepared to defend your opinion and support it with specific examples. After you read "Thank you, M'am," compare your opinion with Langston Hughes's implied or stated opinions on the same topics.

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. People who attempt to steal should be punished.		—————	—————	—————	—————		
2. Old women are generally afraid of thieves.		—————	—————	—————	—————		
3. It is all right to steal if you really need the money.		—————	—————	—————	—————		
4. Young people who commit crimes need guidance.		—————	—————	—————	—————		
5. Small acts of kindness from strangers can change a young person's life.		—————	—————	—————	—————		

"Thank You, M'am" Letter

Directions: In the short story "Thank You, M'am," instead of running away from him or calling the police, Mrs. Luella Bates Washington Jones decides to help Roger, the young man who was trying to snatch her purse. At the end of the story, he stated that he wished he had said "Thank you, m'am," but was unable to voice the words.

Suppose you are Roger. Write a one-page thank-you letter to Mrs. Jones. Imagine how your life may have changed for the better based upon her intervention, and include these fictitious events in your letter. Use your journal entry as a starting point for this text. Use formal language and the proper form for a personal letter. (See formatting sample below.)

Sample Letter Form

[Date]

[Return address]

[Recipient's name and address]

[Greeting]:

Block style paragraph #1: _____
_____
_____
_____
_____

Block style paragraph #2: _____
_____
_____
_____
_____

Block style paragraph #3: _____
_____
_____
_____
_____
_____

[Closing]
Signature
[Typed name]

Thank-You Letter Rubric

Name: _____ Period: ____ Date: _____

Directions: Circle the box that best describes the way each student's letter addresses that particular domain. Write comments to explain the same.

Objectives	1	2	3
Formal Letter Format	The letter is not written in proper form. Language and tone are overly casual for the intended audience.	The letter is written in mostly proper form, but a few details are incorrect or missing. Language and tone are somewhat casual for the intended audience.	The letter is written entirely in the proper letter form. Formal language and tone are appropriate for the intended audience.
Conventions	There are frequent distracting errors in grammar, usage, spelling, and punctuation that may significantly impede understanding.	There are some distracting errors in grammar, usage, spelling, and punctuation that may occasionally impede understanding.	There may be a few minor errors in grammar, usage, spelling, and punctuation; however, the essay demonstrates a near mastery of conventions of English.
Organization	Paragraphs are disorganized, jumping from topic to topic. Sentences may be incomplete thoughts or may run on incoherently.	Paragraphs are somewhat disorganized but generally remain on topic. Sentences may vary in length but are simple in structure.	Paragraphs contain information that supports the topic sentence and does not stray from the topic. Sentences are varied in length and complexity.
Story Knowledge	The letter demonstrates little or no knowledge of the story. Details are inaccurate or not included.	The letter demonstrates some knowledge of the story. A few details may be inaccurate.	The letter demonstrates a thorough knowledge of the story with accurate details.
Creativity	The letter demonstrates little or no creativity by not attempting to recreate events or characters' emotions.	The letter demonstrates some creativity by attempting to recreate events or characters' emotions	The letter demonstrates creativity by successfully recreating events and/or characters' emotions.
		Total	

Focus on Writing Style: "Divine Providence"

Name: _____ Period: ____ Date: _____

Directions: After reading "Divine Providence," respond to the questions, supporting your answers with sound reasons. An author's writing style is the unique way in which the writer uses language to tell a story. An author's style may vary in the use of word choice, sentence structure, punctuation, dialogue, dialect specific to a region, and foreign language words.

1. Why do you think Cisneros chose to write her story in a few, long sentences?

2. How does the cataloguing of events in Alma Alvarado's life emphasize tension in her family life?

3. How does the author capture the voice of Alma Alvarado? Are these techniques effective?

4. What word choices seem most effective?

5. What phrases or images help you visualize the setting?

Focus on Writing Style: "Divine Providence" Key

1. She captures the voice of a child and all thoughts running through her head in light of this very serious event of losing her mother's wedding ring.
2. Just as the story layers one event on top of another, we see that the problems in Alma's home life are piling up as well: for example, the grandmother is losing her mental health and her parents are on the verge of divorce.
3. Italics are used to denote dialogue and things that Alma has heard before. Diction is chosen to sound like a little girl's way of thinking rather than an adult's. Long sentences are used to capture Alma's stream of consciousness.
4. Answers will vary. Some possible answers may include:
   - Detachable collar
   - Rainbow stone
   - Fatties
   - "The child her mama hopes will anchor her papa home nights"
   - "Swooped and tumbled and somersaulted into the eddies"
   - Supplications
5. "The sky was blue and smelled of fresh bread and oatmeal."
   "She would save a spear of the breakfast papaya for the parrot in the garden of la Señora Cuca."
   "Sing the Himno Nacional"
   "Read a Familia Barron comic book"

Contents

Focus on Vocabulary: "The Scarlet Ibis"

Name: _____ Period: ____ Date: _____

Part I

Directions: Before reading "The Scarlet Ibis" by James Hurst, use a dictionary to define the vocabulary words found in the story.

1. clove
2. rank
3. untenanted
4. grindstone
5. caul
6. invalid
7. careen
8. bedeck
9. imminent
10. vortex
11. infallibile
12. unfurled
13. entrails
14. blighted
15. wrenched
16. reiterated
17. precariously
18. ibis
19. solder
20. heresy

Part II

Directions: After reading "the Scarlet Ibis," answer each of the following questions.

1. What is the setting of "The Scarlet Ibis"? Distinguish between the geographic setting, the cultural setting, and the historical setting of the story. What clues helped you determine each?

2. What was Doodle's condition when he was born?

3. Explain the statement, "They named him William Armstrong, which was like tying a big tail on a small kite." Why was renaming him Doodle "the kindest thing" the narrator ever did for his brother?

4. What motivated the narrator to teach Doodle to walk? Would Doodle have been just as happy not walking?

5. Explain the following statement: "Pride is a wonderful, terrible thing, a seed that bears two vines, life and death." How can pride be both good and bad?

6. What did Doodle's "lies" consist of? What do you think they represented for Doodle?

7. How did the scarlet ibis's death mirror Doodle's?

8. This story is told by the narrator as a memory. How do you think the narrator feels about the circumstances of Doodle's death as an adult? Why is it symbolic that the narrator has the strongest memories in late summer?

9. Reread the first paragraph of the story. What words foreshadow Doodle's death? How would you describe the tone of the story?

Part III

Symbolism is a literary technique in which things like colors, numbers, objects, or names represent something other than what they actually are. Symbols found in literature often represent abstract concepts such as "freedom."

Universal symbols are symbols that are recognizable across cultures. For example, the "do not" sign is recognized universally.

Local symbols, however, are recognizable only within cultures. For example, a team mascot dressed in school colors is immediately recognized by students from that school, but it is not likely to be meaningful to someone from another town, state, or country.

Directions: Complete the following table to categorize the types of symbols found in "The Scarlet Ibis."

Symbol	Examples from the Story	Abstract Concept it Represents	Universal or Local Symbol? Why?
Seasons	1. 2.	1. 2.	1. 2.
Birds	1. 2.	1. 2.	1. 2.
Colors	1. 2.	1. 2.	1. 2.

Finally, create a new symbol for our town.

Focus on Vocabulary: "The Scarlet Ibis" Key

Part I

1. clove — past tense of cleave; to divide as if by a cutting blow
2. rank — excessively vigorous in growth
3. untenanted — not occupied
4. grindstone — a flat circular stone of natural sandstone that revolves on an axle and is used for grinding, shaping, or smoothing
5. caul — the inner fetal membrane of higher vertebrates especially when covering the head at birth
6. invalid — one who is sickly or disabled
7. careen — to sway from side to side
8. bedeck — to decorate
9. imminent — about to happen
10. vortex — a whirlpool or funnel
11. infallible — incapable of error
12. unfurled — opened from a closed state
13. entrails — internal parts
14. blighted — being of impaired quality
15. wrenched — twisted violently away
16. reiterated — stated over and over again
17. precariously — done in a way that is characterized by a lack of security or stability
18. ibis — any of various tropical or subtropical birds distinguished by a long slender downwardly curved bill
19. solder — to join or bond together
20. heresy — an action in contrast to generally acceptable beliefs or standards

Part II

1. Geographic setting: A farm in the southeastern United States, somewhere along the coast

   Cultural setting: The family lives in a remote area; Aunt Nicey is superstitious. The surrounding community is affected by soldiers' deaths in the war.

   Historical setting: During World War I (early 1900s)

   Clues that help the reader understand the setting include mentioning regional vegetation, the name of the U.S. president during this time period, battlefields in Europe, and so forth. The reader can determine the cultural setting by examining statements such as "Red birds are bad luck."

2. Doodle was born disabled. The doctors did not think he would live or walk.

3. William Armstrong is a strong name. The narrator said that nobody expects much from someone named Doodle.

4. The brother was embarrassed by Doodle. His pride motivated him to teach Doodle to walk. Doodle seemed perfectly content not walking, though he may not have had the same fun experiences with his brother.

5. Pride can be wonderful if you take pride in something you have worked hard for and accomplished. Pride can be terrible if it motivates you to do something bad or makes you think you are better than others.

6. Doodle often made up stories about birds or people who can fly. Due to Doodle's inability to walk, this may represent his desire to be more mobile or physically free.

7. Both Doodle and the ibis died under similar conditions and mirrored each other physically. Both were unique and delicate creatures who died after a storm. Their bodies were not used to the conditions they were forced into and could not survive. The ibis's body lay on the ground in the same manner as Doodle's. The ibis was red and Doodle had blood on the front of his shirt.

8. The narrator no doubt looks back on this incident with great regret, but probably also realizes that he made these mistakes as a young boy. The season is symbolic because that is the time of year Doodle died. Also, late summer marks the beginning of fall, when things start to die or go dormant.

9. Words that foreshadow Doodle's death:
   - *dead*
   - *bleeding*
   - *stained*
   - *rotting*
   - *untenanted*
   - *empty cradle*
   - *graveyard flowers*

   Words that describe tone:
   - *nostalgic*
   - *sad*
   - *regretful*

Part III

Symbol	Examples from the Story	Abstract Concept it Represents	Universal or Local Symbol? Why?
Seasons	1. The cloves of seasons: late summer/early fall	1. A passage of time between life/vibrancy and death/dormancy.	1. Universal—The change of seasons often mark a sort of death.
	2. Fall	2. In the story, it represents the end of Doodle's life.	2. Universal—Autumn is universally recognized as a time of death, such as in nature.
Birds	1. Doodle's "lies" about peacocks	1. Freedom	1. Local—This dream only had meaning for Doodle and his brother.
	2. The scarlet ibis	2. Doodle	2. Local—The ibis only represents Doodle in this story; however, universally, ibises were sacred and unique birds in ancient Egypt.
Colors	1. Brown	1. Earth, nature, fall, decay, dormancy, death	1. Universal—Prevalent fall color recognized as the symbol for dormancy
	2. Red (scarlet, vermillion)	2. Danger, blood, death	2. Universal—red is the most common color used in signage to denote danger.

Contents

Short Story Group Project

Name: _____ Period: ____ Date: _____

As a culminating project for our short story unit, you will work in groups of three to four to read a new short story and analyze it for various elements of fiction. You will then create a project and develop a presentation that demonstrates your understanding of the story from a literary standpoint. Each group will choose a different story. Please choose from the following or select your own (with teacher approval):

- James Baldwin, "The Rockpile"
- Alice Childress, "The Pocketbook Game"
- Ruby Dee, "Aunt Zurletha"
- Ernest Gaines, "Robert Louis Stevenson Banks AKA Chimley"
- Daniel Garza, "Everybody Knows Tobie"
- Jamake Highwater, "Snake Boy"
- Chester Himes, "Black Laughter"
- Toshio Mori, "Say It with Flowers"
- Alice Munro, "Red Dress-1946"
- Marta Salinas, "The Scholarship Jacket"

Each member of the group is responsible for:

1. Reading and understanding the story
2. Filling out an Analysis Guide
3. Actively and creatively contributing to the Group Product/Presentation
4. Participating in the Presentation

Project Ideas:

- Skit
- Song
- PowerPoint® slideshow
- Cartoon storyboards
- Collage
- Mobile
- Diorama
- Poster
- Panel discussion
- Talk show

Timeline

Day 21: Form groups; choose story; read story; complete short story Literary Analysis Guide for homework.

Day 22: Discuss plot and compare homework; decide on a project and begin working in class. Complete necessary tasks at home.

Day 23: Continue working on project; practice presentation.

Day 24: Present project to the class!

Short Story Literary Analysis Guide

Name: _____ Period: ____ Date: _____

Directions: After you have read your assigned short story, complete the guide as homework. You will discuss it as a group in class the next day. Use your glossary to help you.

Title of Story:

Author:

List five important details you learn while reading the story.

1.

2.

3.

4.

5.

What is the point of view of this story?

Give several examples of conflict found in the story, and identify each as an internal or external conflict:

1.

2.

3.

4.

Give an example from the story for each step of plot structure:

1. Exposition
2. Inciting Moment
3. Complications
4. Climax
5. Resolution
6. Denouement

List the names of the important characters; then identify them as round, flat, static, or dynamic (or any combination), providing evidence to support your assertions.

The five methods of indirect characterization are appearance, action, speech, thoughts, and opinions of other characters. Provide the following information based upon one character from your story, using one of these methods.

Character:

Method of indirect characterization used:

Quotation illustrating this method:

What we learn about this character from this method:

Identify the setting of the story (time, location, mood, atmosphere and historical setting):

What is the mood of the story? What effect does the mood have on the reader?

Identify symbolism found in the story. Is a specific object closely related to a character or event? Does one character or event in the story represent an abstract idea, such as bravery, greed, freedom, the future?

What is the theme of the story?

Is the title of the story related to the theme in any way? Explain why or why not.

Planning for Group Project

Project idea:

Group members: Individual responsibilities:

1.

2.

3.

Items needed to complete project:

Short Story Group Project Rubric

Name: _____ Period: ____ Date: _____

Directions: This rubric is broken into group project and individual effort. Circle the boxes and point levels.

Group Project and Presentation	1	2	3	4
Quality of Project	Project is not complete or needs much improvement (too short, many errors, messy, or falling apart).	Project is partially complete but needs improvement (some errors, lacks visual appeal, some parts appear rushed and messy).	Project is acceptable but could be improved (few errors, visual appeal varies, few areas appear rushed or messy).	Project is of high quality (error free, appealing visuals, neat and well-constructed).
Presentation of Project	Student does not seem prepared to present. Presentation is not engaging and does not involve all group members.	Student is somewhat prepared but clearly needs more rehearsal. Presentation is somewhat interesting and involves all or most of the group members.	Student is mostly prepared but would benefit from a few more rehearsals. Presentation is mostly interesting, has engaging moments, and involves all group members.	Student is completely prepared and clearly rehearsed. Presentation is interesting, engaging, and involves all group members.
Understanding of Short Story Literary Terms and Techniques	Presentation demonstrates little or no understanding of the story, its themes, and/or other literary elements.	Presentation demonstrates some understanding of the story, its themes, and other literary elements.	Presentation demonstrates adequate understanding of the story, its themes, and other literary elements.	Presentation demonstrates clear understanding of the story, its themes, and other literary elements.
			Total	

Individual Effort	1	2	3	4
Short Story Literary Analysis Guide	Guide is mostly incomplete or inaccurate and is not used in creating the project.	Guide is somewhat complete and accurate and does not appear to be used effectively to create the project.	Guide is mostly complete and accurate and appears to be used, in part, to create the project.	Guide is complete, accurate, and is used effectively to create a quality project.
Contribution to Group	Student rarely provides useful ideas to the group and may refuse to participate.	Student sometimes provides useful ideas to the group and is a satisfactory group member who usually does what is required.	Student usually provides useful ideas to the group and is a strong group member who does what is required.	Student consistently provides useful ideas to the group and is a leader who contributes more than is required.
Working with Others	Student rarely listens to or supports the efforts of others.	Student sometimes listens to and/or supports the efforts of others.	Student usually listens to and supports the efforts of others.	Student consistently listens to and supports the efforts of others.
			Total	

Secondary Course Standards

A *primary course standard*:

- is the central focus of the unit, and
- is explicitly assessed in an embedded assessment and/or in the summative assessment.

A *secondary course standard:*

- is less important to the focus of the unit, but is one that students need to know and use when completing activities for this unit, and
- may or may not be explicitly assessed by the summative assessment or an embedded assessment.

Course standards considered primary for this unit are listed on pages 1–3. Below is a list of secondary course standards associated with this unit.

Selected Secondary Course Standards

B.5. Conventions of Usage

a. Correctly spell commonly misspelled/confused words

b. Correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity

c. Make subject and verb agree in number, even when there is some text between the subject and verb

d. Use pronouns correctly (e.g., appropriate case, pronoun-antecedent agreement, clear pronoun reference)

e. Correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified

f. Correctly use parts of speech

B.6. Conventions of Punctuation

a. Recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways)

b. Use punctuation correctly within sentences and words

c. Demonstrate correct use of capitalization

Course Standards Measured by Assessments

This table presents at a glance how the course standards are employed throughout the entire unit. It identifies those standards that are explicitly measured by the embedded and unit assessments. The first column lists course standards by a two-or three-character code (e.g., A.1.b.); columns 2–14 list the assessments.

Coded Course Standard	Embedded Assessments											Unit Assessments	
	Class Note-book	SSR Chart	"Focus On" work-sheets	Paragraph Practice	Writing Thesis Statements	Combining Sentences	Quizzes	Design-ing Exam Ques-tions	Thank-You Letter	Cou-plets	Journals	My Life So Far Essay and Drafts	Group Project
A.1.b.		X							X		X	X	X
A.1.c.		X	X										
A.3.a.			X										
A.4.a.			X										X
A.5.c.			X				X						X
A.7.a.			X								X		X
A.7.b.			X										
A.8.d.			X										
A.8.h.			X							X			
B.1.a.			X		X						X	X	
B.1.c.									X			X	
B.2.a.										X		X	X
B.2.e.									X				
B.2.f.												X	
B.3.a.					X							X	
B.3.b.				X								X	
B.3.e.												X	
B.4.b.						X			X			X	
B.4.f.												X	
D.2.g.			X		X								X
E.a.	X												
E.b.	X												
E.d.							X	X					