

Pre-AP[®] English 1

Teacher Resources

ABOUT COLLEGE BOARD

College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, College Board was created to expand access to higher education. Today, the membership association is made up of over 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success—including the SAT[®] and the Advanced Placement Program[®]. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools.

For further information, visit www.collegeboard.org.

PRE-AP EQUITY AND ACCESS POLICY

College Board believes that all students deserve engaging, relevant, and challenging grade-level coursework. Access to this type of coursework increases opportunities for all students, including groups that have been traditionally underrepresented in AP and college classrooms. Therefore, the Pre-AP program is dedicated to collaborating with educators across the country to ensure all students have the supports to succeed in appropriately challenging classroom experiences that allow students to learn and grow. It is only through a sustained commitment to equitable preparation, access, and support that true excellence can be achieved for all students, and the Pre-AP course designation requires this commitment.

ISBN: 978-1-4573-1426-1

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The sentence-writing strategies and outlines used in Pre-AP lessons are based upon The Writing Revolution, Inc., a national nonprofit organization that trains educators to implement The Hochman Method, an evidence-based approach to teaching writing. The strategies included in Pre-AP materials are meant to support students' writing, critical thinking, and content understanding, but they do not represent The Writing Revolution's full, comprehensive approach to teaching writing. More information can be found at www.thewritingrevolution.org.

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Acknowledgments

College Board would like to acknowledge the following committee members, consultants, and reviewers for their assistance with and commitment to the development of this course. All individuals and their affiliations were current at the time of contribution.

Joshua Arnold, *Catch Prep Charter High School, Los Angeles, CA*

Jim Burke, *Middle College High School, San Mateo, CA*

LuAnn Fox, *Olathe High School, Olathe, KS*

Kathy Galford, *Great Bridge Primary School, Chesapeake, VA*

John Golden, *Grant High School, Portland, OR*

Jeanneine Jones, *University of North Carolina at Charlotte, Charlotte, NC*

Ernest Morrell, *Notre Dame University, Notre Dame, IN*

Vince Puzick, *District 11 (Retired), Colorado Springs, CO*

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Introduction to Pre-AP English 1



About Pre-AP

Introduction to Pre-AP

Every student deserves classroom opportunities to learn, grow, and succeed. College Board developed Pre-AP® to deliver on this simple premise. Pre-AP courses are designed to support all students across varying levels of readiness. They are not honors or advanced courses.

Participation in Pre-AP courses allows students to slow down and focus on the most essential and relevant concepts and skills. Students have frequent opportunities to engage deeply with texts, sources, and data as well as compelling higher-order questions and problems. Across Pre-AP courses, students experience shared instructional practices and routines that help them develop and strengthen the important critical thinking skills they will need to employ in high school, college, and life. Students and teachers can see progress and opportunities for growth through varied classroom assessments that provide clear and meaningful feedback at key checkpoints throughout each course.

DEVELOPING THE PRE-AP COURSES

Pre-AP courses are carefully developed in partnership with experienced educators, including middle school, high school, and college faculty. Pre-AP educator committees work closely with College Board to ensure that the course resources define, illustrate, and measure grade-level-appropriate learning in a clear, accessible, and engaging way. College Board also gathers feedback from a variety of stakeholders, including Pre-AP partner schools from across the nation who have participated in multiyear pilots of select courses. Data and feedback from partner schools, educator committees, and advisory panels are carefully considered to ensure that Pre-AP courses provide all students with grade-level appropriate learning experiences that place them on a path to college and career readiness.

PRE-AP EDUCATOR NETWORK

Similar to the way in which teachers of Advanced Placement® (AP®) courses can become more deeply involved in the program by becoming AP Readers or workshop consultants, Pre-AP teachers also have opportunities to become active in their educator network. Each year, College Board expands and strengthens the Pre-AP National Faculty—the team of educators who facilitate Pre-AP Readiness Workshops and Pre-AP Summer Institutes. Pre-AP teachers can also become curriculum and assessment contributors by working with College Board to design, review, or pilot course resources.

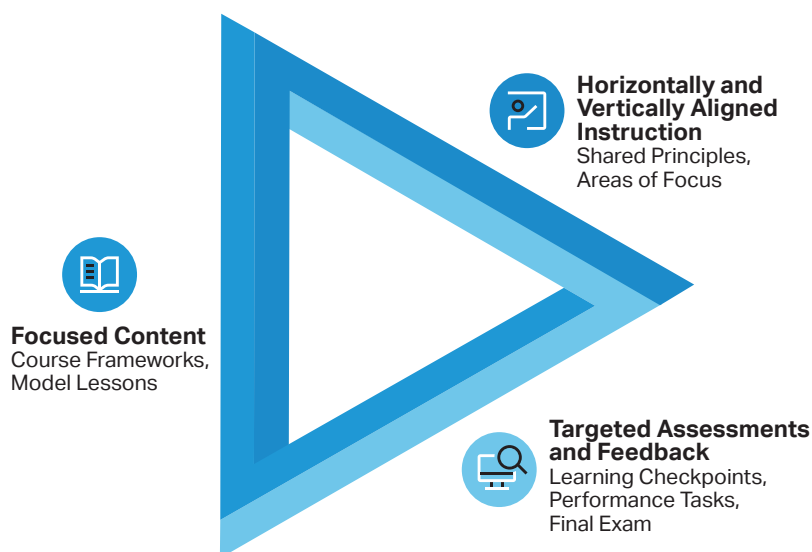
HOW TO GET INVOLVED

Schools and districts interested in learning more about participating in Pre-AP should visit preap.org/join or contact us at preap@collegeboard.org.

Teachers interested in becoming members of Pre-AP National Faculty or participating in content development should visit preap.org/national-faculty or contact us at preap@collegeboard.org.

Pre-AP Approach to Teaching and Learning

Pre-AP courses invite all students to learn, grow, and succeed through focused content, horizontally and vertically aligned instruction, and targeted assessments for learning. The Pre-AP approach to teaching and learning, as described below, is not overly complex, yet the combined strength results in powerful and lasting benefits for both teachers and students. This is our theory of action.



FOCUSED CONTENT

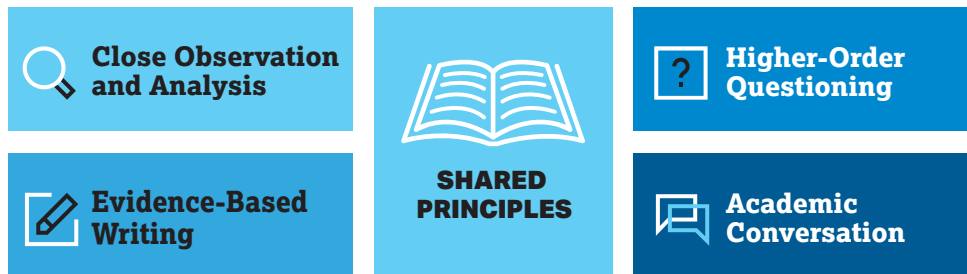
Pre-AP courses focus deeply on a limited number of concepts and skills with the broadest relevance for high school coursework and college and career success. The course framework serves as the foundation of the course and defines these prioritized concepts and skills. Pre-AP model lessons and assessments are based directly on this focused framework. The course design provides students and teachers with intentional permission to slow down and focus.

HORIZONTALLY AND VERTICALLY ALIGNED INSTRUCTION

Shared principles cut across all Pre-AP courses and disciplines. Each course is also aligned to discipline-specific areas of focus that prioritize the critical reasoning skills and practices central to that discipline.

SHARED PRINCIPLES

All Pre-AP courses share the following set of research-supported instructional principles. Classrooms that regularly focus on these cross-disciplinary principles allow students to effectively extend their content knowledge while strengthening their critical thinking skills. When students are enrolled in multiple Pre-AP courses, the horizontal alignment of the shared principles provides students and teachers across disciplines with a shared language for their learning and investigation, and multiple opportunities to practice and grow. The critical reasoning and problem-solving tools students develop through shared principles are highly valued in college coursework and in the workplace.



CLOSE OBSERVATION AND ANALYSIS

Students are provided time to carefully observe one data set, text, image, performance piece, or problem before being asked to explain, analyze, or evaluate. This creates a safe entry point to simply express what they notice and what they wonder. It also encourages students to slow down and capture relevant details with intentionality to support more meaningful analysis, rather than rushing to completion at the expense of understanding.

HIGHER-ORDER QUESTIONING

Students engage with questions designed to encourage thinking that is elevated beyond simple memorization and recall. Higher-order questions require students to make predictions, synthesize, evaluate, and compare. As students grapple with these questions, they learn that being inquisitive promotes extended thinking and leads to deeper understanding.

EVIDENCE-BASED WRITING

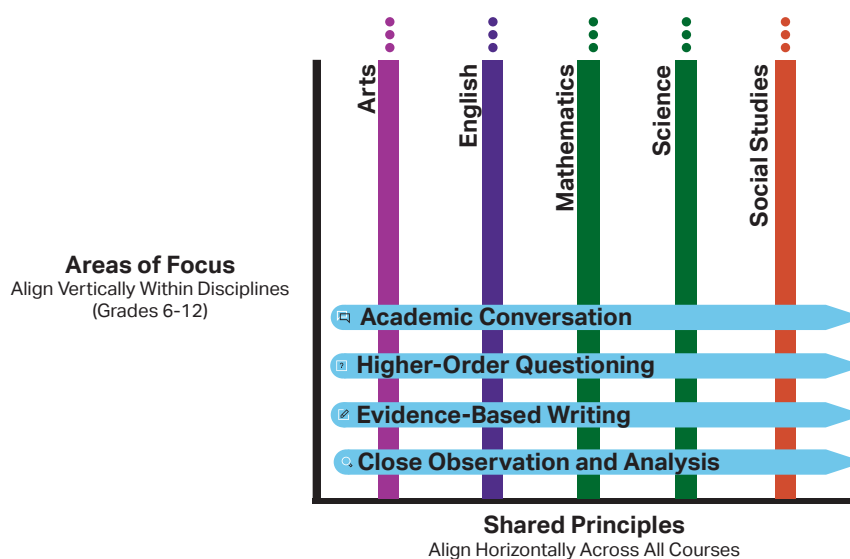
With strategic support, students frequently engage in writing coherent arguments from relevant and valid sources of evidence. Pre-AP courses embrace a purposeful and scaffolded approach to writing that begins with a focus on precise and effective sentences before progressing to longer forms of writing.

ACADEMIC CONVERSATION

Through peer-to-peer dialogue, students' ideas are explored, challenged, and refined. As students engage in academic conversation, they come to see the value in being open to new ideas and modifying their own ideas based on new information. Students grow as they frequently practice this type of respectful dialogue and critique and learn to recognize that all voices, including their own, deserve to be heard.

AREAS OF FOCUS

The areas of focus are discipline-specific reasoning skills that students develop and leverage as they engage with content. Whereas the shared principles promote horizontal alignment across disciplines, the areas of focus provide vertical alignment within a discipline, giving students the opportunity to strengthen and deepen their work with these skills in subsequent courses in the same discipline.



For a detailed description of the Pre-AP English areas of focus, see page 13.

TARGETED ASSESSMENTS FOR LEARNING

Pre-AP courses include strategically designed classroom assessments that serve as tools for understanding progress and identifying areas that need more support. The assessments provide frequent and meaningful feedback for both teachers and students across each unit of the course and for the course as a whole. For more information about assessments in Pre-AP English 1, see page 37.

Pre-AP Professional Learning

Pre-AP teachers are required to engage in two professional learning opportunities. The first requirement is designed to help prepare them to teach their specific course. There are two options to meet this requirement: the Pre-AP Summer Institute (Pre-APSI) and the Online Foundational Module Series. Both options provide continuing education units to educators who complete them.

- The Pre-AP Summer Institute is a four-day collaborative experience that empowers participants to prepare and plan for their Pre-AP course. While attending, teachers engage with Pre-AP course frameworks, shared principles, areas of focus, and sample model lessons. Participants are given supportive planning time where they work with peers to begin to build their Pre-AP course plan.
- The Online Foundational Module Series is available to all teachers of Pre-AP courses. This 12- to 20-hour course supports teachers in preparing for their Pre-AP course. Teachers explore course materials and experience model lessons from the student's point of view. They also begin to plan and build their own course so they are ready on day one of instruction.

The second professional learning requirement is to complete at least one of the Online Performance Task Scoring Modules, which offer guidance and practice in applying Pre-AP scoring guidelines to student work.

About the Course

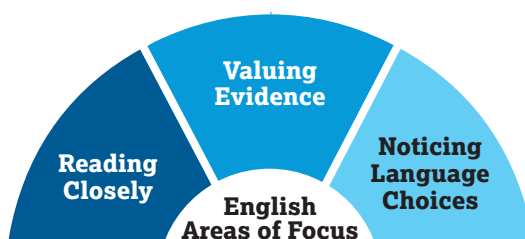
Introduction to Pre-AP English 1

Texts take center stage in the Pre-AP English 1 classroom, inspiring and preparing all students for close, critical reading and analytical writing. This course trains the reader to observe the small details in a text to arrive at a deeper understanding of the whole. It also trains the reader to appreciate authors' sometimes-subtle choices, developing an awareness of how words produce effects and how the conventions of the English language are used for both precision and style. As writers, students focus first on crafting complex sentences, building this foundational skill; they then move on to producing well-organized paragraphs and, as the year progresses, more sophisticated, longer-form analyses.

PRE-AP ENGLISH AREAS OF FOCUS

The Pre-AP English areas of focus, described below, are practices that students develop and leverage as they engage with content. These areas of focus are vertically aligned to the practices embedded in other English courses in high school, including AP, and in college, giving students multiple opportunities to strengthen and deepen their work with these skills throughout their educational career.

These areas of focus help to identify and prioritize the practices that are so fundamental to the study of English that they occur consistently throughout the full course of study.



READING CLOSELY

Students read closely and analyze a range of complex literary and informational texts.

Pre-AP English encourages a focus on equipping students with the skills to engage directly with a variety of literary and nonfiction texts. With that focus in mind, Pre-AP English is designed to include a culturally diverse body of texts that engage and challenge students with their range of complexity and use of compelling language. Priority is given to rich texts that invite close reading, analysis, and engaging text-based discussion.

VALUING EVIDENCE

Students value textual evidence and incorporate it effectively in writing and speaking.

Careful reading includes the ability to base conclusions on textual details. In Pre-AP English, students learn the importance of sifting through and synthesizing those details in order to identify the evidence that supports a position or analysis. Then, once the most relevant and compelling evidence has been identified, students learn how to embed that evidence seamlessly into their written analyses, academic conversations, and oral presentations. Identifying and incorporating evidence is practiced extensively in the Pre-AP English classroom as students learn to prioritize evidence and to assess the arguments of others.

NOTICING LANGUAGE CHOICES

Students understand how writers and speakers use specific words and sentences to move the thoughts, emotions, and actions of readers and listeners.

Every word matters. This concept is reflected in Pre-AP English instructional resources through text-dependent questions and calling attention to “vocabulary across text,” which highlight how different authors use the same words in different ways to different effects. Students encounter word study throughout this course and confront questions such as “Why ‘squander’ instead of ‘spend’?” and “Is this writer using the word ‘narrow’ literally or figuratively?” These types of questions compel students to consider each word as a writer’s deliberate choice.

PRE-AP ENGLISH AND CAREER READINESS

Reading closely and harnessing compelling evidence to build convincing analytical arguments are skills that employers overwhelmingly view as foundational to success in the workplace. A study* for the Association of American Colleges and Universities found that 93% of employers agreed that a “demonstrated capacity to think critically, communicate clearly, and solve complex problems is more important than [a job candidate’s] undergraduate major.”

The sense of urgency to identify and hire workers that have the ability to recognize and use language in convincing and creative ways is only becoming more valuable as automation changes the fundamental nature of many jobs. Despite the rise of automation, jobs that require the skills of artful and effective speaking and writing continue to be secure and valued.

This growing emphasis on hiring employees who can clearly communicate their ideas is evident in the diversity of occupations that most highly value “the ability to communicate information and ideas in writing so others will understand.”†

*aacu.org/sites/default/files/files/LEAP/2013_EmployerSurvey.pdf

†Based on occupations listed on the Occupational Information Network (O*NET). O*NET is developed under the sponsorship of the U.S. Department of Labor/Employment and Training Administration (USDOL/ETA) through a grant to the North Carolina Department of Commerce.

Abilities — Written Expression

The ability to communicate information and ideas in writing so others will understand.

Level of Importance	Occupation
91	Editors
91	Poets, lyricists and creative writers
85	Geneticists
85	History teachers, postsecondary
81	Anthropologists
81	Neuropsychologists and clinical neuropsychologists
81	Technical writers
81	English language and literature teachers, postsecondary
81	Bioinformatics scientists
81	Historians
81	Industrial-organizational psychologists

Source: onetonline.org/find/descriptor/result/1.A.1.a.4

For more information about careers related to English, teachers and students can visit and explore the College Board’s Big Future resources: bigfuture.collegeboard.org/majors/english-language-literature-english.

SUMMARY OF RESOURCES AND SUPPORTS

Teachers are strongly encouraged to take advantage of the full set of resources and supports for Pre-AP English 1, which are summarized below. Some of these resources must be used for a course to receive the Pre-AP Course Designation. To learn more about the requirements for course designation, see details below and on page 46.

COURSE FRAMEWORK

The framework defines what students should know and be able to do by the end of the course. It serves as an anchor for model lessons and assessments, and it is the primary document teachers can use to align instruction to course content. **Use of the course framework is required.** *For more details see page 20.*

MODEL LESSONS

Teacher resources include a robust set of model lessons that demonstrate how to translate the course framework, shared principles, and areas of focus into daily instruction. **Use of the model lessons is encouraged but not required.** *For more details see page 35.*

LEARNING CHECKPOINTS

Accessed through Pre-AP Classroom, these short formative assessments provide insight into student progress. They are automatically scored and include multiple-choice and technology-enhanced items with rationales that explain correct and incorrect answers. **Use of one learning checkpoint per unit is required.** *For more details see page 37.*

PERFORMANCE TASKS

Available in the printed teacher resources as well as on Pre-AP Classroom, performance tasks allow students to demonstrate their learning through extended problem-solving, writing, analysis, and/or reasoning tasks. Scoring guidelines are provided to inform teacher scoring, with additional practice and feedback suggestions available in online modules on Pre-AP Classroom. **Use of each unit's performance task is required.** *For more details see page 38.*

FINAL EXAM

Accessed through Pre-AP Classroom, the final exam serves as a classroom-based, summative assessment designed to measure students' success in learning and applying the knowledge and skills articulated in the course framework. **Administration of the final exam is encouraged but not required.** *For more details see page 40.*

PROFESSIONAL LEARNING

Both the four-day Pre-AP Summer Institute (Pre-APSI) and the Online Foundational Module Series support teachers in preparing and planning to teach their Pre-AP course. **All Pre-AP teachers are required to either attend the Pre-AP Summer Institute or complete the module series. In addition, teachers are required to complete at least one Online Performance Task Scoring module.** *For more details see page 10.*

Course Map

Model Lesson and Assessment Sequence

PLAN

The course map shows how components are positioned throughout the course. As the map indicates, the course is designed to be taught over 140 class periods (based on 45-minute class periods), for a total of 28 weeks.

Model lessons are included for approximately 50% of the total instructional time, with the percentage varying by unit.

TEACH

The model lessons demonstrate how the course framework, Pre-AP shared principles, and English areas of focus come to life in the classroom.

Shared Principles

- close observation and analysis
- higher-order questioning
- evidence-based writing
- academic conversation

Areas of Focus

- reading closely
- valuing evidence
- noticing language choices

ASSESS AND REFLECT

- Each unit includes two learning checkpoints and a performance task. These formative assessments are designed to provide meaningful feedback for both teachers and students.
- The learning checkpoints may be administered at any time during the unit, but ideally they should be spaced far enough apart to allow time for responsive teaching in between.
- The performance task provides a culminating reading and writing experience, so it should be administered near the end of the unit.
- Additional opportunities for formative assessment are also provided throughout the model lessons.
- A final exam is available for administration during a six-week window at the end of the course.

Big Ideas

- Engaging with Texts
- Constructing Texts
- Focusing on Language
- Investigating Through Research
- Entering the Conversation

UNIT 1 Telling Details

Genre Focus: Short Stories and Visual Texts

Pre-AP Lesson Set (3–5 weeks)

Engaging with Texts

- short fiction and visual images
- how authors use specific details to convey meanings

Constructing Texts

- complex sentences
- narrative paragraphs
- analytical paragraphs

Focusing on Language

- punctuation in complex sentences and direct quotations
- word meanings and relationships
- effects of word choice

Entering the Conversation

- academic conversations

Learning Checkpoint 1

Teacher-Developed Lessons

Suggestions

- analysis of short fiction and visual texts
- additional study informed by student needs and interest and local requirements

Learning Checkpoint 2

Performance Task for Unit 1

Analyzing Telling Details

(one-paragraph analysis of short fiction)

UNIT 2**Pivotal Words and Phrases**

Genre Focus: Poetry and Drama

Pre-AP Lesson Set (4–6 weeks)

Engaging with Texts

- poetry and drama excerpts
- stylistic choices

Constructing Texts

- found poems
- analytical sentences and paragraphs
- multiparagraph analyses

Focusing on Language

- meaning and impact of words and phrases
- effects of word choices

Entering the Conversation

- choral readings and dramatic performances
- academic conversations

Learning Checkpoint 1

Teacher-Developed Lessons

Suggestions

- analysis of pivotal words and phrases in multiple genres
- critical reading of poetry and drama
- additional study informed by student needs and interest and local requirements

Learning Checkpoint 2

Performance Task for Unit 2

Analyzing Pivotal Words and Phrases

(multiparagraph analysis of a poem or drama excerpt)

UNIT 3**Compelling Evidence**

Genre Focus: Essays and Arguments

Pre-AP Lesson Set (3–5 weeks)

Engaging with Texts

- nonfiction essays and arguments
- rhetorical features
- informational graphs
- comparisons of texts with varied perspectives

Constructing Texts

- original arguments
- annotated storyboards
- analytical sentences, paragraphs, and essays

Focusing on Language

- precise language
- effects of word choice

Investigating Through Research

- on-the-spot research

Entering the Conversation

- academic conversations

Learning Checkpoint 1

Teacher-Developed Lessons

Suggestions

- critical reading of arguments
- research and oral presentations
- additional study guided by student needs and interest and local requirements

Learning Checkpoint 2

Performance Task for Unit 3

Analyzing an Argument

(analytical essay based on an argument)

UNIT 4**Powerful Openings**

Genre Focus: Openings of Novels

Pre-AP Lesson Set (3–6 weeks)

Engaging with Texts

- novel openings
- narrative perspectives
- characterization and setting

Constructing Texts

- analytical sentences and paragraphs
- descriptive paragraphs
- literary analysis essays

Focusing on Language

- effects of word choice
- word meanings and word relationships
- direct quotations

Investigating Through Research

- collaborative research summaries and presentations

Entering the Conversation

- structured academic conversations

Learning Checkpoint 1

Teacher-Developed Lessons

Suggestions

- novel studies
- comparisons across genres
- additional study guided by student needs and interest and local requirements

Learning Checkpoint 2

Performance Task for Unit 4

Writing a Literary Analysis Essay

(analytical essay based on a fictional text)

Pre-AP English High School Course Framework

INTRODUCTION

Based on the Understanding by Design® (Wiggins and McTighe) model, the Pre-AP English High School Course Framework is back mapped from AP expectations and aligned to essential grade-level expectations. The course framework serves as an anchor for the course, guiding teacher planning and providing a blueprint for model lessons and assessments.

The course framework was designed to meet the following criteria:

- **Focused:** The framework provides a deep focus on a limited number of concepts and skills that have the broadest relevance for later high school and college success.
- **Measurable:** The framework’s learning objectives are observable and measurable statements about the knowledge and skills students should develop in the course.
- **Manageable:** The framework is manageable for a full year of instruction, fosters the ability to explore concepts in depth, and enables room for additional local or state standards to be addressed where appropriate.
- **Accessible:** The framework’s learning objectives are designed to provide all students, across varying levels of readiness, with opportunities to learn, grow, and succeed.

COURSE FRAMEWORK COMPONENTS

The Pre-AP English High School Course Framework includes the following components, which are illustrated and defined below:

- **Big Ideas**
- **Enduring Understandings**
- **Learning Objectives**
- **Essential Knowledge Statements**

Big Ideas

These represent the core aspects of the study of English that are worthy of deep exploration. Though listed separately, the five big ideas are integrated throughout classroom instruction.

Learning Objectives

These objectives convey what a student needs to be able to do in order to develop the enduring understandings. The learning objectives serve as the targets for development of classroom-based tasks and assessments.

About the Course
Pre-AP English High School Course Framework

Big Idea: Focusing on Language
Words do not live in isolation. They are chameleon-like in their ability to blend their inherent meanings into the textual environments in which they live. Therefore, students benefit from encountering words in authentic contexts rather than in isolated lists. Students can be inspired to develop a sense of word consciousness as they read, appreciating the nuances a word expresses within particular contexts. In turn, students can be guided to make conscious choices about the most precise word or combination of words to express their thoughts in their writing and their speech. Like a musical composer who may configure notes together in a song with a melody and rhythm capable of evoking the feelings and movements of his audience, a writer brings words together in verse and in prose to stir the thoughts, emotions, and actions of readers. This big idea focuses on helping students develop an awareness of how words work together to achieve effects and to then use that awareness to craft their own powerful expressions.

ENDURING UNDERSTANDING 3.1
Critical readers develop a sense of word consciousness that motivates them to investigate word meanings.

Learning Objective Students will be able to ...	Essential Knowledge Students need to know that ...
LO 3.1A Use context clues to infer the meaning of multiple-meaning or unfamiliar words.	EK 3.1A1 A word's nuanced meaning is often dependent on the context in which it is used. EK 3.1A2 Words with similar denotations can have significantly different connotations. EK 3.1A3 A word's literal and figurative meanings can influence meaning simultaneously, enabling the reader to interpret the word in multiple ways.
LO 3.1B Analyze a word based on its parts (base word and affixes), and relate its morphology to its meaning.	EK 3.1B1 Applying knowledge of roots and affixes (prefixes and suffixes) can help a reader deduce the meanings of unfamiliar words. EK 3.1B2 Recognizing patterns in word endings (e.g., -ly, -tion, -fy) can contribute to a reader's understanding of a word's part of speech. EK 3.1B3 Recognizing patterns in morphology can help readers see how words are related to one another.
LO 3.1C Research a word's various meanings by consulting online and print reference sources (e.g., dictionaries, thesauri, usage guides).	EK 3.1C1 Online dictionaries can provide definitions as well as a multitude of authentic sentence examples that can guide usage of unfamiliar or multiple-meaning words. EK 3.1C2 A thesaurus can help a writer choose the most appropriate word for a particular usage. EK 3.1C3 Usage guides can offer guidelines for addressing grammar and frequently misused words and phrases.

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Pre-AP English 1

Enduring Understandings

These are the long-term, transferable takeaways that students should develop after exploring the concepts and skills related to a given big idea. These understandings are expressed as generalizations that specify what a student will come to understand about the big ideas in this course.

Essential Knowledge Statements

Essential knowledge statements are linked to specific learning objectives and correspond to the enduring understandings. These statements describe the essential concepts and content that students need to know in order to demonstrate mastery of each learning objective.

Big Idea: Engaging with Texts

By the time a student shows up in a high school class, he or she has probably become accustomed to using a host of survival strategies for reading; however, not all of those strategies may be preparing that student to read complex texts independently. When confronted with a challenging text, many readers may tend to skip unfamiliar words and phrases and more syntactically complex sentences and instead focus on what they can more easily glean. In addition, many students may successfully mask their confusion and rely on a teacher's or a peer's summary of a reading passage as a substitute for analyzing the text itself. The first big idea encourages a shift from teaching around complex texts to equipping students to engage directly with a wide variety of literary and nonfiction texts.

ENDURING UNDERSTANDING 1.1

Close, critical reading of complex literary and nonfiction texts leads to a deeper understanding of the explicit and implicit meanings of the works.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
LO 1.1A Analyze a wide range of texts for multiple meanings.	EK 1.1A1 A text may convey both literal and figurative meanings, which in turn can generate a multitude of interpretations. EK 1.1A2 Critical reading requires reading both with and against the ideas presented in a text. EK 1.1A3 An author's purpose may not be stated explicitly and in such cases must be inferred based on textual observations.
LO 1.1B Understand how structural, stylistic, visual, and graphic elements of a text (e.g., photographs, charts, graphs, illustrations, headings, fonts) contribute to its meaning.	EK 1.1B1 The structural or stylistic elements of a text often follow the conventions of its genre. EK 1.1B2 An informational graphic or visual element can be read as a text in and of itself and can also contribute to a reader's interpretation of a corresponding text.
LO 1.1C Use a repertoire of active reading strategies appropriate to the text and task.	EK 1.1C1 Active reading strategies (e.g., annotating, outlining, summarizing, questioning, rereading) can facilitate reading complex texts independently and proficiently. EK 1.1C2 Metacognitive reflection (thinking about one's thinking) during the reading process can enhance comprehension.

ENDURING UNDERSTANDING 1.2

Evaluating an argument is a complex task that includes analyzing stated and implied claims, logical reasoning, supporting evidence, and stylistic elements.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
LO 1.2A Analyze the development of an argument, evaluating its central claim(s), the soundness of the reasoning, and the relevance and sufficiency of the evidence.	<p>EK 1.2A1 An argument is developed through logical reasoning and supporting evidence.</p> <p>EK 1.2A2 Informational graphics can serve as a source of supporting evidence in an argument.</p> <p>EK 1.2A3 An argument often acknowledges and responds to a counterclaim.</p>
LO 1.2B Explain how the rhetorical features of an argument contribute to its effect and meaning.	<p>EK 1.2B1 An awareness of the elements of a rhetorical situation (i.e., text, author, audience, purpose[s], and occasion) is critical to the evaluation of an argument.</p> <p>EK 1.2B2 Authors select organizational patterns (e.g., cause and effect, compare and contrast, refutation, problem-solution) to contribute to the effectiveness of their arguments.</p> <p>EK 1.2B3 The power of an argument's rhetoric can hinge upon effective word choice and syntax.</p>

ENDURING UNDERSTANDING 1.3

Analyzing literature is a complex task that includes making inferences, examining an author's use of literary and stylistic elements, and drawing conclusions about the meaning of the work as a whole.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
LO 1.3A Analyze how literary elements interact to develop the central ideas of a work of literature.	<p>EK 1.3A1 The complexity of literature can result in multiple, varied interpretations of theme.</p> <p>EK 1.3A2 Literary elements (e.g., character, setting, plot, tone, point of view) may shift or evolve throughout a work of literature, and analyzing those changes results in a deeper understanding of the work as a whole.</p>
LO 1.3B Analyze how the writer's use of stylistic elements contributes to a work of literature's effects and meaning.	<p>EK 1.3B1 An awareness of stylistic features (e.g., figurative language, imagery, syntax, diction) is critical to the appreciation of a work of literature.</p> <p>EK 1.3B2 Objects, settings, and even characters can have symbolic meaning, and that meaning can develop or shift as the work unfolds.</p> <p>EK 1.3B3 A particular literary genre may privilege certain structural and stylistic elements.</p>

ENDURING UNDERSTANDING 1.4

A text may be read in conversation with other texts or in the broader context in which it was written or read.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
<p>LO 1.4A Explain the relationship between a text and its historical or cultural context.</p>	<p>EK 1.4A1 Texts often reflect or address the historical or cultural contexts in which they were written.</p> <p>EK 1.4A2 Authors consciously or unconsciously convey or question the cultural values of the time and place in which they are writing.</p> <p>EK 1.4A3 A reader’s interpretation of a text may be shaped by their own experiences.</p>
<p>LO 1.4B Synthesize ideas from multiple texts and explain how the texts may convey different perspectives on a common theme or idea.</p>	<p>EK 1.4B1 Texts may build on or challenge the ideas of previously written texts.</p> <p>EK 1.4B2 Reading multiple texts that address the same idea, subject, or theme may heighten a reader’s awareness of divergent perspectives.</p>

Big Idea: Constructing Texts

An effective piece of writing has the power to take its reader on a journey of ideas, making the reader aware of both the final destination and the interesting stops along the way. In an argument or analysis, the final destination is usually announced at the outset in the form of a claim, and the writer then supports the claim by explicitly guiding the reader through a logical progression of reasoning and evidence. The writer of a narrative, by contrast, constructs a plot to chart the reader’s course. Instead of providing explicit signposts for the reader, the narrative may be intentionally cryptic or surprising, with multiple twists, turns, and thematic destinations. Regardless of genre, a writer rarely arrives at an effective final draft without first mapping out the journey through a combination of outlining, false starts, and maybe even U-turns. This big idea spotlights the recursive nature of composing, the multiple reasons for writing, and the importance of helping each writer forge their own unique path to expression.

ENDURING UNDERSTANDING 2.1

Composing is a recursive process that can be used to explore ideas and illuminate concepts for both the writer and the reader.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
LO 2.1A Establish a purpose for the composition and make deliberate choices about genre, organization, and language according to the purpose and intended audience.	EK 2.1A1 Purpose drives writing; it is what a writer wants their reader to witness, believe, or do. EK 2.1A2 The audience is the intended reader. Although teachers read student writing, they are not the sole audience. EK 2.1A3 Effective writers are skillful in composing in multiple genres and knowing when to blend genres to achieve intended purposes.
LO 2.1B Gather and generate a variety of ideas, and select the most appropriate based on the purpose of the composition.	EK 2.1B1 There are a variety of ways to generate ideas (e.g., free writing, graphic organizers, academic discussions, research, text readings). EK 2.1B2 An important part of the writing process is determining the most relevant and compelling ideas to pursue. EK 2.1B3 Writing facilitates thinking.
LO 2.1C Compose, revise, edit, and eventually share written work to ensure communication is clear and the intended rhetorical purpose and effect are achieved.	EK 2.1C1 Writers know when revision is necessary based on new understandings, personal reflections, and the feedback of others. EK 2.1C2 Careful revision and editing are essential to ensure logic, cohesion, and clear communication. EK 2.1C3 Writers may engage in multiple cycles of revision and editing, and these may not happen in tandem; for example, writers may refine their ideas in one cycle and then edit for grammar, usage, and mechanics as they proofread in a subsequent cycle). EK 2.1C4 Decisions about medium, design, and format should be based on intended audience and purpose.
LO 2.1D Reflect on the writing process and how it shapes one’s ongoing development as a writer.	EK 2.1D1 Metacognitive reflection (thinking about one’s thinking) guides writers to identify the practices that work and do not work for them as writers. EK 2.1D2 A writer’s identity develops over time and is shaped by many factors beyond grades (e.g., finding one’s own voice, receiving and responding to feedback).

ENDURING UNDERSTANDING 2.2

Constructing an argument is a crucial skill with importance in academic, civic, social, and workplace settings.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
LO 2.2A Assert a precise central claim.	EK 2.2A1 A central claim expresses the writer’s belief or point of view about a topic. EK 2.2A2 Academic writing requires engaging with the ideas of others while recognizing one’s own opinions and biases. EK 2.2A3 There are ethical considerations (e.g., civic responsibilities, accuracy of facts) associated with influencing an audience’s opinions or actions.
LO 2.2B Develop a line of sound reasoning and choose an organizing structure to convey that reasoning to the reader.	EK 2.2B1 An effective argument contains a compelling lead-in and closing that are relevant to the purpose and audience. EK 2.2B2 Reasoning is the glue that holds an argument together and connects ideas in a logical sequence. EK 2.2B3 Arguments often follow organizational patterns that a writer may emulate.
LO 2.2C Support a claim by selecting and incorporating evidence that is relevant, sufficient, and convincing.	EK 2.2C1 Evidence can take many forms, including facts, quotations, examples, anecdotes, quantitative evidence, and summaries of others’ ideas. EK 2.2C2 Evidence must be cited appropriately to acknowledge others’ ideas.
LO 2.2D Recognize and address counterclaims effectively.	EK 2.2D1 Anticipating and acknowledging conflicting points of view can add credibility to an argument. EK 2.2D2 Addressing a counterclaim often includes providing compelling evidence to support and refute it.
LO 2.2E Use carefully selected language, syntax, and stylistic and persuasive elements to strengthen an argument.	EK 2.2E1 Rhetorical appeals to logos, ethos, and pathos are often used to enhance an argument. EK 2.2E2 Precise word choice and sentence types and length help writers capture the attention of readers, convey an intended mood or tone, and present a convincing argument. EK 2.2E3 Writers use a variety of rhetorical devices (e.g., repetition, metaphor, irony) to help the reader understand and affirm the writer’s position.

ENDURING UNDERSTANDING 2.3

Writing an analysis requires interpreting the relevant details and features of a work and explaining their relationship to the meaning of the work as a whole.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
LO 2.3A Assert a precise central claim that establishes the relationship between a work's features and overall meaning.	<p>EK 2.3A1 A thesis statement expresses a precise claim that will require analytical support and not mere summary to further develop.</p> <p>EK 2.3A2 Many writers first develop a working thesis that may be replaced, revised, or tweaked during the writing process.</p> <p>EK 2.3A3 A well-written thesis statement acts as a lens through which the reader can interpret the analysis.</p>
LO 2.3B Organize ideas and evidence to effectively develop and support a thesis.	<p>EK 2.3B1 The presentation of textual evidence in an analysis does not necessarily mirror the chronology or order of the original text.</p> <p>EK 2.3B2 A writer should make explicit connections between evidence and thesis.</p>
LO 2.3C Select and incorporate relevant and compelling evidence to support a thesis.	<p>EK 2.3C1 The nature of the evidence in a textual analysis will depend on the genre of the text.</p> <p>EK 2.3C2 Rhetorical analysis focuses on how a writer has crafted an argument and how its relevant features (e.g., rhetorical appeals, word choice, use of evidence and reasoning) contribute to its overall effect.</p> <p>EK 2.3C3 Literary analysis focuses on how narrative elements and/or stylistic features interact to convey meaning.</p> <p>EK 2.3C4 Citations distinguish the writer's ideas and words from those of the work being analyzed and from those of additional sources.</p>
LO 2.3D Use an appropriate style and carefully selected language to strengthen an analysis.	<p>EK 2.3D1 Precise word choice and sentence variety can focus the reader's attention, convey an intended tone, and present a convincing analysis.</p> <p>EK 2.3D2 Smooth and meaningful transitions are vital to create a logical and cohesive progression of ideas.</p> <p>EK 2.3D3 The writer's own position, voice, and style should be supported but not overshadowed by textual evidence.</p>

ENDURING UNDERSTANDING 2.4

Writing a narrative allows a writer to convey experience, share perspective, or deepen their own understanding.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
<p>LO 2.4A Establish a narrative point of view.</p>	<p>EK 2.4A1 A narrator provides the lens through which a real or imagined story is told.</p> <p>EK 2.4A2 Consistent first-person or third-person points of view are the most common narrative perspectives; however, some authors prefer to establish multiple or shifting points of view.</p> <p>EK 2.4A3 Third-person narration can be objective and/or omniscient, but a first-person narrator can also be a central figure in the story, so reliability and perspective must be evaluated.</p>
<p>LO 2.4B Use a variety of techniques to advance plot, theme, and the evolution of character(s).</p>	<p>EK 2.4B1 Whereas plot forms the storyline (the events, conflicts, and actions of the characters), themes are those meaningful ideas that surface through the telling of the story.</p> <p>EK 2.4B2 Characters and events are developed through the use of techniques such as description, dialogue, pacing, and reflection.</p> <p>EK 2.4B3 Meaning can be enhanced when objects, settings, or characters are used symbolically to represent larger ideas.</p>
<p>LO 2.4C Use carefully selected language to help the reader imagine or share the experience conveyed in the narrative.</p>	<p>EK 2.4C1 Vivid descriptions, imagery, and figurative language draw the reader into the narrative.</p> <p>EK 2.4C2 Writers can use language to directly or indirectly indicate shifts in time and setting.</p> <p>EK 2.4C3 Word choice helps convey a particular voice with its own syntax, diction, and tone.</p>

Big Idea: Focusing on Language

Words do not live in isolation. They are chameleon-like in their ability to blend their inherent meanings into the textual environments in which they live. Therefore, students benefit from encountering words in authentic contexts rather than in isolated lists. Students can be inspired to develop a sense of word consciousness as they read, appreciating the nuances a word expresses within particular contexts. In turn, students can be guided to make conscious choices about the most precise word or combination of words to express their thoughts in their writing and their speech. Like a musical composer who may configure notes together in a song with a melody and rhythm capable of evoking the feelings and movements of his audience, a writer brings words together in verse and in prose to stir the thoughts, emotions, and actions of readers. This big idea focuses on helping students develop an awareness of how words work together to achieve effects and to then use that awareness to craft their own powerful expressions.

ENDURING UNDERSTANDING 3.1

Critical readers develop a sense of word consciousness that motivates them to investigate word meanings.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
LO 3.1A Use context clues to infer the meaning of multiple-meaning or unfamiliar words.	EK 3.1A1 A word's nuanced meaning is often dependent on the context in which it is used. EK 3.1A2 Words with similar denotations can have significantly different connotations. EK 3.1A3 A word's literal and figurative meanings can influence meaning simultaneously, enabling the reader to interpret the word in multiple ways.
LO 3.1B Analyze a word based on its parts (base word and affixes), and relate its morphology to its meaning.	EK 3.1B1 Applying knowledge of roots and affixes (prefixes and suffixes) can help a reader deduce the meanings of unfamiliar words. EK 3.1B2 Recognizing patterns in word endings (e.g., <i>-ly</i> , <i>-tion</i> , <i>-ify</i>) can contribute to a reader's understanding of a word's part of speech. EK 3.1B3 Recognizing patterns in morphology can help readers see how words are related to one another.
LO 3.1C Research a word's various meanings by consulting online and print reference sources (e.g., dictionaries, thesauri, usage guides).	EK 3.1C1 Online dictionaries can provide definitions as well as a multitude of authentic sentence examples that can guide usage of unfamiliar or multiple-meaning words. EK 3.1C2 A thesaurus can help a writer choose the most appropriate word for a particular usage. EK 3.1C3 Usage guides can offer guidelines for addressing grammar and frequently misused words and phrases.

ENDURING UNDERSTANDING 3.2

Precise word choice and compelling language patterns can stir the thoughts, emotions, and actions of readers.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
<p>LO 3.2A Compose or revise language to honor precision and economy in word choice.</p>	<p>EK 3.2A1 Related words may appear synonymous or interchangeable, but there is value in choosing the best word to achieve a particular rhetorical effect.</p> <p>EK 3.2A2 Concise writing avoids wordiness and instead relies on the use of the strongest and most effective words.</p> <p>EK 3.2A3 Although writers may use repetition as a rhetorical strategy, redundancy should be avoided.</p>
<p>LO 3.2B Compose or revise language to ensure that word choice and language patterns are consistent with the intended style, voice, register, and tone of a text or presentation.</p>	<p>EK 3.2B1 Varying sentence structures can maintain the reader’s interest, enhance voice, and contribute to fluency.</p> <p>EK 3.2B2 Word choice and language patterns should be appropriate for the subject, audience, occasion, and purpose of the writing or presentation.</p> <p>EK 3.2B3 Linguistic diversity across dialects and registers contributes to the power and richness of language.</p>

ENDURING UNDERSTANDING 3.3

Conventions of Standard English are used to aid the reader’s understanding, and authors may use or defy these conventions to achieve different stylistic effects.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
<p>LO 3.3A Compose or revise language to ensure sentences are grammatically correct and that their internal structures provide clarity.</p>	<p>EK 3.3A1 Capitalization and punctuation can indicate sentence boundaries and clarify the relationships between and among words, phrases, and clauses within a sentence.</p> <p>EK 3.3A2 Complex sentences require the use of appropriate punctuation, parallel structure, and coordinating and subordinating conjunctions.</p> <p>EK 3.3A3 Modifying phrases need to be appropriately placed within a sentence so that readers can clearly understand what they are modifying.</p>
<p>LO 3.3B Compose or revise language to ensure proper agreement and appropriate verb tense.</p>	<p>EK 3.3B1 To ensure clarity, there should be agreement between subjects and verbs and between pronouns and their antecedents.</p> <p>EK 3.3B2 Inappropriate shifts in verb tense can disorient a reader.</p>
<p>LO 3.3C Understand the ways in which language choices can be made to achieve intended effects.</p>	<p>EK 3.3C1 Writers consider the flexibility of the genre (e.g., poetry, dramatic dialogue) as they make decisions about adhering to conventions.</p> <p>EK 3.3C2 Deliberately defying conventions of Standard English may influence voice, tone, and rhetorical effect.</p>

Big Idea: Investigating Through Research

Since today's students are likely to consult their smartphones before consulting a traditional periodical or encyclopedia, we need an appropriately broad approach to teaching research. As students encounter a text with an unfamiliar context or unfamiliar allusions, they need to be encouraged to take advantage of online resources that allow them to get immediate, real-time answers to their questions. In addition to undertaking such informal research, students must also have opportunities to conduct longer, more sustained research that attempts to solve problems and propose solutions that are informed by credible sources. This big idea guides students to achieve the delicate balance between the synthesis and analysis of outside sources and the assertion of their own voices and opinions, and to present their findings in both informal and formal settings.

ENDURING UNDERSTANDING 4.1

Research is a powerful, recursive process used to gain knowledge, solve problems, make informed decisions, and enhance understanding.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
LO 4.1A Identify a problem, idea, or central question and complete preliminary readings to determine the purpose, scope, and process of the research.	EK 4.1A1 Research can be formal or informal, sustained or on the spot. EK 4.1A2 Preliminary research can confirm, challenge, or expand the initial problem, question, or idea.
LO 4.1B Gather, evaluate, and synthesize evidence from multiple authoritative sources (e.g., print, digital, multimedia) to address the research question or problem.	EK 4.1B1 Researchers may rely on a wide variety of primary and other sources (e.g., collected data, books, journal articles, websites, video footage, historical documents). EK 4.1B2 Effective research requires integrating the findings of multiple sources accurately and strategically.
LO 4.1C Determine the credibility, reliability, and relevancy of selected sources.	EK 4.1C1 Sources must be evaluated based on established criteria (e.g., authenticity, accuracy, merit, fact or opinion, direct relationship to the topic). EK 4.1C2 Source bias must be considered within the research process.

ENDURING UNDERSTANDING 4.2

Research presentations and reports include new findings as well as a synthesis of the prior research of others.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
<p>LO 4.2A Make an independent claim that addresses the research question or problem and is supported by the findings.</p>	<p>EK 4.2A1 A claim is the researcher’s own answer to the research question or problem, and it is grounded in credible evidence found during the process.</p>
<p>LO 4.2B Communicate findings and their significance, incorporating written, spoken, and multimedia approaches according to task, purpose, and audience.</p>	<p>EK 4.2B1 Research findings can be conveyed through a variety of methods (e.g., reports, data tables, social media, videos, spreadsheets).</p> <p>EK 4.2B2 It is important to distinguish the researcher’s point of view from that of experts in the field.</p> <p>EK 4.2B3 Sharing research goes beyond simply restating findings to include interpretation, significance, and implications for additional research.</p>
<p>LO 4.2C Summarize, paraphrase, or directly quote others’ words appropriately and effectively.</p>	<p>EK 4.2C1 Whether summarizing, paraphrasing, or quoting, researchers must acknowledge the sources of words and ideas.</p> <p>EK 4.2C2 Direct quotations can add credibility, but they should be used judiciously to ensure that the researcher provides sufficient analysis of a quotation and how it relates to their central claim.</p>
<p>LO 4.2D Attend to the ethical responsibilities of research, including the presentation of citations and references in a specified, standard format (e.g., APA, MLA) and the use of appropriate and legal sources for texts, images, and sound.</p>	<p>EK 4.2D1 Evidence must be cited appropriately to acknowledge others’ words and ideas.</p> <p>EK 4.2D2 Writers must also properly credit sources and ideas that exist in formats other than traditional print (e.g., images, video clips, music, personal interviews).</p> <p>EK 4.2D3 Standard citation formats assist readers and provide a means for fact-checking and conducting additional research.</p>

Big Idea: Entering the Conversation

Academic conversation requires the open exchange of ideas among students who aim to assert their evidence-based views on a topic or text while actively listening to and elaborating on others' ideas, whether in agreement with those ideas or not. In addition to academic discussions, students must also learn to express their formulated ideas through oral presentations. This big idea prepares students with the verbal skills necessary for confident participation in college, the workplace, and a democratic society, ensuring that they can engage fully in the wider conversations surrounding the issues and events of importance to academic and civic life.

ENDURING UNDERSTANDING 5.1

Academic discourse requires collaboration to advance and deepen understanding of topics or texts.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
LO 5.1A Extend the conversation around an idea, topic, or text by formulating questions and recognizing the claims and perspectives of others.	EK 5.1A1 Preparing for academic conversations requires considering topics and/or texts and developing a point of view. EK 5.1A2 Creating talking points prior to a discussion helps the speaker stay focused and present ideas clearly. EK 5.1A3 Listening to others' opinions requires attending carefully, responding appropriately, reflecting on what was shared, and weighing others' ideas against one's own position.
LO 5.1B Cite relevant evidence and evaluate the evidence presented by others.	EK 5.1B1 Effective academic discussions include substantial evidence that adds to the credibility of the speaker and the significance of the discussion. EK 5.1B2 When considering positions presented by others, the listener should assess the soundness of others' reasoning and the strength of evidence presented.

ENDURING UNDERSTANDING 5.2

Effective speakers design and deliver presentations according to their subject, purpose, audience, and occasion.

Learning Objective <i>Students will be able to ...</i>	Essential Knowledge <i>Students need to know that ...</i>
LO 5.2A Determine the purpose for communication and select an appropriate format.	EK 5.2A1 The formality, length, and overall style of a presentation are influenced by the speaker’s subject and purpose, the audience’s background, and the occasion that prompted the presentation.
LO 5.2B Incorporate effective visual and multimedia tools to enhance the presentation and achieve the intended effect.	EK 5.2B1 Visual and multimedia aids require purposeful selection in order to engage listeners and clarify information without creating a distraction or communication barrier.
LO 5.2C Demonstrate an awareness of the audience during both the planning and delivery of a presentation, and make adjustments based on the audience’s responses.	EK 5.2C1 Effective speakers consider the audience’s likely reaction to the topic and develop a presentation that engages the audience without compromising the message. EK 5.2C2 Audiences provide verbal and nonverbal cues, and effective speakers use those cues to adjust elements such as pacing, volume, and tone throughout a presentation.
LO 5.2D Communicate clearly and effectively, using appropriate verbal and nonverbal techniques.	EK 5.2D1 A speaker’s vocal delivery (e.g., volume, rate, enunciation) and physical actions (e.g., posture, gestures, movement) can enhance or undermine a presentation.

Pre-AP English Model Lessons

Model lessons in Pre-AP English are developed in collaboration with English educators across the country and are rooted in the course framework, shared principles, and areas of focus. Each unit's model lessons are shaped by a focus area, a collection of high-quality readings, and corresponding lessons that are carefully designed to illustrate on-grade-level instruction. Pre-AP strongly encourages teachers to internalize the lessons and then offer the supports, extensions, and adaptations necessary to help all students achieve the lesson goals.

The purpose of these model lessons is twofold:

- **Robust instructional support for teachers:** Pre-AP English model lessons are comprehensive lesson plans and accompanying student resources that embody the Pre-AP approach to teaching and learning. Model lessons provide clear and substantial instructional guidance to support teachers as they incorporate the integrated model of literacy outlined in the course framework and engage students in the shared principles and areas of focus. Formative learning checkpoints are built into the lessons to provide a snapshot of student learning.
- **Key instructional strategies:** Commentary and analysis embedded in each lesson highlight not just what students and teachers do in the lesson, but also how and why they do it. This educative approach provides a way for teachers to gain unique insight into key instructional moves that are powerfully aligned with the Pre-AP approach to teaching and learning.

Teachers have the option to use any or all model lessons alongside their own locally developed instructional resources.

SUPPORT FEATURES IN MODEL LESSONS

The following support features recur throughout the Pre-AP English lessons to promote teacher understanding of the lesson design and provide direct-to-teacher strategies for adapting lessons to meet their students' needs:

- **Instructional Rationale**
- **Meeting Learners' Needs**
- **Guiding Student Thinking**
- **Classroom Facilitation**

Instructional Rationale

Insight into why a particular instructional step or strategy is recommended. The rationales highlight the purpose and intended impact on learning and often call attention to instructional approaches that can easily be applied to other lessons.

Guiding Student Thinking

Recommendations for anticipating tasks that students might misinterpret and strategies for meeting the learning objectives by explaining expectations and clarifying students' misunderstandings.

Meeting Learners' Needs

Suggestions and strategies to adapt or differentiate instruction to address the readiness or interest of students. The suggestions highlight ways to support or reinforce the learning with additional scaffolding or practice, vary the approach with alternate activities, or extend the learning with additional investigations or challenges.

Classroom Facilitation

Tips related to the logistics of a lesson, such as incorporating technology or creating collaborative groups.

Share with the class that they will be doing an exercise called sentence expansion to help them write about the shifting value of the bread in each paragraph of "Bread."

INSTRUCTIONAL RATIONALE

Sentence Expansion
This strategy may seem simple at first, but it actually serves many purposes. First, it aids comprehension by helping students process what they read. It also provides writing practice, as students expand the sentences by incorporating specific textual details and practice crafting robust sentences. Finally, it provides a formative assessment opportunity; students' completed sentences can be checked for comprehension as well as sentence structure and conventions.

READ-ALoud AND DISCUSSION OF THE STORY
Read aloud the opening paragraph of "What Happened During the Ice Storm," and then pause to pose the question, **What are the effects of the freezing rain throughout the first paragraph?**
Through the discussion, help students recognize the dual nature of the ice storm—how it resulted in beauty ("shine with ice," "branches glistened") and destruction (branches

Meeting Learners' Needs
For students who need more support, guide them to underline key words and phrases, taking one paragraph at a time during the reading and discussion. For example, in paragraph 1, guide them to underline words that describe the rain and ice (e.g., freezing, beautiful).

the intent to kill the pheasants; it is this uncertainty that builds as the story unfolds, making the reader scared for the pheasants.

GUIDING STUDENT THINKING

Why Annotate?
Some students may already be very familiar with annotating as they read, but others may wonder what it is and why it even matters. For these students, it would be helpful to share that annotating simply means adding notes to the text itself. Having permission to add notes to a text can deepen engagement, encourage reflection, and strengthen understanding. Students can be guided to annotate for a specific purpose, but they should also come to view annotation as a tool they can use as independent readers and thinkers.

Replay the clip, this time pausing at the 3:18 mark, with the shot from the perspective of the condensed man gazing at his boots on the plank and the swirling water below. Pose the discussion questions, **Where is the camera being held to capture this image? How do you know?**

Classroom Facilitation
In *Reading in the Dark: Using Film as a Tool in the English Classroom*, English teacher John Golden describes a shot this way: "The shot is the image that is seen on-screen until it is replaced by another image through some type of editing."
As Golden suggests, students could even create "paper cameras" by rolling up a piece of paper like a tube and looking through that "lens" to more easily envision what a cinematographer sees while filming a shot.

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Pre-AP English 1 Assessments for Learning

Pre-AP English 1 assessments function as a component of the teaching and learning cycle. Progress is not measured by performance on any single assessment. Rather, Pre-AP English offers a place to practice, to grow, and to recognize that learning takes time. The assessments are updated and refreshed periodically.

Each unit’s lesson set includes embedded formative assessment opportunities. In English 1, these formative opportunities are short (sentence- and paragraph-length) writing tasks in which students demonstrate their understanding of a text or concept discussed in class as well as their ability to express that understanding in clear, organized, written responses. These formative assessments are evaluated by the teacher.

LEARNING CHECKPOINTS

Based on the Pre-AP English High School Course Framework, digital learning checkpoints ask students to demonstrate classroom learning with texts not previously encountered in class. All eight learning checkpoints are automatically scored, with results provided through score reports that contain explanations of all questions and answers as well as individual and class views for educators. Teachers also have access to assessment summaries on Pre-AP Classroom, which provide more insight into the question sets and targeted learning objectives for each assessment event.

The following tables provide a synopsis of key elements of the Pre-AP English 1 learning checkpoints.

Format	Two learning checkpoints per unit Digitally administered with automated scoring and reporting
Time Allocated	One 45-minute class period per assessment
Number of Questions	13–14 questions per assessment <ul style="list-style-type: none"> ▪ 11–14 four-option multiple choice ▪ 0–2 technology-enhanced questions
Passage Based	100%

Domains Assessed	
Reading	Approximately 35–50%
Writing	Approximately 15–25%
Language	Approximately 35–50%

Passage Type and Length	Each learning checkpoint includes two reading passages and one writing passage. Passages range from 150–750 words; each passage includes a set of four to five questions.
Reading Passages	Reading passages match the genres identified for each unit: Unit 1: Short fiction Unit 2: Poetry and drama Unit 3: Nonfiction essays Unit 4: Novel excerpts
Writing Passages	Writing passages are short, expository pieces designed to represent student drafts in need of revision.

PERFORMANCE TASKS

Each unit includes one performance-based assessment. The Pre-AP English 1 performance tasks ask students to write in response to texts not explicitly taught in class. The performance tasks build in complexity, moving from paragraph-level written analysis to full essay length in units 3 and 4. Each performance task includes a clear scoring guide for teachers to evaluate student writing and provide feedback.

Teachers participating in the official Pre-AP Program will receive access to online learning modules to support them in evaluating student work for each performance task.

Format and Length	
Format	One performance-based assessment per unit May be administered online or on paper Educator scored
Length	Designed for one 45-minute class period
Task Descriptions	
Unit 1	Students write an original, paragraph-length analysis of a piece of short fiction.
Unit 2	Students write an original, multiparagraph analysis of a poem or dramatic excerpt.
Unit 3	Students write an original essay that analyzes a nonfiction argument.
Unit 4	Students write an original essay that analyzes a literary excerpt.
Scoring Criteria	
<p>Student responses are assessed in three areas: reading, analysis, and writing.</p> <p>Pre-AP English performance tasks are scored with three-part scoring guidelines. In keeping with the Pre-AP goal of providing meaningful feedback, assigning a separate score for each section of the rubric allows more precise insight into students' skills in reading comprehension, analysis, and writing.</p>	

FINAL EXAM

Pre-AP English 1 includes a final exam featuring multiple-choice and technology-enhanced questions as well as an open-response question. The final exam is a summative assessment designed to measure students' success in learning and applying the knowledge and skills articulated in the Pre-AP English High School Course Framework. The final exam's development follows best practices such as multiple levels of review by educators and experts in the field for content accuracy, fairness, and sensitivity. The questions on the final exam have been pretested, and the resulting data are collected and analyzed to ensure that the final exam is fair and represents an appropriate range of the knowledge and skills of the course.

The final exam is designed to be delivered on a secure digital platform in a classroom setting. Educators will have the option of administering the final exam in a single extended session or two shorter consecutive sessions to accommodate a range of final exam schedule.

Multiple-choice and technology-enhanced questions will be delivered digitally and scored automatically with detailed score reports available to educators. This portion of the final exam is designed to mirror the question styles and formats of the learning checkpoints; thus, in addition to their formative purpose, the learning checkpoints provide practice and familiarity with the final exam. The open-response questions, modeled after the performance tasks, will be delivered as part of the digital final exam but are designed to be scored separately by educators. Scoring guidelines are provided for the open-response questions.

The following table provides a synopsis of key elements of the Pre-AP English 1 Final Exam.

Format	Digitally administered Questions target concepts and skills from the course framework
Time Allocated	One 105-minute session or two sessions of 60 minutes and 45 minutes
Questions and Types	46–48 questions <ul style="list-style-type: none"> ▪ four-option multiple-choice questions ▪ technology-enhanced questions ▪ one open-response question
Scoring	<ul style="list-style-type: none"> ▪ automatic scoring for multiple-choice and technology-enhanced question ▪ educator scoring for open-response items ▪ comprehensive score report for students and teachers
Domains Assessed	Reading Writing Language

SAMPLE ASSESSMENT ITEMS

The following questions are representative of what students will encounter on the learning checkpoints and final exam.

READING PASSAGE

Passage from Richard Shelton, *Selected Poems 1969–1981*, 1982.

The Stones

I love to go out on summer nights and watch the stones grow. I think they grow better here in the desert, where it is warm and dry, than almost anywhere. Or perhaps it is only that the young ones are more active here.

Young stones tend to move about more than their elders consider good
5 for them. Most young stones have a secret desire which their parents had before them but have forgotten ages ago. And because this desire involves water, it is never mentioned. The older stones disapprove of water and say, "Water is a gadfly who never stays in one place long enough to learn anything." But the young stones try to work themselves into a position,
10 slowly and without their elders noticing it, in which a sizable stream of water during a summer storm might catch them broadside and unknowing, so to speak, push them along over a slope down an arroyo. In spite of the danger this involves, they want to travel and see something of the world and settle in a new place, far from home, where they can raise their own
15 dynasties, away from the domination of their parents.

And although family ties are very strong among stones, many have succeeded; and they carry scars to prove to their children that they once went on a journey, helter-skelter and high water, and traveled perhaps fifteen feet, an incredible distance. As they grow older, they cease to brag
20 about such clandestine adventures.

It is true that old stones get to be very conservative. They consider all movement either dangerous or downright sinful. They remain comfortably where they are and often get fat. Fatness, as a matter of fact, is a mark of distinction.

25 And on summer nights, after the young stones are asleep, the elders turn to a serious and frightening subject—the moon, which is always spoken of in whispers. "See how it glows and whips across the sky, always changing its shape," one says. And another says, "Feel how it pulls at us, urging us to follow." And a third whispers, "It is a stone gone mad."

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1. Which choice best describes the theme of the poem?
- (A) Youthfulness includes a desire for adventure, while old age brings a desire for predictability.
 - (B) Preserving nature is necessary to sustain life, but exploring nature is necessary to live a fulfilling life.
 - (C) Avoiding danger is important in all environments, but testing one's limits can be exciting.
 - (D) Boasting about achievements leads to disapproval from others, while being humble creates strong bonds.

Assessment Focus

Question 1 asks students to analyze how literary elements interact to develop central ideas. Interpreting a theme requires students to consider how the individual aspects of the poem work together to express a larger idea. Throughout the poem, the author contrasts the behavior of the young rocks with the behavior of the older rocks, emphasizing the older rocks' preference to keep things the same and to avoid danger.

Correct answer: A

Learning objective category: Literary analysis (LO 1.3A)

Domain: Reading

2. Based on the poem, which statement best describes the relationship between the young stones and the old stones?
- (A) The young stones resent the old stones' stubbornness.
 - (B) The old stones admire the young stones' curiosity.
 - (C) The young stones feel an obligation to stay close to the old stones.
 - (D) The old stones once felt the same sense of independence that the young stones do.

Assessment Focus

Question 2 asks students to make an inference based on ideas in the poem. The lines "Most young stones have a secret desire which their parents had / before them but have forgotten ages ago" tell the reader that the old stones once felt the same sense of independence as the younger stones.

Correct answer: D

Learning objective category: Literary analysis (LO 1.3A)

Domain: Reading

3. As used in line 21, “conservative” most nearly means
- (A) in favor of offering low estimates.
 - (B) in favor of maintaining existing conditions.
 - (C) opposed to showiness.
 - (D) opposed to wastefulness.

Assessment Focus

Question 3 asks students to use context clues to determine the meaning of a word. The word *conservative* has more than one meaning, and each answer choice is a correct definition. However, careful readers will notice textual details such as “they consider all movement dangerous” and “remain comfortably where they are.” These details lead students to conclude that, in this poem, *conservative* refers to “maintaining existing conditions.”

Correct answer: B

Learning objective category: Words in context (LO 3.1A)

Domain: Language

WRITING PASSAGE

The Enduring Relevance of Margaret Atwood

(1) Acclaimed author Margaret Atwood remembers being seventeen years old, walking across a football field on her way home from school, and writing a poem. (2) “I wrote a poem in my head and then I wrote it down, and after that writing was the only thing I wanted to do,” she recalls. (3) After she wrote her first poem in 1956, Margaret Atwood continued writing and produced an array of award-winning literature. (4) Her literature has inspired artists, composers, and screenwriters. (5) Her dystopian novel *The Handmaid’s Tale*, first published in 1986, was adapted into a film, an opera, and a miniseries that earns eight Emmy Awards, including the first Outstanding Drama Series for a streaming show. (6) Elizabeth Moss won both an Emmy and a Golden Globe for her portrayal of the protagonist Offred in the miniseries. (7) Her historical fiction novel *Alias Grace*, first published in 1996, has been developed into a second streaming miniseries. (8) While many are critical of her work, Atwood’s literature has continued to be relevant and popular due to her focus on the human experience and the importance of human rights.

4. Which choice most effectively combines sentences 3 and 4 at the underlined portion?
- (A) literature that
 - (B) literature, and, it
 - (C) literature so that
 - (D) literature; therefore, it

Assessment Focus

Question 4 asks students to combine sentences in a way that retains the original meaning while adhering to the conventions of Standard English. In this question, it is important for students to recognize independent and dependent clauses and the appropriate way to join them.

Correct answer: A

Learning objective category: Conventions of Standard English (LO 3.3A)

Domain: Language

5. Which choice is the most effective version of the underlined words in sentence 5?
- (A) NO CHANGE
 - (B) is earning
 - (C) earned
 - (D) will earn

Assessment Focus

Question 5 asks students to effectively recognize parallel construction within a sentence. Students must recognize that the first two verbs in the sentence (*published, adapted*) are past tense, so the third verb should also be written in the past tense.

Correct answer: C

Learning objective category: Conventions of Standard English (LO 3.3A and LO 3.3B)

Domain: Language

6. The writer is considering deleting sentence 6. Should the sentence be kept or deleted?
- (A) Kept, because it provides more information on the television adaption of Atwood's novel.
 - (B) Kept, because it identifies that the show also won an Emmy for Outstanding Lead Actress in a Drama Series.
 - (C) Deleted, because it interrupts the conversation on how Atwood's work has been adapted for other mediums.
 - (D) Deleted, because it fails to explain the plot of *The Handmaid's Tale*.

Assessment Focus

Question 6 asks students to recognize the relationship among sentences. When considering whether to delete sentence 6, students must examine if sentence 6 provides necessary information or if it is unrelated to the point the writer is making. To do this, students must also consider the surrounding sentences. Sentence 5 is about how one of Atwood's books has been made into a television show, and sentence 7 references another of Atwood's books that has been made into a television show. Sentence 6 interrupts the conversation because it is not focused on Atwood's works but rather on a cast member of one of those shows.

Correct answer: C

Learning objective category: Organization and revision (2.1C)

Domain: Writing

Pre-AP English 1 Course Designation

Schools can earn an official Pre-AP English 1 course designation by meeting the requirements summarized below. Pre-AP Course Audit Administrators and teachers will complete a Pre-AP Course Audit process to attest to these requirements. All schools offering courses that have received a Pre-AP Course Designation will be listed in the Pre-AP Course Ledger, in a process similar to that used for listing authorized AP courses.

PROGRAM REQUIREMENTS

- The school ensures that Pre-AP frameworks and assessments serve as the foundation for all sections of the course at school. This means that the school must not establish any barriers (e.g., test scores, grades in prior coursework, teacher or counselor recommendation) to student access and participation in Pre-AP English 1 coursework.
- Teachers have read the most recent *Pre-AP English 1 Course Guide*.
- Teachers administer each performance task and at least one of two learning checkpoints per unit.
- Teachers and at least one administrator per site complete a Pre-AP Summer Institute or the Online Foundational Module Series. Teachers complete at least one Online Performance Task Scoring Module.
- Teachers align instruction to the Pre-AP English High School Course Framework and ensure their course meets the curricular requirements summarized below.
- The school ensures that the resource requirements summarized below are met.

CURRICULAR REQUIREMENTS

- The course provides opportunities for students to develop understanding of the Pre-AP English 1 knowledge and skills articulated in the course framework through the four units of study.
- The course provides opportunities for students to engage in the Pre-AP shared instructional principles.
 - ◆ close observation and analysis
 - ◆ evidence-based writing
 - ◆ higher-order questioning
 - ◆ academic conversation
- The course provides opportunities for students to engage in the three Pre-AP English areas of focus. The areas of focus are:
 - ◆ reading closely
 - ◆ valuing evidence
 - ◆ noticing language
- The instructional plan for the course includes opportunities for students to continue to practice and develop disciplinary skills.

- The instructional plan reflects time and instructional methods for engaging students in reflection and feedback based on their progress.
- The instructional plan reflects making responsive adjustments to instruction based on student performance.

RESOURCE REQUIREMENTS

- The school ensures that participating teachers and students are provided computer and internet access for completion of course and assessment requirements.
- Teachers should have consistent access to a video projector for sharing web-based instructional content and short web videos.
- The school ensures that students have access to a range of in-class and independent reading materials.

Accessing the Digital Materials

Pre-AP Classroom is the online application through which teachers and students can access Pre-AP instructional resources and assessments. The digital platform is similar to AP Classroom, the online system used for AP courses.

Pre-AP coordinators receive access to Pre-AP Classroom via an access code delivered after orders are processed. Teachers receive access after the Pre-AP Course Audit process has been completed.

Once teachers have created course sections, students can enroll in them via access codes. When both teachers and students have access, teachers can share instructional resources with students, assign and score assessments, and complete online learning modules; students can view resources shared by the teacher, take assessments, and receive feedback reports to understand progress and growth.

How to Use the Materials

Building Your Pre-AP English 1 Course

FREQUENTLY ASKED QUESTIONS

Planning

Q: What is the best way to begin planning?

A: First, become familiar with the course framework, areas of focus, and shared principles. Then examine each unit's model lessons for concrete examples of how to apply the course components to classroom instruction. (See page 16 for a summary of all available resources.)

Q: Does the course framework represent a sequential scope and sequence?

A: The five big ideas of the course framework are not sequential; they are interwoven throughout the English 1 course. Due to the integrated nature of literacy, students may address multiple learning objectives across multiple big ideas within a single lesson.

Q: Are all of the course framework's learning objectives addressed in the model lessons?

A: The model lessons prioritize the analytical reading and writing tasks that students will encounter on the performance tasks and in future AP and college courses. Though many learning objectives are addressed, the model lessons are not designed to cover the entire school year or the full course framework. Some learning objectives will naturally require additional reinforcement during the remaining weeks of the course. (See the course map on pages 18–19 for more details.)

Q: How often should I address the Pre-AP English areas of focus?

A: The areas of focus capture the spirit of Pre-AP English work and therefore represent daily practices students internalize as they experience the course. As you design your course, try to include ongoing opportunities for students to engage with the areas of focus, so that they become a regular part of the classroom experience.

Q: Should my students still engage in independent reading and/or should they still read full texts?

A: Yes, absolutely. This principle is supported by the first learning objective in the course framework: **LO 1.1A** Analyze a wide range of texts for multiple meanings.

Meeting Learners' Needs

Q: What if my students are at varying levels of readiness?

A: One of the best ways to help students become proficient is to allow time for them to focus deeply on a few essential skills. Pre-AP English 1 identifies the essential skills and provides model lessons to demonstrate how to address those skills. Each lesson opens with an overview, a set of goals, and a few ways students can demonstrate their understanding. Keeping these overarching targets in mind can help ensure that lessons can be adapted to meet students where they are while retaining the intent of the learning objectives. Many lessons include built-in supports, such as reading protocols, sentence frames, writing models, and collaborative tasks, as well as Meeting Learners' Needs boxes that contain specific suggestions for supporting or extending the learning.

Using the Model Lessons

Q: Are the model lessons intended to be scripts for teaching?

A: Although the model lessons were carefully crafted to represent the flow of an integrated approach to literacy—weaving together reading, speaking, and writing opportunities throughout a single lesson—they were not intended to be used as scripts. Rather, try to consider the arc of the lessons as a suggested sequence or flow; there is no need to march through the micro-moves of the lessons without considering the needs of your students and the instructional setting.

Q: How should I interpret the sample student responses in the handouts and in the model lessons? Are they the "right" answers?

A: There are sample student answers embedded in the model lessons—both as part of the lesson text and in the teacher version of the student handouts placed in these teacher resources (furnished in blue). These samples represent possible student responses, but they do not represent the only valid student responses. Use them as a guide for the type of critical thinking you should expect from students but remain open to alternate evidence-based interpretations of the texts.

Q: Are the activities and strategies showcased in the model lessons tailored to a particular set of texts?

A: The model lessons demonstrate strategies that were designed with particular texts in mind, but that does not mean you cannot adapt those strategies to support students' analysis of other rigorous texts. For example, if you find a thesis statement frame or an academic conversation protocol helpful in the context of a model lesson, you might tailor that same strategy for use with another text that you have chosen to teach in the weeks leading up to the culminating performance task for the unit.

STRUCTURE OF MODEL LESSONS

Learning Cycle 1



Learning Cycle 2



Learning Cycle 3



The lessons in each module are grouped into three **learning cycles**, or sets of sequenced lessons. Each learning cycle begins with planning guidance, then presents the sequenced lessons, and culminates in a short formative assessment that provides students the opportunity to demonstrate and reflect on learning before moving to the next learning cycle.

The opening page of each learning cycle includes a chart of “lessons at a glance” where you will find the lesson titles, texts, and suggested timing.

Unit 1



Unit 1

Telling Details



Overview

“You see, but you do not observe. The distinction is clear.”

— Sherlock Holmes

Sherlock Holmes is a master detective, able to see beyond the superficial and observe those clues and patterns that help solve mysteries. In this unit, as readers of visual texts and short fiction, students go beyond the superficial identification of visual and literary elements, such as camera angles and plot moves, and attempt to solve the mystery of how the artist and author employ their crafts to reach their audience.

The Unit 1 model lessons provide multiple opportunities for students to practice the Pre-AP principle of close observation and analysis. Beginning with a captivating photo essay depicting empty rooms full of telling visual details and progressing to short works of fiction that rely on telling linguistic details, students develop close reading skills that lead to more meaningful analysis. As the complexity of the texts increases incrementally, so does the demand on students’ ability to communicate their analysis in complex sentences and evidence-rich paragraphs. Students begin the unit with formulating sentences that relate individual details to insights, and they end the unit by generating well-organized literary analysis paragraphs that explain how specific details contribute to the overall meaning of a work of fiction.

LEARNING CYCLES AT A GLANCE

Learning Cycle	Texts	Formative Writing Task	Suggested Timing
Learning Cycle 1 <i>Lessons 1.1–1.4</i>	Photo essay “Quiet Places” by Mitch Epstein Short stories “Bread” by Margaret Atwood “The First Day” by Edward P. Jones	Analysis: complex sentences	5–8 class periods
Learning Cycle 2 <i>Lessons 1.5–1.9</i>	Short stories “What Happened During the Ice Storm” by Jim Heynen “The Red Fox Fur Coat” by Teolinda Gersão “Lamb to the Slaughter” by Roald Dahl	Analysis: paragraph revision	7–8 class periods
Learning Cycle 3 <i>Lessons 1.10–1.14</i>	Short story “An Occurrence at Owl Creek Bridge” by Ambrose Bierce	Analysis: one paragraph	6–8 class periods

The formative writing tasks in this unit provide opportunities to monitor student learning and adapt instruction as needed, such as by either accelerating or slowing down the pace.

Suggested timing is based on a 45-minute class period, but it will understandably vary based on student needs and school schedules.

In addition to the provided model lessons, students will complete at least one of two available online learning checkpoints during the course of this unit, and at the end of the unit they will take the Unit 1 Performance Task.

ENDURING UNDERSTANDINGS ADDRESSED IN UNIT 1 MODEL LESSONS

UNIT 1

Big Idea: Engaging with Texts

EU 1.1 Close, critical reading of complex literary and nonfiction texts leads to a deeper understanding of the explicit and implicit meanings of the works.

EU 1.3 Analyzing literature is a complex task that includes making inferences, examining an author's use of literary and stylistic elements, and drawing conclusions about the meaning of the work as a whole.

Big Idea: Constructing Texts

EU 2.1 Composing is a recursive process that can be used to explore ideas and illuminate concepts for both the writer and the reader.

EU 2.3 Writing an analysis requires interpreting the relevant details and features of a work and explaining their relationship to the meaning of the work as a whole.

EU 2.4 Writing a narrative allows a writer to convey experience, share perspective, or deepen their own understanding.

Big Idea: Focusing on Language

EU 3.1 Critical readers develop a sense of word consciousness that motivates them to investigate word meanings.

EU 3.2 Precise word choice and compelling language patterns can stir the thoughts, emotions, and actions of readers.

EU 3.3 Conventions of Standard English are used to aid the reader's understanding, and authors may use or defy these conventions to achieve different stylistic effects.

Big Idea: Entering the Conversation

EU 5.1 Academic discourse requires collaboration to advance and deepen understanding of topics or texts.

Learning Cycle 1

This opening learning cycle introduces students to a key routine of Pre-AP English 1: observing closely before jumping to analysis. Students first practice “reading” a series of photographs of rooms, noting the telling details that hint at the rooms’ former occupants. In subsequent lessons, students practice their close observation skills by noting the telling details in works of short fiction and analyzing how each work’s discrete details work together to contribute to its overall effect. Students will also be guided in presenting their analysis in complex sentences that incorporate one or more dependent clauses.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
1.1: Whose Room Is This?	“Quiet Places” (photo essay)	1 class period
1.2: “Bread” and the Power of the Imagination	“Bread” (short story)	1–2 class periods
1.3: “The First Day” – A Study in Characterization	“The First Day” (short story)	2–3 class periods
1.4: Analyzing and Writing a Complex Sentence	“The First Day” (short story)	Less than 1 class period
Assess and Reflect on Learning Cycle 1		Less than 1 class period

LESSON 1.1

UNIT 1

Whose Room Is This?

This lesson engages students in the act of closely observing and analyzing the telling details in a series of photographs of rooms. Students “read” the images to get a sense of how the rooms’ inhabitants might have spent their lives. This type of close observation and detective work serves as an introduction to the act of literary analysis: readers of literature must also interpret telling details as a means to unlock a work’s greater meaning.

LESSON GOALS

Students will:

- observe and analyze details in visual texts
- conduct brief, on-the-spot research

and demonstrate understanding through:

- analytical sentences
- academic conversations

SUGGESTED TIMING

1 class period

MATERIALS

- **Handout 1.1.A**
Whose Room Is This?
- **Handout 1.1.B**
Evidence-Based Writing

PART 1: OBSERVING A SET OF PHOTOGRAPHS

Distribute **Handout 1.1.A**. Without revealing the identity of the room’s owner, display the first image on the handout—Crow’s office. Allow time for students to closely observe the image and record their observations.



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UNIT 1

INSTRUCTIONAL RATIONALE

Close observation and analysis is a Pre-AP shared principle that students will encounter in all their Pre-AP courses. One of the hallmarks of close observation is slowing down to spend ample time noticing details and thinking about the text or image. Students may be accustomed to rushing to find the “right” answer; observing closely encourages them to take time to notice before they begin to draw conclusions. This practice also serves as an accessible entry point for all students, regardless of proficiency, to engage with a text and participate in a discussion.

Ask students to return to the previous photograph with the following question in mind: **What details about this room and its contents reveal how this person works?**

In a class discussion, elicit from students the details they found to be the most telling as they speculated about the room’s owner and the nature of his or her work (e.g., look for students to point out the electric typewriter, the books, or the shelves of organized papers as revealing details, possibly indicating this person may be a writer).

To guide an additional review, pose the follow-up question, **What else might the objects in the room and on the walls additionally reveal about the person who works here?**

Discuss the additional details that shed light on the owner’s identity (e.g., portraits of Native Americans and landscapes, feathers, walking sticks, and the photographs of the eagle all seem to indicate that this person reveres nature and Native American culture).

Display the other three images on the handout, repeating the previous process, allowing students to record and share their observations with a partner or with the whole class if time permits.



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PART 2: ANALYZING TELLING DETAILS

Reveal the identities and occupations of the people who owned the rooms depicted in the four images taken from photographer Mitch Epstein's photo essay dedicated to "monumental figures" who died in 2016: "Quiet Places."

- Photo #1: Joseph Medicine Crow, Native American historian and anthropologist
- Photo #2: Thornton Dial, artist
- Photo #3: Prince, musician
- Photo #4: Elie Wiesel, writer and political activist

Explain that Epstein's "goal was to arrive not long after each person's death, in those days when a person's spirit can still seem palpable somewhere among their rooms and their things."

With Epstein's goal in mind, ask students to select one of the photographs and to conduct very brief, on-the-spot online research to discover a few facts about the individual's career. Then have students reexamine the photo to identify those details that seem to be the most significant clues to the person's work identity.

Additional Resources

To view the entire photo essay, visit "[Quiet Places](#)" on the *New York Times* website.

PART 3: EVIDENCE-BASED WRITING

SUPPORTING WRITERS WITH A SENTENCE FRAME

Have students focus on the photograph they selected and their research from Part 2.

Introduce the sentence frame on [Handout 1.1.B](#) to support writers in constructing a sentence that relates telling details to a relevant characteristic about the room's owner.

Directions: Choose one of the photographs to reexamine. Look for telling details that you may have overlooked.

Learn a bit more about the room's owner, and use that information to help you decide which of the room's details are particularly revealing about his identity. Write three or four sentences that connect those details to traits you learned about the room's owner.

You can use the following sentence frame to help you compose each of your sentences.

The _____ is a detail that reveals _____.

The walking sticks are details that reveal Crow's advanced age.

The bright paint stains are details that reveal Dial's palette.

The purple hue is a detail that reveals Prince's style.

The Torah scroll is a detail that reveals Wiesel's Jewish faith.

Handout 1.1.B

SUBJECT-VERB AGREEMENT**INSTRUCTIONAL RATIONALE****In-the-Moment Grammar Instruction**

Decades of research support the idea that the best way for students to learn grammar is in the context of authentic reading and writing. The photographs at the center of this lesson are designed to spark students' interest and help them practice the skill of observing closely. Now that they are engaged in the lesson, taking time to point out the structure of the sentence and the need for subject-verb agreement is an opportunity for in-the-moment, authentic grammar instruction. Because the instruction is linked to a sentence about the memorable photographs, the grammar concept is more relevant and more likely to be remembered.

This sentence frame provides a good opportunity to review agreement in the phrase "a detail reveals." Point out that the singular noun detail calls for the singular form of the verb that ends in "s" (detail reveals); however, if students write sentences using the plural details, the plural form of the verb drops the "s" (details reveal).

Meeting Learners' Needs**Sentence-writing practice**

For free subject-verb agreement practice, visit Quill: quill.org/activities/packs/75.

EXTENSION OPPORTUNITY

Have students photograph a room in their homes or another personal space (e.g., their lockers) that reveals telling details about their own identities. Students could then write a series of sentences that connect the telling details to their personality traits.

UNIT 1

LESSON 1.2

“Bread” and the Power of the Imagination

Because students are about to embark on a reading journey that will take them from a Washington D.C. elementary school to a Civil War execution (with some interesting stops along the way), reading Atwood’s “Bread” serves as an appropriate prologue to the unit. “Bread” also takes students on a journey, from the comfort of their kitchen table to multiple extreme settings, convincing them of the writer’s power to launch the imagination. In this lesson, students use sentence expansion as a means to guide their analysis of the shifting perspectives in Atwood’s short but magical work.

SUGGESTED TIMING

1–2 class periods

MATERIALS

- Student readers
- **Handout 1.2**
“Bread” and the Power of Imagination

LESSON GOALS**Students will:**

- read and analyze a complex literary text
- revise and expand simple sentences by adding details

and demonstrate understanding through:

- complex sentences with textual evidence
- academic conversations

PART 1: CLOSE READING AND OBSERVATION**OPENING WRITING PROMPT**

Ask students to read Margaret Atwood’s “Bread” in the readers, and share the following prompt.



In the second paragraph of “Bread,” Atwood commands the reader, “Put yourself into a different room, that’s what the mind is for.” Throughout the reading of “Bread,” how many rooms or settings does your mind visit? List and number them. Then, just as you noted the telling details of the rooms Mitch Epstein photographed, note a telling detail associated with each setting in “Bread.”

READ-ALoud AND DISCUSSION OF THE STORY

Read aloud the opening paragraph of “Bread,” and then pause to pose the question, **Who is the audience of “Bread”?**

Note that the opening sentence, "Imagine a piece of bread," is a command (an imperative sentence), and guide students to understand that with a command, **you** (the reader) are the subject. It is understood, not stated. If it were stated, it would read, "You imagine a piece of bread."

The second sentence starts, "You don't have to imagine it." Ask students, **Why don't you need to imagine the bread?** (You do not have to imagine the bread, because you are in the kitchen with the bread "right here.")

Read the rest of "Bread" aloud. Then revisit and discuss the opening writing prompt, asking students how they selected and numbered the different settings. Extend the discussion by asking, **How much bread is there in each setting?**

Possible responses:

Room/Setting	How much bread?
Setting 1: your kitchen	lots of bread: brown, white, rye
Setting 2: famine (walls of "dried earth")	a single piece of bread
Setting 3: prison	a single piece of bread
Setting 4: home of "the rich sister," from the German fairy tale	a loaf (implied)
Setting 1: back in your kitchen	a floating loaf of bread

PART 2: ANALYZING SHIFTING CONTEXTS

Ask students to turn and talk with a partner about the following prompt.



Now that you are thinking about how much bread is in each setting, how does that affect the value or importance of the bread in each setting? What other factors or circumstances change the value of the bread throughout the story?

Share with the class that they will be doing an exercise called sentence expansion to help them write about the shifting value of the bread in each paragraph of "Bread."

INSTRUCTIONAL RATIONALE

Sentence Expansion

This strategy may seem simple at first, but it actually serves many purposes. First, it aids comprehension by helping students process what they read. It also provides writing practice, as students expand the sentences by incorporating specific textual details and practice crafting robust sentences. Finally, it provides a formative assessment opportunity: students' completed sentences can be checked for comprehension as well as sentence structure and conventions.

UNIT 1

Review what constitutes a simple sentence (subject + verb), and define the sentence-expansion term *kernel* as a simple sentence that they will expand as they analyze each paragraph of "Bread."

Distribute **Handout 1.2**, and model sentence expansion with paragraph 1, starting with the kernel "It loses value." Elicit responses from students for the *what*, *where*, and *why* questions.

Paragraph 1

Kernel: It loses value.

What:

Where:

Why:

Expanded sentence: _____

Textual evidence to support the why:

Handout 1.2

Paragraph 1:

- Kernel: It loses value.**
- What?** *the bread*
- Where?** *in the kitchen*
- Why?** *because there is an excess of it*

Next, show students how they will use their answers above to expand the original simple kernel sentence into a complex sentence.

- Complex sentence:** *In the kitchen, the bread loses value because there is an excess of it.*
- Supporting quote:** *"... and a heel of the rye you got last week, round as a full stomach then, now going mouldy."*

After modeling sentence expansion with paragraph 1, have students work with partners to repeat the sentence expansion exercise for paragraphs 2–7.

Paragraphs 2–3**Kernel: It gains value.****What:** *the piece of bread***Where:** *during the famine***Why:** *It's a desperate time, and you and your sister are starving***Expanded sentence:** _____*During the famine, the piece of bread gains value because you and your sister are**starving and uncertain about when someone will come with more bread.*

Textual evidence to support the why:

*"She is starving, her belly is bloated ... When will someone come with more bread?"***Paragraph 4****Kernel: It gains value.****What:** *the piece of bread***Where:** *in prison***Why:** *Because those in control are using it to bribe you for information that would endanger your friends***Expanded sentence:** _____*In prison, the piece of bread gains value because those in control are using it to bribe you for**information that would endanger your friends.*

Textual evidence to support the why:

*"If you tell, thirty or forty or a hundred of your friends ... will be caught and will die ...**You don't think about the night however, but about the piece of bread they offered you."*Handout 1.2, *continued*

UNIT 1

Paragraphs 5–6

Kernel: It gains value.

What: *the bread*

Where: *In the home of the rich sister*

Why: *Because it bleeds when the rich sister's husband cuts it, punishing him for her greed*

Expanded sentence: _____

In the home of the rich sister, the bread gains value because it has the power to punish her husband for her greed.

Textual evidence to support the why:

"Then the husband of the rich sister came home and wanted to cut himself a piece of bread, but when he made the first cut, out flowed red blood."

Paragraph 7

Kernel: It gains value.

What: *the loaf of bread*

Where: *floating over the kitchen table*

Why: *Because it reminds you of the writer's power, because it has the power to test your sense of reality, because you don't know if it's real or not, because it reminds you of the power of a writer to create a sense of empathy*

Expanded sentence: _____

The loaf of bread floating over the kitchen table gains value because it reminds you of the power of a writer to make you see things from a different perspective.

Textual evidence to support the why:

[multiple possibilities]

Handout 1.2, *continued*

Facilitate a class discussion where students share their responses and sentences for each of the paragraphs. Make sure to give the analysis of paragraph 7 significant time; it requires more sophisticated analysis.

PART 3: APPRECIATING THE AUTHOR'S CRAFT

Use the multitude of possible answers to the *why* question in paragraph 7 from the previous part as a springboard to discuss Atwood's craft as a writer. Lead students to consider some of the choices she made, such as her word choice and subject matter:

- **Why does Atwood use the verb *conjure* instead of *make* or *bake*?**

Because *conjure* is a word associated with magic and the power of the imagination.

- **What if Atwood had chosen another food (such as ice cream) instead of bread as her subject? Why do you think she chose bread?**

Because bread is associated with sustenance/survival.

Have students capture their analysis of craft in a one-sentence response using the following stem:

Atwood selected "bread" as her title and subject because it represents _____ .

Meeting Learners' Needs

Word-study practice

For free word-study practice on the words in "Bread," visit Vocabulary.com: [vocab.com/pre-ap/eng1/bread](https://www.vocabulary.com/pre-ap/eng1/bread).

Sentence-writing practice

For free practice with sentences using *since* or *because*, visit Quill: [quill.org/activity_sessions/anonymous?activity_id=418](https://www.quill.org/activity_sessions/anonymous?activity_id=418).

To increase students' understanding of sentence types and structures, have them view the following videos from Khan Academy: "[Three Types of Sentences](#)" and "[Complex Sentences](#)."

LESSON 1.3

“The First Day” – A Study in Characterization

This lesson focuses on what the first-person narrator of “The First Day” explicitly announces about her mother’s character and the subtle telling details that the reader must interpret to more fully understand Jones’s characterization of the mother. Students are introduced to subordinating conjunctions that signal contrast as a means of framing their character analysis in complex sentences.

LESSON GOALS**Students will:**

- read closely and analyze a short story
- explain what specific details reveal about a character

and demonstrate understanding through:

- annotated texts
- analytical sentences
- academic conversations

SUGGESTED TIMING

2–3 class periods

MATERIALS

- **Handout 1.3.A**
“The First Day”: Opening Writing Prompt
- **Handout 1.3.B**
Characterizing the Narrator’s Mother
- Student readers

PART 1: CLOSE READING AND OBSERVATION**OPENING WRITING PROMPT**

Share **Handout 1.3.A** and the following prompt with students.



Read the first paragraph of “The First Day,” and respond to the following question:

Based on the details and language in the first paragraph, how do you know that this is not just another ordinary day in the narrator’s life?

READ-ALoud AND DISCUSSION OF THE STORY

Read just the opening paragraph of “The First Day” aloud. Ask students about their responses to the opening writing prompt.

Here are a few details that students might notice:

- The use of **"first"** in the story's title (and in the first sentence)
- "On an **otherwise unremarkable** September morning" (making the reader anticipate something "remarkable")
- "My mother has **uncharacteristically** spent nearly an hour on my hair"
- "black patent-leather **miracles**"

Read the rest of "The First Day" aloud and have students share their initial observations. Ask them to identify what telling details stood out to them on their first read; encourage them to stick to the details rather than jumping straight into analysis.

PART 2: ANALYZING THE TEXT

SIMPLE SENTENCES

Next, have students revisit the story to identify and highlight or circle all of the "this is my mother" moments, those specific instances when the narrator announces definitive moments that capture the essence of her mom.

There are at least four "this is my mother" quotes in the story. On **Handout 1.3.B**, have students write the quotes and create a simple sentence for each, choosing an adjective that describes the mother as she is reflected in that quote.

COMPLEX SENTENCES

Once students have completed the first part of the handout, facilitate an academic conversation based on students' adjectives and sentences. Then model creating one longer complex sentence that begins with an introductory phrase for context.

Vocabulary Across Texts

Vigorously: "My mother shakes her head *vigorously*. 'I want her to go here,' my mother says. 'If I'da wanted her someplace else, I'da took her there.'" This adverb is used to describe strong movement. Students will encounter it again in "An Occurrence at Owl Creek Bridge" to describe Farquhar's "swimming *vigorously*" and again, in a different form, in Unit 3, when Sasse refers to "Teddy Roosevelt-like *vigor*."

Noticing Punctuation

Point out that each of these declarations is announced by using a colon. Students may associate the colon with introducing a list, but in this case the colon acts almost like an equal sign. "This is my mother" could be a complete sentence. Remind students that colons can be used to separate independent clauses.

Directions: To begin, identify all of the "this is my mother" quotes in "The First Day." Complete the organizer by listing the four quotes. Then create a simple sentence for each quote by choosing an adjective to describe the narrator's mother.

"This is my mother" quotes	Simple sentences
"This is my mother. When I say the word in fun to one of my sisters, my mother slaps me across the mouth and the word is lost for years and years." (para 2)	The narrator's mother is <u>strict</u> .
"I am learning this about my mother: The higher up on the scale of respectability a person is—and teachers are rather high up in her eyes—the less she is liable to let them push her around." (para 5)	The narrator's mother is <u>proud</u> .
"This is my mother: She says, 'One monkey don't stop no show.'" (para 7)	The narrator's mother is <u>determined</u> .
"This is my mother: As the questions go on, she takes from her pocketbook document after document, as if they will support my right to attend school, as if she has been saving them up for just this moment." (para 20)	The narrator's mother is <u>persistent</u> .

Now use the following frame to complete a complex sentence that includes the four adjectives you listed.

Based on the narrator's comments, she views her mother as strict , proud , determined , and persistent .

Handout 1.3.B

DIGGING DEEPER

Next, ask students, **Is there another side to the narrator's mother that these quotes and adjectives do not capture?** Have students reread the story carefully with this question in mind, underlining or annotating lines or phrases that reveal another side of the narrator's mother—times when she would probably not be described as strict, proud, etc.

Have students turn to partners and repeat the "this is my mother" exercise; this time, gathering quotes that depict another side of the mother and finding adjectives to characterize the mother in those moments of the story. Students can write those adjectives as annotations in the reader.

Look for the following:

- Students will most likely point out the moments when the mother shows tenderness to her daughter, such as when she gives in and dabs her with "her gardenia perfume" or when she kneels down to say goodbye to her and they share in the "old, old game" in which the daughter presses her fingers to her mother's lips (possible adjectives: *tender, loving*).
- Students should also recognize those moments when the mother shows her vulnerability, such as when she is forced to leave Seaton Elementary and stands still on the steps as people move past them, or when she is forced to publicly acknowledge her illiteracy and ask for help (possible adjectives: *confused, vulnerable*).

WRITING A COMPLEX SENTENCE

Explain to students that beginning sentences with certain subordinating conjunctions (e.g., *although, even though, while*) will signal to readers that there will be contrasting or contradictory information coming up later in the sentence (after the comma); for example, "Even though the narrator is young, she is wise beyond her years."

Invite students to consider the contrasting traits they unearthed in the narrator's depiction of her mother in "The First Day." Ask students to use the following frame to write a sentence that captures the contradictory traits of the mother:

While the narrator chooses to present her mother as _____, the mother's vulnerability is revealed when _____.

Share and discuss a few of the students' complex sentences.

Meeting Learners' Needs

For students who do not need a frame, ask them to choose a subordinating conjunction that signals contrast and use it to begin an original complex sentence.

PART 3: APPRECIATING THE AUTHOR'S CRAFT

Briefly discuss how Jones chose to end "The First Day": "And even when the teacher turns me toward the classrooms and I hear what must be the singing and talking of all the children in the world, I can still hear my mother's footsteps above it all."

Noticing Language

Sentence structure

Point out that Jones's final sentence follows the same pattern of beginning with a subordinating conjunction to signal contrast ("... *even when ...*, I can still").

UNIT 1

Facilitate an academic conversation with these higher-order questions:

- **How would the story be different if Jones had the sound of the mother's footsteps "fade into the distance"?**
- **Why does the narrator hear them "above it all"?**

The emphasis on the loud shoes highlights both the mother's power in her daughter's life and how she is perceived by others (and ultimately by the narrator, "long before I learned to be ashamed of my mother"). By ending on this note, Jones leaves the reader feeling the weight of that moment when the mother turns her daughter over to school and to the outside world.

Meeting Learners' Needs**Sentence-writing practice**

For free practice on writing sentences using *although*, *though*, *even though*, and *while*, visit Quill: quill.org/activity_sessions/anonymous?activity_id=419.

Word-study practice

For free word-study practice on the words in "The First Day," visit Vocabulary.com: vocabulary.com/pre-ap/eng1/first-day.

LESSON 1.4

UNIT 1

Analyzing and Writing a Complex Sentence

This opening learning cycle has introduced students to the idea of expanding a simple kernel sentence into a complex sentence by adding one or more subordinate (or dependent) clauses. Today's lesson uses the first sentence of "The First Day" to review what constitutes an independent clause and how subordinate clauses and phrases can be added to provide detail. Students review this concept as a class in the context of "The First Day" before demonstrating independent mastery by applying it to a photograph in the assessment that follows this lesson.

SUGGESTED TIMING

Less than 1 class period

LESSON GOALS

Students will:

- understand the difference between independent and dependent clauses
- write a variety of original complex sentences

and demonstrate understanding through:

- labeled clauses and phrases
- grammatically correct complex sentences

PART 1: DISTINGUISHING BETWEEN INDEPENDENT AND DEPENDENT CLAUSES

Display the following clauses and phrases in the order shown below, and review the difference between an independent clause (which could be a sentence on its own), a dependent clause (which contains a subject and a verb but would need to combine with an independent clause to form a complete sentence), and a phrase.

- **down New Jersey Avenue**
- **she takes my hand**
- **to begin my very first day of school**
- **long before I learned to be ashamed of my mother**
- **and we set off**
- **on an otherwise unremarkable September morning**

Read the clauses and phrases aloud, and have volunteers label each one as an independent clause, a dependent clause, or a phrase and offer a reason for its designation. For example, a student might say in reference to "long before I learned to be ashamed of my mother": *I think this is a dependent clause because of the word before. It leaves me waiting to find out what happened before the narrator learned to be ashamed of her mother.*

PART 2: RECONSTRUCTING JONES'S SENTENCE

After identifying the different clauses and phrases, have students work in pairs to decide which of the following questions each is answering: **Who does what? When? Where? Why?**

Once they have labeled each part of the sentence, ask students to write the parts in an order that makes the most sense, thereby writing a complex sentence. If students struggle with ordering the clauses and phrases, suggest that they begin by answering the question “when?”

Check to see if partners accurately labeled and reconstructed the first sentence of “The First Day,” according to the following:

- down New Jersey Avenue: answers **where?**
- she takes my hand: answers **who does what?**
- to begin my very first day of school: answers **why?**
- long before I learned to be ashamed of my mother: answers **when?**
- and we set off: answers **who does what?**
- on an otherwise unremarkable September morning: answers **when?**

Original complex sentence: “On an otherwise unremarkable September morning, long before I learned to be ashamed of my mother, she takes my hand and we set off down New Jersey Avenue to begin my very first day of school.”

PART 3: WRITING ORIGINAL SENTENCES

Point out that the first sentence of “The First Day” follows this sequence: **when** → **who does what** → **where** → **why**.

Challenge students to write a variety of original complex sentences following that same pattern and to label each clause and phrase and phrase accordingly. Students can base their sentences on events in their own lives or on events that happened to others.

Sample student sentences:

[when] On November 19th, 1863, [who does what] President Abraham Lincoln delivered the Gettysburg Address [where] in Gettysburg, Pennsylvania [why] to honor the slain Civil War soldiers.

[when] Last summer on July 2nd, [who does what] my mother threw a party [where] at Chuck E. Cheese [why] to celebrate my little brother's birthday.

Meeting Learners' Needs

To increase students' understanding of sentence types and structures, have them view the “**Dependent and Independent Clauses**” video from Khan Academy.

Assess and Reflect on Learning Cycle 1

UNIT 1

Each learning cycle ends with a pause to assess and reflect in order to identify strengths and areas for reteaching and provide an opportunity for feedback. Reflection questions encourage thinking about the preceding work before moving on to the next learning cycle.

In the short formative assessment task for this learning cycle, students apply what they learned about analyzing visual images and writing complex sentences.

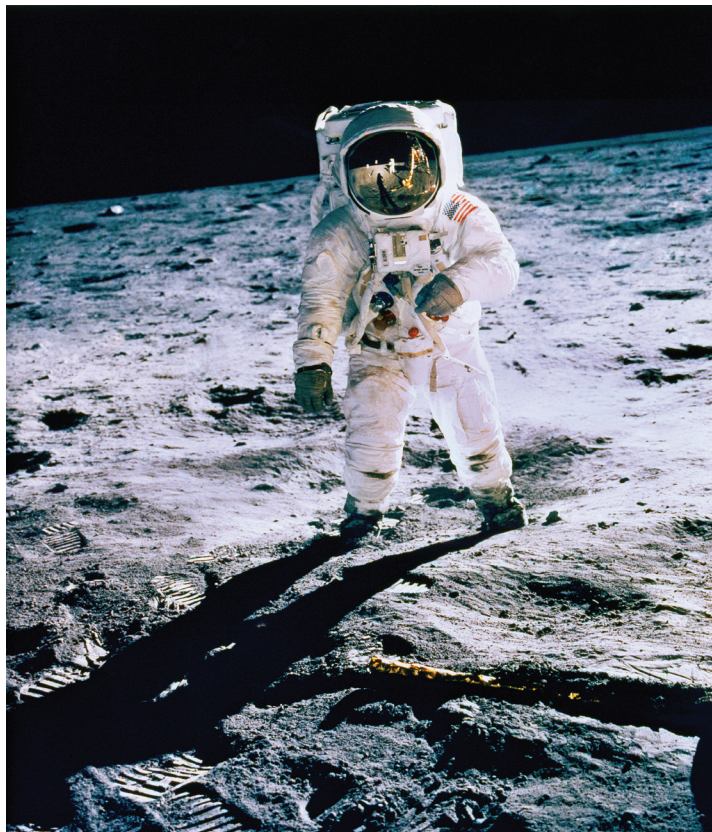
SUGGESTED TIMING

Less than 1 class period

STUDENT TASK

Display and discuss the following image (or another image of your choosing).

Provide the kernel sentence, and have students answer the questions. Then have them combine their answers into one expanded sentence.



Art Directors & TRIP / Alamy Stock Photo

UNIT 1

Kernel: Americans celebrated.

When? on July 20, 1969

Why? Neil Armstrong/surface of moon

Possible expanded sentence: On July 20, 1969, Americans celebrated because Neil Armstrong walked on the surface of the moon.

EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing further feedback in the form of questions or suggestions. The table below contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask or suggest ...
did not create a cohesive sentence	Try beginning the sentence with your answer to the <i>when</i> question.
did not include enough information	Did you answer the <i>why</i> question with enough details? Did you include all of those details in your expanded sentence?

REFLECTION

TEACHER REFLECTION

- Which aspects of these lessons were most engaging for students? Which were the most challenging?
- Are students able to notice telling details and express their findings in complex sentences?
- Which skills might need more or less reinforcement in the next learning cycle?

STUDENT REFLECTION

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- What was most interesting about your work in this learning cycle?
- How did slowing down to observe closely change what you noticed in the stories and images?

Learning Cycle 2

In this learning cycle, students read three engaging short stories and continue to practice close reading skills. On the writing front, Learning Cycle 2 leads students from writing simple one-sentence analyses of telling details in short fiction to sentence combining, point-of-view writing, and the revision of “unelaborated” literary analysis paragraphs—all of which will broaden their writing repertoire. All of these writing activities are incrementally preparing students to write longer-form literary analysis.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
1.5: “What Happened During the Ice Storm” – Intention and Craft	“What Happened During the Ice Storm” (short story)	1 class period
1.6: “The Red Fox Fur Coat” – Telling Details of Transformation	“The Red Fox Fur Coat” (short story)	2 class periods
1.7: “Lamb to the Slaughter” – Setting the Stage	“Lamb to the Slaughter” (short story)	1 class period
1.8: “Lamb to the Slaughter” – Damage Control	“Lamb to the Slaughter” (short story)	1 class period
1.9: Writing a Literary Analysis Paragraph	“Lamb to the Slaughter” (short story)	1–2 class periods
Assess and Reflect on Learning Cycle 2	“Lamb to the Slaughter” (short story)	1 class period

UNIT 1

LESSON 1.5

“What Happened During the Ice Storm” – Intention and Craft

This lesson provides a way for students to analyze the different factors that contribute to the escalating tension in Jim Heynen’s “What Happened During the Ice Storm” by introducing a step-by-step approach to writing a complex, analytical sentence.

LESSON GOALS

Students will:

- read closely and analyze a short story
- explain how tension builds in a short story
- use sentence combining to create complex sentences

and demonstrate understanding through:

- annotated texts
- analytical sentences

SUGGESTED TIMING

1 class period

MATERIALS

Student readers

PART 1: CLOSE READING AND OBSERVATION

OPENING WRITING PROMPT

Share the following prompt with students.



Read Jim Heynen’s “What Happened During the Ice Storm.” If you were to turn the title “What Happened During the Ice Storm” into a question, what would your answer be?

READ-ALoud AND DISCUSSION OF THE STORY

Read aloud the opening paragraph of “What Happened During the Ice Storm,” and then pause to pose the question,

What are the effects of the freezing rain throughout the first paragraph?

Through the discussion, help students recognize the dual nature of the ice storm—how it resulted in *beauty* (“shine with ice,” “branches glistened”) and *destruction* (branches

Meeting Learners’ Needs

For students who need more support, guide them to underline key words and phrases, taking one paragraph at a time. For example, in paragraph 1, guide them to underline words that describe the rain and ice (e.g., *freezing*, *beautiful*, *glistened like glass*).

"broke like glass"). Also highlight the contrast between the safe animals and the graphic depiction of the pheasants: "Their eyes froze shut."

Read the rest of the story aloud, and then ask students to reread the story independently to observe the contrast between the farmers' actions and the boys' actions regarding the pheasants.

Have students observe the telling details that can help them distinguish between the intentions of the farmers and the boys by asking:

- **Why did the farmers leave their houses? How do you know?**
- **Why did the boys leave their houses? How do you know?**

Ask students for specific quotes to demonstrate textual evidence of the farmers' and the boys' intentions. Have students annotate the text in the reader as you discuss and/or display examples.

- **Evidence of the farmers' intentions:** "with clubs to harvest the pheasants"
- **Evidence of the boys' intentions:**
 - ◆ "The boys went out into the freezing rain to find pheasants too."
 - ◆ "The boys had not brought clubs, or sacks, or anything but themselves."
 - ◆ "They stood over the pheasants ... looking at each other, each expecting the other to do something. To pounce on a pheasant, or to yell Bang!"
 - ◆ "He covered two of the crouching pheasants with his coat"
 - ◆ "The other boys did the same."

Point out that there is one line that directly states the farmers' intentions, but you have to follow multiple clues to speculate about the boys' intentions. After weighing the evidence, you assume that the boys left their homes neither with a mission to save the pheasants nor with the intent to kill the pheasants; it is this uncertainty that builds as the story unfolds, making the reader scared for the pheasants.

GUIDING STUDENT THINKING

Why Annotate?

Some students may already be very familiar with annotating as they read, but others may wonder what it is and why it even matters. For these students, it would be helpful to share that annotating simply means adding notes to the text itself. Having permission to add notes to a text can deepen engagement, encourage reflection, and strengthen understanding. Students can be guided to annotate for a specific purpose, but they should also come to view annotation as a tool they can use as independent readers and thinkers.

UNIT 1

PART 2: ANALYZING THE STORY**MINING THE TEXT**

Have students join partners to answer the question, **How does a sense of danger to the pheasants gradually build as the story unfolds?**

Students can take a paragraph-by-paragraph approach to answering this question, focusing on the developments in the first three paragraphs.

Once partners have discussed the question prompt, have them write multiple sentences beginning with this sentence stem:

The sense of danger to the pheasants gradually builds because of

_____ .

Possible sentences based on the frame:

- *The sense of danger to the pheasants gradually builds because of the uncertainty of the boys' actions.* *
- *The sense of danger to the pheasants gradually builds because of the vulnerability of the pheasants.*
- *The sense of danger to the pheasants gradually builds because of the intensity of the ice storm.*

GUIDING STUDENT THINKING

*If students end the sentence with "... because you don't know what the boys are going to do," teach a mini lesson on concision by asking, *Is there a way to say that with fewer words?* (One option would be to use the word *uncertainty*).

SENTENCE COMBINING

Introduce sentence combining as a way to compose one longer complex sentence out of the multiple sentences students wrote using the same stem.

As students attempt to combine the sentences, encourage them to be consistent with how they phrase the different noun phrases following "because of." If the first noun phrase begins with "the" and a noun, then all of the items in that series should begin the same way.

Advise students that they should also consider the best order for sentence combining. For example, if they are following the story's chronology, they might come up with the following sentence: *The sense of danger to the pheasants gradually builds because of the intensity of the ice storm, the vulnerability of the pheasants, and the uncertainty of the boys' actions.*

INSTRUCTIONAL RATIONALE

This exercise not only allows for authentic grammar and writing instruction through sentence combining, it also provides another way for students to practice writing topic sentences. Students can refer to these examples as models and follow this approach when creating topic sentences in later lessons.

UNIT 1**PART 3: APPRECIATING THE AUTHOR'S CRAFT**

Use students' combined sentences addressing the buildup of tension in the story as a segue to discuss how the boys' empathy builds throughout the story. Note how Heynen has the boys mirror the pheasants' movements and sensations (e.g., breath of both the pheasants and the boys coming out in "puffs," the pheasants and the boys turning their heads, and the boys feeling the sensation of gradually becoming covered in ice, just like the pheasants).

Pose the question, **How would the story's ending be different if you took out "unsure of their footing" in the final sentence?**

Exploring this question should underscore the boys' earlier indecision and how the story could have ended differently, with the boys following another impulse. (Note: You will revisit this theme in Unit 2 with the poem "The Fight.")

Meeting Learners' Needs**Word-study practice**

For free word-study practice on the words in "What Happened During the Ice Storm," visit Vocabulary.com: vocab.com/pre-ap/eng1/ice-storm.

Sentence-writing practice

For free practice on parallel structure, visit Quill: connect.quill.org/#/play/lesson/-L1bJYCCG0j7uOhgB9oS and quill.org/activity_sessions/anonymous?activity_id=299.

UNIT 1

LESSON 1.6

“The Red Fox Fur Coat” – Telling Details of Transformation

In this lesson, students use point-of-view writing to track the telling details that mark the gradual transformation of the main character in “The Red Fox Fur Coat” from “humble bank clerk” to wild fox. They then analyze textual evidence to formulate a claim about whether or not they believe that the bank clerk has fallen prey to outside influences or simply returned to her natural state as predator.

LESSON GOALS

Students will:

- read closely and analyze a short story
- identify textual details that reveal character changes

and demonstrate understanding through:

- annotated texts
- first-person narratives
- complex sentences

SUGGESTED TIMING

2 class periods

MATERIALS

- **Handout 1.6**
“The Red Fox Fur Coat”:
Opening Writing Prompt
- Student readers

PART 1: CLOSE READING AND OBSERVATION

OPENING WRITING PROMPT

Share **Handout 1.6** and the following prompt with students.



Read the first paragraph of “The Red Fox Fur Coat,” and make note of all of the emotions the bank clerk experiences. Note that some of her emotions are directly stated and some are indirectly expressed.

READ-ALoud AND DISCUSSION THE STORY

Read aloud just the opening paragraph of “The Red Fox Fur Coat,” and ask students to share the emotions they listed in response to the opening writing prompt (e.g., pleasure, desire, awe, determination, impatience, fear, relief).

For each emotion, ask students to supply the telling details that they associated with that emotion. For example, students might interpret the counting of "the minutes until the shop would open" as *impatience* and the blood resuming "its measured flow" as *relief*.

Read the rest of "The Red Fox Fur Coat" aloud and then pose the general comprehension check question, **The main character begins the story as a "humble bank clerk."**

What does she end the story as?

After a student volunteers that the main character ends the story as a fox "plunging off into the depths of the forest," suggest that the transformation was not a sudden one. The bank clerk was not only emotionally affected by discovering the red fox fur coat in the very beginning of the story, she was physically affected as well.

You could ask students to point out when they figured it out. Students will most likely point to different parts of the story; for example, when her sense of smell was heightened or when her face began to take on a triangular shape, with narrow eyes, etc.

Help students think more about the evolution of the main character by recounting the story from her perspective. Have students reread the story with an eye for the telling details that indicate physical change, which are subtle at first and then progress until the character is almost more fox than human.

WRITING TO EXPLORE

Ask students to write a short first-person narrative, written from the perspective of the bank clerk, reporting her physical evolution throughout the course of the story—almost as if she is reporting physical symptoms to a doctor.

PART 2: ANALYZING THE STORY

Have students form pairs to share their first-person narratives. Ask the pairs to note and compare which physical changes they highlighted for their telling details, discussing where in the text they found the details. Students can annotate their own texts to note details their partners noticed that they may have missed.

Vocabulary Across Texts

Gaze: "She started visiting the shop at night, when it was closed and no one would see her, in order to gaze at the coat through the window."

Note the connotation of *gaze* as opposed to *look*. Students will revisit this word in "An Occurrence at Owl Creek Bridge" later in this unit and in *Romeo and Juliet* in Unit 2.

Impulse: Emphasize the instinctive nature of an impulse, such as when the bank clerk has the "impulse to enter" the shop upon seeing the coat, and later the "impulse to go down on all fours" when she is transforming into a fox. Students will revisit *impulse* in the "double edge of impulse," in the Unit 2 poem "The Fight."

Narrow: "Her eyes narrow" is a telling physical detail of transformation in the story. Students will see this word used more figuratively in Unit 3, when Toni Morrison contrasts it with "bighearted" in "The Work You Do, the Person You Are."

UNIT 1

Encourage students to use their annotated texts to write short responses to the following higher-order questions:

- **The word *predator* was said to keep "bobbing insistently about" in the woman's mind. Do you think the woman in the story should be considered the predator or the prey? In other words, do you think the bank clerk has been taken over by some external force (making her the prey) or is she returning to her true self (as the predator/fox)?**
- **How can telling details lead you to an answer? What does the textual evidence most strongly suggest?**

After writing independently, have students rejoin their partners to share their ideas. Then have partners work together to capture each student's response in a complex sentence. Partners should craft two sentences, one for each person's response.

Ask students to begin their sentences with *although* (a subordinating conjunction that indicates a contrast).

Remind students that *although* signals a contrast, so the second clause should provide contradictory information. Also remind students that the dependent clause is followed by a comma to signal the transition.

Sample student sentence:

Although the bank clerk of Gersão's "The Red Fox Fur Coat" eventually evolves into a predator herself, she originally falls prey to the seduction of the coat in the window and the fantasy of transformation it represents for her humble life.

Meeting Learners' Needs

If students need additional support, provide a sentence stem such as: **Although the bank clerk of Gersão's "The Red Fox Fur Coat" eventually evolves into a predator herself, _____.**

PART 3: APPRECIATING THE AUTHOR'S CRAFT

Use students' "although" sentences as a springboard to discuss Gersão's craft as a writer.

Lead students to consider some of the choices she made:

- **Notice Gersão's language choices. Why does she use the word *reincarnating* instead of *transforming* in the last paragraph?**

Because *reincarnating* indicates a return to an earlier state, which is reinforced by the phrase "rediscovering her animal body"; the prefix *re-* means "again."

- **How did Gersão plant seeds from the very beginning of the story to indicate that the woman was destined to return to her "foxy" self?**

For example, by using "For this was the coat she had **always** wanted" in the first paragraph.

Meeting Learners' Needs

Word-study practice

For free word-study practice on the words in "The Red Fox Fur Coat," visit Vocabulary.com: **vocab.com/pre-ap/eng1/red-fox.**

Sentence-writing practice

For free practice on writing sentences using *although*, *though*, *even though*, and *while*, visit Quill: **connect.quill.org/#/play/lesson/-L4rZja_F-gdf2aGWXyC.**

LESSON 1.7

UNIT 1

“Lamb to the Slaughter” – Setting the Stage

This lesson guides students through an analysis of how Mary Maloney, the central character in Roald Dahl’s “Lamb to the Slaughter,” fastidiously sets the stage for her husband Patrick’s return from a day of work, and how he “goes off script” and disrupts their evening routine with a dramatic revelation.

SUGGESTED TIMING

1 class period

MATERIALS

Student readers

LESSON GOALS

Students will:

- read closely and analyze a short story
- identify implicit meanings based on textual details

and demonstrate understanding through:

- annotated texts
- academic conversations

PART 1: CLOSE READING AND OBSERVATION

OPENING WRITING PROMPT

Share the following prompt with students.



Read the opening seven paragraphs of “Lamb to the Slaughter,” a description of how the main character Mary Maloney sets the stage for her husband’s return home from work. Describe the physical details Mary prepares and her emotional state of mind as she awaits her husband’s return.

READ-ALoud AND DISCUSSION OF THE STORY

Read the opening seven paragraphs of “Lamb to the Slaughter” aloud. Then pause for students to share the physical details and descriptions of Mary’s state of mind from their responses to the prompt.

For example:

- Mary has prepared a “warm and clean” room, with “curtains drawn,” the “two table lamps alight,” the “two tall glasses,” and “fresh ice cubes.”

UNIT 1

- *She is described as tranquil and placid, and she greets her husband with a kiss and a "Hallo, darling."*
- *She takes Patrick's coat and hangs it up, prepares their drinks, and then resumes her position in her "chair with the sewing."*

PART 2: ANALYZING THE STORY

Read paragraphs 8–38 aloud, and then have students consider the telling details that indicate that Mary has certain expectations about her Thursday evening with her husband, almost as if she has the evening scripted.

Ask students to reread paragraphs 8–38 and to work with a partner to find and annotate evidence from the text that shows how Patrick goes off script this particular evening.

Instruct partners to write a series of simple sentences beginning with the following sentence stem:

Mary didn't expect Patrick to _____ .

Sample student sentences based on frame:

- *Mary didn't expect Patrick to admit that he was tired.*
- *Mary didn't expect Patrick to drain his drink "in one swallow."*
- *Mary didn't expect Patrick to insist on making himself a second "dark amber" drink.*
- *Mary didn't expect Patrick to refuse dinner or food of any kind.*
- *Mary didn't expect Patrick to deliver shocking news.*

PART 3: APPRECIATING THE AUTHOR'S CRAFT

Use these higher-order questions to facilitate a closing whole-class academic conversation about the news that Patrick discloses:

- **What news is stated and what is unstated?**
- **Why does Dahl choose to avoid directly stating the news in the dialogue?**
- **What do students think Patrick told Mary? What evidence supports their speculation?**

Students will most likely assume that Patrick has told Mary that he is leaving her, based on the line: "Of course I'll give you money and see you're looked after." Suggest to students that Dahl's avoidance of directly stating Patrick's news keeps the reader's attention on Mary and her emotional state. He is building the suspense around Mary's reaction.

Vocabulary Across Texts

Emphasize the use of the adjective **tranquil**, since students may revisit this word after they have completed their reading and want to reconsider Dahl's initial description of Mary as "curiously *tranquil*." Also, students will see the noun *tranquility* used in founding documents such as the Preamble to the U.S. Constitution ("domestic *tranquility*") and in Unit 2 during their reading of "Lottery."

Meeting Learners' Needs

Word-study practice

For free word-study practice on the words in the first 38 paragraphs of "Lamb to the Slaughter," visit Vocabulary.com: vocab.com/pre-ap/eng1/lamb-1-38.

LESSON 1.8

UNIT 1

“Lamb to the Slaughter” – Damage Control

While this lesson tracks the twisting plot developments in the second half of “Lamb to the Slaughter,” it continues to focus on Mary as the dramatist who carefully tends to the details of the crime scene and directs the actions of others in order to establish her alibi and destroy the murder weapon. Students reread the story to mark those moments when certain characters are in the dark and then identify which of those moments qualifies as dramatic irony. They then generate complex sentences that associate effects in the story with elements of Dahl’s craft as a writer.

SUGGESTED TIMING

1 class period

MATERIALS

Student readers

LESSON GOALS

Students will:

- read closely and analyze a short story
- analyze the effects of literary and stylistic elements

and demonstrate understanding through:

- written responses to prompts
- annotated texts
- analytical sentences

PART 1: CLOSE READING AND OBSERVATION

OPENING WRITING PROMPT

Read the rest of “Lamb to the Slaughter” aloud and then share the following prompt with students.



After reading the opening scene of “Lamb to the Slaughter,” we discussed Mary’s attention to detail and her attempts to stay in control. Do you think Mary stays in control throughout the story? If so, how? If not, where do you see her lose control?

UNIT 1

POST-WRITING DISCUSSION

Students' written responses may differ but insist that they support their interpretations with evidence from the text. For example:

- Some students may see Mary's murder of Patrick as a way to assert the ultimate control after he declared, "I'm going out."
- Other students may point to words like *shock* and *automatic* to show that Mary was out of control when she committed murder.
- Students will most likely point to Mary's rehearsed interaction with the butcher and her manipulation of the detectives as scenes where she is in control.

PART 2: ANALYZING THE STORY**WHO KNOWS WHAT?**

Have students revisit the story in pairs, this time noting instances when one character knows something that another character is in the dark about. They should highlight the specific words and phrases that indicate this.

If students could whisper into the ears of the characters in the dark, what would they share to enlighten them? Ask them to make these annotations in the My Notes column.

In a large-group conversation, have students share their notations. As students share, encourage them to build on the ideas of others.

Explain that sometimes moments of heightened tension between the aware and the unaware can be labeled as *dramatic irony*: when the audience or reader knows something that at least one of the characters does not. (Note: The murder scene is not an example of dramatic irony because the reader is shocked when Mary murders Patrick; however, the scenes where Mary and the reader are aware of how she is deceiving others are prime examples.)

SENTENCE-LEVEL WRITING PRACTICE

Ask volunteers to share what they know about the function of words like *although*, *while*, and *even though* when used at the beginning of a sentence. (These words serve as subordinating conjunctions to introduce dependent clauses. They prepare the reader to encounter surprising or conflicting information after the comma. For example: "Even though Patrick appeared to be in control, Mary had the last word.")

Have students practice writing sentences beginning with *although* or *even though* to describe moments of dramatic irony. Look for student examples such as:

- *Although Mary buys peas and potatoes from the butcher, the reader knows that she is really out to establish her alibi.*
- *Even though the officers were looking for the murder weapon, they were actually eating it.*

PART 3: APPRECIATING THE AUTHOR'S CRAFT

Encourage students to incorporate evidence from their annotated texts to respond in writing (a few sentences are fine) to the following prompt.



Dahl chose to end the story with the final line: "And in the other room, Mary Maloney began to giggle." How would the story be different if he had chosen to end with Mary crying instead of giggling?

Facilitate a class discussion based on students' responses. Students may note the following:

- Crying could elicit the reader's sympathy; crying would signal Mary's regret or loss.
- Note the contrast between the giggling and the preceding line " ... right under our very noses." Mary is relishing the moment: she enticed the cops to destroy the evidence.
- The giggle further reveals the humorous tone Dahl builds throughout the story.

TOPIC SENTENCES FOR ANALYTICAL WRITING

Guide students to express the analysis they just completed by using a sentence frame, such as the one that follows, that also lays the foundation for topic sentences. Look for sentences that answer the questions, **What are the effects of the story? How were they achieved?**

In "Lamb to the Slaughter," Dahl conveys _____
_____ by/through _____ .

Sample student sentences:

In "Lamb to the Slaughter," Dahl conveys humor by transforming dinner to murder weapon and then back to dinner.

In "Lamb to the Slaughter," Dahl conveys dramatic irony through Mary's dialogue with the detectives.

Meeting Learners' Needs

Word-study practice

For free word-study practice on the words in "Lamb to the Slaughter," visit Vocabulary.com: vocab.com/pre-ap/eng1/lamb-full.

Sentence-writing practice

For free practice on writing sentences using *although*, *though*, *even though*, and *while*, visit Quill: quill.org/activity_sessions/anonymous?activity_id=419.

FORMATIVE ASSESSMENT OPPORTUNITY

These topic sentences provide a great way to ensure students have a foundational understanding of analysis and a way to express it in writing. Provide additional support and practice if needed, and share with students that they will use these sentences in the next lesson.

UNIT 1

EXTENSION OPPORTUNITY

Roald Dahl wrote the screenplay for a film version of "Lamb to the Slaughter" that Alfred Hitchcock directed as an *Alfred Hitchcock Presents* production in 1958. Have students watch this 25-minute film ([dailymotion.com/video/x70l4os](https://www.dailymotion.com/video/x70l4os)) and note Hitchcock's portrayal of Mary in this version.

Use the following higher-order question for discussion or ask students to provide written responses:

- **Does watching this version reshape your impressions of Mary, her motivation, and her overall character?**
- **Were there changes to the original text that contributed to your impressions?**
- **If you were to direct a film version of "Lamb to the Slaughter," how would you choose to portray the opening dialogue between Mary and Patrick?**
- **How would you portray the final scene with Mary and the detectives?**

LESSON 1.9

UNIT 1

Writing a Literary Analysis Paragraph

This lesson lays the groundwork for writing literary analysis paragraphs by guiding students to find and incorporate textual evidence from “Lamb to the Slaughter” to support the sentences they wrote at the conclusion of the previous lesson. Students also revise an “unelaborated paragraph” to practice the revision process and better understand the importance of smooth transitions between supporting details.

LESSON GOALS

Students will:

- create an outline for a literary analysis paragraph
- revise a paragraph by adding direct quotes and smooth transitions

and demonstrate understanding through:

- single-paragraph outlines
- improved paragraphs

SUGGESTED TIMING

1–2 class periods

MATERIALS

- Student readers
- **Handout 1.9.A**
Single-Paragraph Outline
- **Handout 1.9.B**
Revising an Unelaborated Paragraph

PART 1: INTRODUCING THE SINGLE-PARAGRAPH OUTLINE

INSTRUCTIONAL RATIONALE

Single-Paragraph Outlines

Based on Dr. Judith Hochman’s *The Writing Revolution: A Guide to Advancing Thinking Through Writing in All Subjects and Grades*, this outlining approach is a logical outgrowth of the sentence work students have done throughout the lessons. Naturally, you and your students may be accustomed to other planning methods that you may still want to draw on. Outlining works especially well for analytical writing because it creates a sequential plan for a written piece—in this case, a literary analysis paragraph.

Share **Handout 1.9.A** and discuss the single-paragraph outline (SPO) with students.

Explain the components as follows:

- **T.S.** stands for **topic sentence**.
- **Supporting ideas** will be captured in the next four bullets.
- **C.S.** stands for **concluding sentence**.

Solid lines mark places to write a complete sentence, and **dotted lines** are for notes, single words or phrases, or abbreviations—not complete sentences. In students’ outlines, the topic sentence and concluding sentence will be complete sentences, but their supporting ideas should be notes or phrases.

Next, model how to plan a literary analysis paragraph using the SPO.

1. Write the topic sentence (**T.S.**). (Use one of the topic sentences from the previous lesson based on the following frame: **In “Lamb to the Slaughter,” Dahl conveys _____ by/through _____.**)
2. On the dotted lines, jot down ideas that support the topic sentence.
3. Write a complete sentence that serves as a concluding sentence (**C.S.**). This sentence should connect the supporting details back to the topic sentence.

T.S. In “Lamb to the Slaughter,” Dahl conveys humor by transforming dinner to murder weapon and then back to dinner.

1. Mary determined to serve dinner: “But, darling, you must eat!”
2. Her way of serving dinner: frozen leg of lamb to the back of his head
3. Detectives—searching for weapon
4. Detectives: “Probably right under our very noses.”

C.S. It was funny in a shocking way when Mary used the frozen lamb as a murder weapon; it’s even funnier when Dahl employs dramatic irony and has Mary serve the lamb again—as the detectives’ dinner!

PART 2: COMPLETING THE SPO

Instruct students to follow the three steps modeled in class to complete their outlines. Remind them to begin by writing their analytical sentence from the previous lesson (In “Lamb to the Slaughter,” Dahl conveys ...) on the T.S. lines.

Have students work with a partner with a similar topic sentence, and provide time for pairs to revisit the story to collect and jot down textual evidence that can support their topic sentences.

Be sure students understand that they do not need to supply complete sentences in the supporting details section of the SPO, but they should keep direct quotations intact and indicate where they begin and end with quotation marks.

PART 3: REVISING AN UNELABORATED PARAGRAPH

Remind students that outlines become paragraphs by using the supporting details to create complete sentences and linking sentences with transitions. In addition, remind students of the importance of sentence variety.

For practice, distribute **Handout 1.9.B**, and ask students to work independently or in pairs to revise the unelaborated paragraph. They should provide context for the direct quotes and add smooth transitions between the supporting details.

Directions: The paragraph below contains the basic elements of a paragraph, but it is just that—basic. Use what you have learned about effective sentences to revise the paragraph. Consider adding more specific details with quotations from the text. Also consider combining sentences, adding sentence variety, and incorporating transitions to increase the flow.

In "Lamb to the Slaughter," Dahl conveys humor by transforming dinner to murder weapon and then back to dinner. Mary desperately wants to serve her husband dinner. "But, darling, you must eat!" Mary decides to serve dinner in a different way. She smashes the back of his head with a frozen leg of lamb. Mary serves the lamb again. The detectives are searching for the murder weapon. "Probably right under our very noses." It was funny in a shocking way when Mary used the frozen lamb as a murder weapon; it's even funnier when Dahl employs dramatic irony and has Mary serve the lamb again—as the detectives' dinner!

Handout 1.9.B

Emphasize that there are multiple ways to revise the unelaborated paragraph. Students should consider expanding simple sentences into more complex sentences with introductory clauses or phrases to give added context and to create a better flow.

As you display a few of the students' revised paragraphs, discuss how they revised individual sentences.

For example:

- The simple sentence "Mary desperately wants to serve her husband dinner," and the quote "But, darling, you *must* eat!" need additional context.
- A revised version might read: "**At the beginning of the story**, Mary desperately wants to serve her husband dinner. **She pleads with Patrick**, 'But, darling, you must eat!'"

UNIT 1

Sample student revised paragraph:

In “Lamb to the Slaughter,” Dahl conveys humor by transforming dinner to murder weapon and then back to dinner. At the beginning of the story, Mary desperately wants to serve her husband dinner. She pleads with Patrick, “But, darling, you must eat!” However, once Patrick discloses that he is leaving Mary, Mary decides to serve dinner in a different way, by smashing the back of his head with a frozen leg of lamb. The absurd humor of using lamb as a weapon doesn’t stop there. Probably the funniest scene is at the end, when she serves the lamb again, this time to the detectives who are searching for the murder weapon even though it is right under their very noses. It was funny in a shocking way when Mary used the frozen lamb as a murder weapon; it’s even funnier when Dahl employs dramatic irony and has Mary serve the lamb again—as the detectives’ dinner!

Assess and Reflect on Learning Cycle 2

In this short formative assessment task, students apply what they learned about crafting well-organized analytical paragraphs that include sufficient details.

SUGGESTED TIMING

1 class period

STUDENT TASK

Provide students with the following paragraph, and explain that it is another paragraph that attempts to analyze “Lamb to the Slaughter” but it contains only the basic elements. Ask students to use what they have learned about effective sentences and paragraphs and make revisions so that this simple, unelaborated paragraph becomes an effective analytical paragraph.

In “Lamb to the Slaughter,” Dahl conveys dramatic irony through Mary’s dialogue with the detectives. Dramatic irony is when the reader knows something that at least one of the characters does not. Mary offers the detectives dinner. “It’d be a favour to me if you’d eat it up.” Mary knows the lamb is the murder weapon. Dahl’s readers know the lamb is the murder weapon. Detective Noonan doesn’t know the lamb is the murder weapon. The detectives eat the lamb. “Personally, I think it’s right here under our noses.”

EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing further feedback in the form of questions. The table on the next page contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask or suggest ...
included too many simple sentences	How might you use conjunctions to combine sentences?
did not add commentary	Make sure to explain why a piece of evidence is included. Why is that quote important?
did not add an adequate conclusion	How can you signal the conclusion of the paragraph? Can you refer back to the thesis?

REFLECTION

TEACHER REFLECTION

- Which aspects of these lessons were most engaging for students? Which were the most challenging?
- Are students able to craft strong topic sentences and create outlines?
- Which skills might need more/less reinforcement in the next learning cycle?

STUDENT REFLECTION

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- What was most interesting about your work in this learning cycle?
- What stands out about your work with topic sentences?

Learning Cycle 3

Learning Cycle 3 challenges students to read and analyze Ambrose Bierce’s American classic “An Occurrence at Owl Creek Bridge.” Due to the complexity of this 19th-century text, students will spend several lessons on it, including a lesson previewing vocabulary in a collaborative activity, viewing a movie clip of its opening scene, and documenting the language choices Bierce makes to express the sensations of a condemned man. The culminating writing assignment is a well-organized paragraph that analyzes how shifts in language relate to shifts in perspective and, in turn, contribute to the overall effect of the story.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
1.10: “An Occurrence at Owl Creek Bridge” – Word Study		1 class period
1.11: “An Occurrence at Owl Creek Bridge” – A Lesson in Perspective	“An Occurrence at Owl Creek Bridge” (short story)	1 class period
1.12: “An Occurrence at Owl Creek Bridge” – Filling in Farquhar’s Backstory	“An Occurrence at Owl Creek Bridge” (short story)	1 class period
1.13: “An Occurrence at Owl Creek Bridge” – Bierce and the Language of Sensation	“An Occurrence at Owl Creek Bridge” (short story)	1–2 class periods
1.14: “An Occurrence at Owl Creek Bridge” – Literary Analysis Paragraph	“An Occurrence at Owl Creek Bridge” (short story)	1–2 class periods
Assess and Reflect on Learning Cycle 3		1 class period

LESSON 1.10

“An Occurrence at Owl Creek Bridge” – Word Study

This lesson’s list-group-label (LGL) exercise helps prepare students to read the vocabulary-dense, 19th-century text “An Occurrence at Owl Creek Bridge.” Without knowing the source of them, students actively engage in learning new words and concepts and associating them with prior knowledge as they work in groups to categorize and label the words.

LESSON GOALS**Students will:**

- determine word meanings and word relationships
- use word knowledge to create predictions about a text
- collaborate with peers through academic conversations

and demonstrate understanding through:

- categorized word lists
- academic conversations
- exit ticket responses

SUGGESTED TIMING

1 class period

MATERIALS

- **Handout 1.10**
Words to Sort
- Blank sticky notes
- Scissors

PART 1: SORTING AND CATEGORIZING WORDS

Because this activity asks students to consider how words in a set are associated with one another by meaning and to then anticipate how they may be associated with one another in a single text, do not reveal their source (“An Occurrence at Owl Creek Bridge”) until the following day.

Organize the class into small groups and distribute a copy of **Handout 1.10**, a handful of blank sticky notes, and a pair of scissors to each group.

Ask groups to cut the words sheet into individual words, and then sort the 26 words into categories that they will determine and name based on their vocabulary knowledge and online research.

A handout containing 15 word cards arranged in a 5x3 grid. Each card is a white rectangle with a blue border, set against a background of dashed lines. A scissors icon is in the top right corner of the grid.

civilian	vigorously	Yanks
latter	dignity	elude
interval	uncanny	velocity
evade	current	vortex
dignitary	deference	sentinel

Handout 1.10

secessionist	ineffable	northward
former	gray-clad	oscillation
soldier	stunning	South
ludicrous	Federal scout	

Handout 1.10, *continued*

Encourage students to discuss the words' meanings and relationships (with the aid of the internet and/or dictionaries as needed) to decide how they will categorize them.

Let groups know that there is no right or wrong way to create categories as long as their word groupings make sense to them. For example, one group may decide to place the word *current* with other words associated with time (e.g., *interval*, *former*, *latter*) and another group might interpret *current* as a word associated with the movement of water and therefore categorize it with other "motion words" (e.g., *velocity*, *oscillation*, *vortex*, *vigorously*).

Once groups have decided how they will categorize their words, they should use the sticky notes to make labels for the different word groupings they have created.

At the end of the warm-up exercise, every group should have their sticky-note labels organized on a student desk with each set of words positioned in a row under each label.

INSTRUCTIONAL RATIONALE**Vocabulary Selection**

Some of the words and proper nouns for this activity were selected to provide telling details students will need to recognize to fully grasp the premise of the story (e.g., the Civil War terms), while other words were chosen for their value in improving literacy across the content areas (e.g., *velocity*, *former*, *latter*).

Although LGL is presented here as a prereading activity, students will also revisit these words and terms with heightened awareness during their reading and analysis of the story.

PART 2: MAKING READING PREDICTIONS

Invite students to walk around the classroom to observe how other groups categorized and labeled the same set of words. Ask them, **What commonalities or patterns do you see? What differences?**

Encourage groups to discuss any words that confused them. Then inform students that all of the words are contained in one short story. Ask them, **Based on your work with the words, what do you think the story is about?**

Some students will likely predict that the story is set during the Civil War. When this topic arises, establish that the words *South*, *gray-clad*, and *secessionist* could be associated with the Confederate army and *northward*, *Yanks*, and *Federal scout* with the Union forces. This is an important distinction to make before reading "An Occurrence at Owl Creek Bridge."

PART 3: PUTTING IT IN WRITING

As an exit ticket, reveal the title of the story and ask students to complete the following sentence frame:

I predict that "An Occurrence at Owl Creek Bridge" will be about _____ because _____.

Meeting Learners' Needs**Word-study practice**

For free word-study practice on the list-group-label words and on 100 words from "An Occurrence at Owl Creek Bridge," visit Vocabulary.com: vocab.com/pre-ap/eng1/owl-creek-lgl and vocab.com/pre-ap/eng1/owl-creek.

FORMATIVE ASSESSMENT OPPORTUNITY

These exit tickets provide a formative check of students' abilities to make inferences based on categories of words as well as their abilities to craft complete sentences. Save these predictions to revisit after students have read the complete story.

UNIT 1

LESSON 1.11

“An Occurrence at Owl Creek Bridge” – A Lesson in Perspective

This lesson emphasizes the significance of narrative perspective and how it shifts in the story “An Occurrence at Owl Creek Bridge” as students are guided to the cliffhanger (well, plankhanger) moment of the story: when the reader suddenly inhabits the condemned man’s view.

LESSON GOALS

Students will:

- read closely and analyze a short story
- explain the function of narrative perspective

and demonstrate understanding through:

- written responses to a prompt
- annotated texts
- academic conversations

SUGGESTED TIMING

1 class period

MATERIALS

Student readers

PART 1: CLOSE READING AND OBSERVATION

OPENING WRITING PROMPT

Share the following prompt with students.

Read section I of the story (the first seven paragraphs) and think of the narrator as being physically present in the setting.



- **Where is the narrator positioned as he or she portrays the scene in each of the first seven paragraphs? Is the narrator moving around or staying in one place?**
- **What are your clues? Underline them or make annotations in the My Notes section next to each paragraph in section I.**

GUIDING STUDENT THINKING

UNIT 1

Noticing Perspective

The opening writing prompt and discussion ask students to imagine the narrator as if he or she has a physical presence in the story, like a character. This exercise in imagination prepares students to later compare the magical powers of the omniscient narrator with the artistic moves of the cinematographer that provide similar shifts in visual perspective in the film version of "An Occurrence at Owl Creek Bridge."

Reinforcing Vocabulary

Highlight the use of each of the words from the previous lesson (the LGL exercise) as you encounter them in the story. This review will further cement the words in students' minds, and it will also allow them to see how the words relate to one another in the context of the story. For example, students may be surprised to see the personification of Death as a *dignitary* and *current* as the noun related to water (as opposed to the adjective meaning "present"). These aha moments will help students realize how meaning can be context dependent.

READ-ALoud AND CLOSE READING DISCUSSION

Read section I (paragraphs 1–7) aloud, pausing after each paragraph to invite students to try to envision the position of the narrator and reference specific words and phrases that they underlined.

Use the following to facilitate the discussion of paragraphs 1–7.

- Establish that the narrator's position during the first two paragraphs is close enough to the "temporary platform" on the railroad bridge to see the man in the noose, the two executioners, the captain, and the two sentinels (have students recall meaning from LGL), but also with a view wide enough to see the forest, fort, and crowd of spectators.
- In the second paragraph, pause to translate the sentence about death:
 - ◆ "Death is a dignitary who when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him. In the code of military etiquette silence and fixity are forms of deference."
 - ◆ Sample translation: *Death is like an important person, so when you know in advance death is coming, you treat him with respect. In the military, silence and rigidity are ways to show respect.*
- Note how the perspective shifts in the third paragraph, when the narrator seems to be standing right in front of the condemned man's face. (Evidence: "straight nose, firm mouth, broad forehead ...," etc.)
- As you read aloud the fourth paragraph, slow down to translate the sentences describing the mechanism that is being used to hang the man:
 - ◆ "This plank had been held in place by the weight of the captain; it was now held by that of the sergeant. At a signal from the former the latter would step aside, the plank would tilt and the condemned man go down between two ties."

UNIT 1

- ◆ Sample translation: *The wooden plank had been held down by the captain; it was now held steady by the sergeant. At a signal from the captain, the sergeant would step off the plank, the plank would tilt and the condemned man would fall between the railroad ties.*
- Still in the fourth paragraph, establish that the perspective here makes an even greater shift after the phrase "nor his eyes bandaged."
 - ◆ After that point, the reader sees from the perspective of the condemned man on the plank. It is as if the narrator has passed the camera to the condemned man. The reader can follow his *gaze* from his feet to the "swirling water" to the "dancing driftwood."
 - ◆ This shift in perspective also allows the reader to peer into the man's thoughts: "How slowly it appeared to move! What a sluggish stream!"
- Paragraphs 5–7 remain within the internal realm of the man's mind until the captain nods to the sergeant and the latter steps aside.

Vocabulary Across Texts

Emphasize the use of **gaze**.

A *gaze* is more than a look; it is a good word to use when you are staring at something with wonder or awe. In this case, the man's gaze expresses wonder. Remember the humble bank clerk *gazing* at the red fox fur coat in the shop window?

PART 2: ANALYZING THE SCENE

Conduct an online search for director Robert Enrico's 1962 award-winning film version of "An Occurrence at Owl Creek Bridge," and explain the meaning of *shot* in film jargon as "one continuous piece of film." Then show students just the first seven minutes of the 23-minute film.

Replay the clip, this time pausing at the 3:18 mark, with the shot from the perspective of the condemned man gazing at his boots on the plank and the swirling water below. Pose the discussion questions, **Where is the camera being held to capture this image? How do you know?**

**Classroom Facilitation**

In *Reading in the Dark: Using Film as a Tool in the English Classroom*, English teacher John Golden describes a shot this way: "The shot is the image that is seen on-screen until it is replaced by another image through some type of editing."

As Golden suggests, students could even create "paper cameras" by rolling up a piece of paper like a tube and looking through that "lens" to more easily envision what a cinematographer sees while filming a shot.

Have students stand up and look down at their feet to emphasize that this image represents the condemned man's perspective as he gazes down on the water.

PART 3: APPRECIATING THE AUTHOR'S CRAFT

Hold a brief closing discussion prompted by the question, **How would the story be different if the man's eyes were bandaged?**

Have students write in response to the discussion prompt, beginning their sentences with "if."

Sample student sentence:

If the man's eyes were bandaged, then the reader would never be allowed to see the story from his perspective.

Establish that the narrative shift to the condemned man's perspective allows the reader to suddenly empathize with the man, literally seeing his side of the story—and feeling the sensation of what it must have felt like to stand on that plank, about to die.

Further the discussion by asking students to consider how the shift to the gaze upon the water affects the overall tone of the story in section I. In your discussion, be sure to establish the following:

- The story goes from a rather cold, mechanical account to a much more intimate and surreal vision. Before this point, the reader was just bearing witness to a ritualistic military execution; everything was going according to a well-organized plan. After this point, we see the man's "unsteadfast footing" and how he becomes entranced with the "dancing driftwood" and thinks, "How slowly it appeared to move! What a sluggish stream!"
- The story shifts from military precision to the unpredictable nature of thought.

Noticing Punctuation

Remind students that if they begin a sentence with the subordinating conjunction *if*, they will eventually need a comma before the "then" clause—even if the word *then* does not appear in the sentence. (The previous sentence is an example.)

Meeting Learners' Needs

Word-study practice

For free word-study practice on 100 words from "An Occurrence at Owl Creek Bridge," visit Vocabulary.com: vocab.com/pre-ap/eng1/owl-creek.

Sentence-writing practice

For free practice on writing sentences using *as long as*, *if*, and *unless*, visit Quill:

- connect.quill.org/#/play/lesson/-LHj9Bm8Fn_0Ujv4EGkK
- connect.quill.org/#/play/lesson/-KQX18KQAX6NHluSOQiM?

EXTENSION OPPORTUNITY

Ask students to watch the four-minute music video for Babybird's "Unloveable," directed by Johnny Depp (vulture.com/2010/04/watch_a_music_video_directed_b.html). How closely does the music video follow the arc of Bierce's original story and compare to the 1962 film version by Robert Enrico? Challenge students to write a brief critical review of the music video, considering how the camera angles, lighting, and interwoven musical performance affect the viewer's experience.

UNIT 1

LESSON 1.12

“An Occurrence at Owl Creek Bridge” – Filling in Farquhar’s Backstory

This lesson spans the reading of parts II and III of “An Occurrence at Owl Creek Bridge.” As they experience the rest of the story, students apply their knowledge of the opening LGL vocabulary words to better understand the character of Farquhar’s background and circumstances.

LESSON GOALS

Students will:

- read closely and analyze a short story
- explain how word choice reveals characterization
- reflect on the reading process

and demonstrate understanding through:

- written responses to a prompt
- exit ticket sentences
- academic conversations

SUGGESTED TIMING

1 class period

Note: Allow about 15 minutes for the continuous read-aloud of section III.

MATERIALS

Student readers

PART 1: OPENING WRITING PROMPT

Share the following prompt with students.



You sorted the following words during the list-group-label exercise:

secessionist, South, civilian, soldier, gray-clad, Yanks, northward, Federal scout.

Use these words to answer the question, *How was Peyton Farquhar tricked? How do you know?*

PART 2: READ-ALoud AND COMPREHENSION CHECK

Read section II of the story aloud. Then challenge students to explain how the words related to the Civil War provide the clues the reader needs to recognize how Farquhar was being set up by Union forces. Ask students to provide their responses in the first person, reflecting upon their own reading process to explain how they added up the clues.

For example, a student might offer something like:

I knew right away that Farquhar was a Confederate since he was labeled a secessionist and "no service was too humble for him to perform in the aid of the South."

I also assumed that he felt left out of the action since he was described as "a civilian who was at heart a soldier."

At first I thought that the soldier who came by Farquhar's property asking for water was a Confederate soldier since he was wearing gray (gray-clad) and he warned that the Yanks (Union forces) were about to advance. However, when I read the last sentence of section II, I realized that he was really a Union spy (Federal scout) heading back northward.

After I realized the visitor was a spy, I went back and reread the part where the scout was baiting Farquhar by telling him that someone could easily prevent the Yanks' advance by setting fire to the Owl Creek bridge.

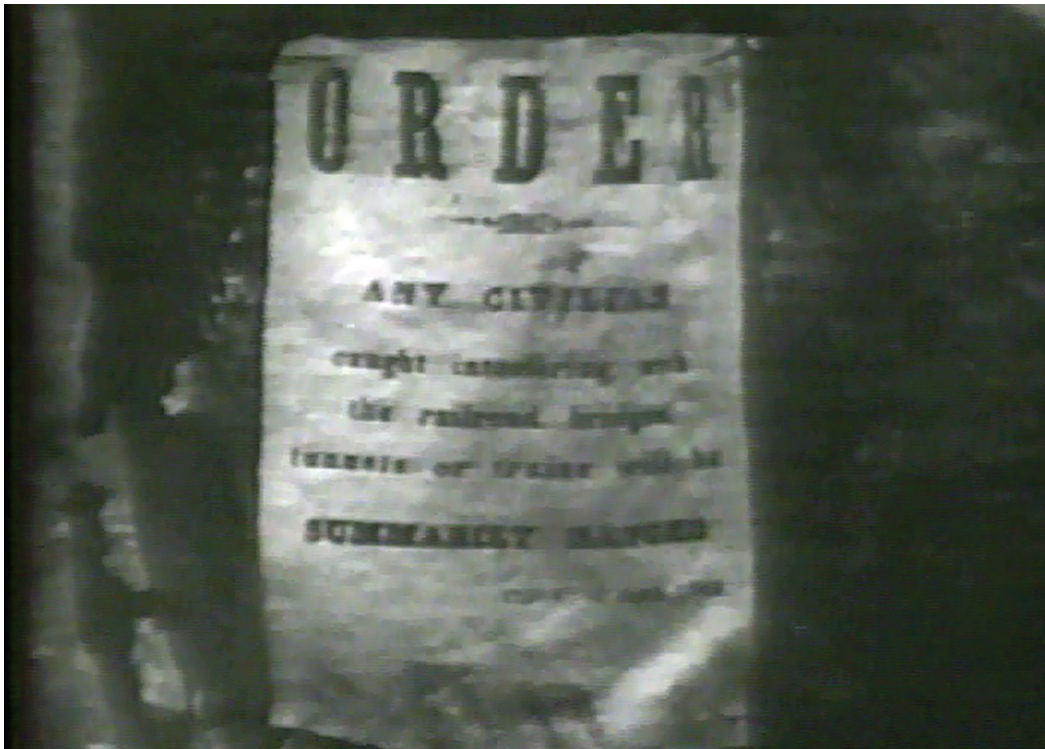
Classroom Facilitation

Sensitivity alert

Plan to have open dialogue with students about this story's treatment of slavery during the Civil War—especially the perspective of Farquhar as a wealthy slaveholder. Share with students that the author, Ambrose Bierce, was actually a passionate abolitionist who joined the Union Army. Students can read more about the author at "[Ambrose Bierce's Civil War](#)" on the *New York Times* website or at ambrosebierce.org.

UNIT 1

Once you have verified that students get how Farquhar was set up, you could briefly reshoot students the opening image from the film. They can then recognize how the film established the background of Farquhar's crime at the outset, instead of by a flashback.



UNIT 1

PART 3: THE CONCLUSION

Read aloud the rest of the story, pausing only briefly to emphasize the use of each of the words from the previous LGL exercise as you encounter them in the story: *oscillation, ludicrous, interval, vigorously, vortex, velocity, uncanny, ineffable, dignity, stunning*.

Remind students of the exit ticket predictions they made before reading the story: I predict that "An Occurrence at Owl Creek Bridge" will be about _____ because _____ .

For today's exit ticket, ask students to use their original sentence plus their new understanding to complete a new sentence:

**I predicted "An Occurrence at Owl Creek Bridge" would be about _____
_____, but _____ .**

LESSON 1.13

UNIT 1

"An Occurrence at Owl Creek Bridge" – Bierce and the Language of Sensation

This lesson heightens students' awareness of Bierce's use of vivid imagery in the final part of "An Occurrence at Owl Creek Bridge" and how that language serves as a contrast to the more stoic description of Farquhar's execution. Students will closely observe Bierce's use of language in section III and then analyze how shifts in language relate to shifts in perspective and, in turn, contribute to the overall effect of the story.

SUGGESTED TIMING

1–2 class periods

MATERIALS

Student readers

LESSON GOALS

Students will:

- identify examples of powerful language and imagery
- analyze how literary and stylistic elements interact to develop a theme

and demonstrate understanding through:

- three-column charts
- analytical sentences
- annotated summaries

PART 1: LOGGING THE LANGUAGE

Ask students to independently reread section III of "An Occurrence at Owl Creek Bridge" and create a three-column log to record their answers to the following questions: **As you read section III, what language allows you to feel? What language allows you to see? What language allows you to hear?**

Next, hold a brief class discussion, comparing students' examples of the most powerful language and imagery Bierce uses to communicate Farquhar's sensations.

On the next page is a sample chart of some of the most vivid language used in the final part of the story.

UNIT 1

Farquhar feels ...	Farquhar sees ...	Farquhar hears ...
<ul style="list-style-type: none"> ▪ "Keen, poignant agonies seemed to shoot from his neck downward through every fiber of his body and limbs." ▪ "streams of pulsating fire" ▪ "unthinkable arcs of oscillation, like a vast pendulum" ▪ "his brain was on fire" ▪ "His whole body was racked and wrenched with an insupportable anguish!" ▪ "with a supreme and crowning agony his lungs engulfed a great draught of air" ▪ "he felt himself whirled round and round—spinning like a top" ▪ "He had been caught in a vortex and was being whirled on with a velocity of advance and gyration that made him giddy and sick." ▪ "the abrasion of one of his hands on the gravel" ▪ "fatigued, footsore, famished" ▪ "tongue was swollen with thirst" ▪ "a stunning blow" 	<ul style="list-style-type: none"> ▪ "light became fainter and fainter until it was a mere glimmer" ▪ "hands dimly seen on each side in the growing light" ▪ "its [the noose's] undulations resembling those of a water snake" ▪ "his eyes were blinded by the sunlight" ▪ "saw ... the leaves and the veining of each leaf—he saw the very insects upon them: the locusts, the brilliant bodied flies, the gray spiders stretching their webs from twig to twig" ▪ "the prismatic colors in all the dewdrops upon a million blades of grass" ▪ "a light cloud of blue smoke rising from the muzzle" ▪ "He observed that it was a gray eye" ▪ "circular horizontal streaks of color—that was all he saw" ▪ "It [the sand] looked like diamonds, rubies, emeralds" ▪ "golden stars looking unfamiliar and grouped in strange constellations" ▪ "a flutter of female garments" ▪ "a smile of ineffable joy" ▪ "a blinding white light blazes" 	<ul style="list-style-type: none"> ▪ "noise of a loud splash" ▪ "a frightful roaring was in his ears" ▪ "The humming of the gnats that danced above the eddies of the stream, the beating of the dragon flies' wings, the strokes of the water spiders' legs, like oars which had lifted their boat—all these made audible music." ▪ "A fish slid along beneath his eyes and he heard the rush of its body parting the water." ▪ "The sound of a clear, high voice in a monotonous singsong now rang out" ▪ "The water roared in his ears like the voice of Niagara, yet he heard the dull thunder of the volley" ▪ "he heard the deflected shot humming through the air ahead, and in an instant it was cracking and smashing the branches" ▪ "the wind made in their branches the music of Aeolian harps" ▪ "he distinctly heard whispers in an unknown tongue" ▪ "a sound like the shock of a cannon"

PART 2: ANALYZING CONTRASTING DETAILS

Read just the final two sentences of the story aloud and ask students to write a complex sentence about the contrast between the word choice and sensory details in the penultimate versus the final sentence.

"As he is about to clasp her he feels a stunning blow upon the back of the neck; a blinding white light blazes all about him with a sound like the shock of a cannon—then all is darkness and silence!"

vs.

"Peyton Farquhar was dead; his body, with a broken neck, swung gently from side to side beneath the timbers of the Owl Creek bridge."

Encourage students to incorporate textual quotes that support the contrast they are making.

Sample student complete sentence:

While the second-to-last sentence is full of vivid sensory details like the "stunning blow," the "blinding white light," and "the shock of a cannon," the final sentence is just a cold description of Farquhar's body swinging "from side to side."

Ask students to share their sentences with a partner. Then invite volunteers to share with the class. As students share, make sure to note the following:

- Students will most likely recognize that the second-to-last sentence is bursting with words that excite sensation, almost like the culmination of a crescendo in music: *stunning blow*, *blinding light*, sound like a *cannon*. And then once it seems as if the sensations cannot get more extreme, all goes *dark and silent* (sensory deprivation).
- The final sentence does not contain words that excite sensation; it is more of an eyewitness description of how Farquhar appears after being hanged.

Meeting Learners' Needs

For students who could benefit from a sentence frame to summarize the contrast between the last two sentences, supply the following, which begins with the subordinate conjunction *while*: **While the second-to-last sentence _____, the final sentence _____.**

PART 3: APPRECIATING THE AUTHOR'S CRAFT

Ask students to work with a partner to consider the story as a whole and in light of the previous lesson on perspective. Instruct pairs to create a short outline of the story, jotting down notes to summarize shifts in perspective and language choice throughout the story.

UNIT 1

Sample outline of shifts:

- section I: narration from a more distant perspective, a lot of details but not a lot of feeling and thought until the perspective shifts to Farquhar's thoughts
- section II: the background story, not told from the perspective of Farquhar, but lets us know about why Farquhar has been condemned and what motivated him to act
- section III: lots of sensory detail, from the perspective of Farquhar
- final sentence: a shift back to watching Farquhar from a distance, not a lot of sensory language

CONNECTING PERSPECTIVE, LANGUAGE, AND THEME

Have students share their summaries of how the perspective and language choice shifts back and forth in the story of Farquhar's death, and then pose the discussion question, **How would the story be different if it had ended with "all is darkness and silence"?**

Students should recognize that if the story had ended with "darkness and silence," it would have ended from Farquhar's perspective. There is a reason Bierce wants to snap us back to the reality of the final image of Farquhar's dead body swinging back and forth.

Point students back to section II of the story and revisit the narrator's description of Farquhar as "a civilian who was at heart a soldier," who possessed a "longing for the release of his energies, the larger life of the soldier."

Ask students, **Did Farquhar achieve his goal of living "the larger life of the soldier" by attempting to destroy the bridge in order to thwart the Union forces?**

Discuss their responses, pointing out that no, he did not, and Bierce wants to leave the reader with the stark image of where Farquhar's romantic notions of war led him—to death.

LESSON 1.14

UNIT 1

"An Occurrence at Owl Creek Bridge" – Literary Analysis Paragraph

This lesson guides students in writing a literary analysis paragraph. It may be helpful for them to consider the paragraph as a condensed mini essay, with the topic sentence representing the introductory thesis, the supporting details representing the body paragraphs, and the concluding sentence representing the essay's conclusion.

LESSON GOALS

Students will:

- draft an effective topic sentence
- select relevant textual evidence
- create an outline for a literary analysis paragraph

and demonstrate understanding through:

- single-paragraph outlines

SUGGESTED TIMING

1–2 class periods

MATERIALS

- Student readers
- **Handout 1.14**
Single-Paragraph Outline

PART 1: GENERATING A TOPIC SENTENCE

As a final writing assignment, challenge students to write a well-organized paragraph that focuses on the previously explored topics of Bierce's shifts in perspective and language to make a statement about the nature of war.

Supply students with **Handout 1.14** and discuss options for a topic sentence. For example, students could focus on Bierce's language throughout the story or on the shifts in narrative perspective.

Whichever route they choose to take, students need to connect their observations and analysis to a greater point about the story. In other words, they need to go beyond just chronicling the shifts in the story; they need to state a theory about why they think Bierce made those choices.

Classroom Facilitation

You might want to allow students to choose another topic related to the story. If so, be sure they share their topic sentences and paragraph outlines to get your approval before they begin writing their final paragraphs.

GUIDING STUDENT THINKING

Let students know that the paragraphs they are practicing are structured so that they can practice the same type of analytical thinking and overall structure they will use when writing a full literary analysis essay. Point out that in multiparagraph writing, not every paragraph is structured in this exact same way.

Consider the following steps to guide students' writing:

- Explain to students that since they have been engaged in literary analysis of short fiction for the last few weeks, they should already be familiar with the type of thinking they will need to express in their topic sentences.
 - ◆ The topic sentence should express a connection between an observation they have made about "An Occurrence at Owl Creek Bridge" and a theory they have about the overall meaning of the story.
- Review the parameters of an effective topic sentence for a literary analysis paragraph:
 - ◆ It should not just summarize plot or state a pattern in the text; it needs to answer the "So what?" question that will address the work's deeper meaning or message.
 - ◆ It states an argument or a claim about the work of literature.
 - ◆ It should be supportable by textual evidence, but it should also be debatable.
 - ◆ It should include the title and author of the work (but title and author could be separated in the sentence; see examples below).
- Point out why "The narrative perspective in 'An Occurrence at Owl Creek Bridge' shifts throughout the story" is **not** a good topic sentence because it is easily supportable but not really debatable. If a student drafts a topic sentence that merely states an observation such as this, urge them to add "to represent ..." or "to convey ..." to the end of the observation and then try to complete the thought. (This expansion exercise will force students to answer the question "So what?")

Meeting Learners' Needs

Students who have mastered a variety of sentence-level strategies for expressing complex thoughts may not need support in crafting a good topic sentence for a literary analysis paragraph. For students in need of more support and explicit instruction, supply sentence frames. For example:

▪ **Language:**

Ambrose Bierce's use of language in "An Occurrence at Owl Creek Bridge" shifts between _____ and _____ in order to represent _____.

Ambrose Bierce's use of language in "An Occurrence at Owl Creek Bridge" shifts between factual description and fantastic imagery in order to represent the contrast between the reality of war and the romanticism of war.

Or students could begin their topic sentences with a subordinating conjunction that signals contrast.

▪ **Perspective:**

Although the narrative perspective in "An Occurrence at Owl Creek Bridge" shifts throughout the story, _____.

Although the narrative perspective in "An Occurrence at Owl Creek Bridge" shifts throughout the story, Bierce chose to end the story from the perspective of an onlooker viewing the image of Farquhar's dead body in order to convey the realism of war.

PART 2: COMPLETING THE SINGLE-PARAGRAPH OUTLINE

Review the SPO handout and have students begin by adding their topic sentence.

Use a think-aloud to model the process of returning to the text and notes (especially the language charts) to cull the most compelling evidence to support the paragraph's topic sentence and craft a concluding sentence.

The following is an example of what you might say in the moment as you model.

Because I'm asserting in my topic sentence that Bierce uses factual description and fantastic imagery, I need to go back to the story and my notes to find the best examples of those two types of language for my paragraph.

At the beginning of the story, I notice that Bierce goes into a lot of detail about how every soldier is carefully positioned for the execution ceremony. And at the end of the story, I notice that the narrator almost sounds like a coroner, very formally stating Farquhar's first and last name and cause of death: "broken neck."

When I go back and look at section III of the story, I see how Bierce is using language to express Farquhar's view of things, like he's involved in an adventurous chase scene: he's "swimming vigorously with the current" and experiencing such motion that he sees "circular horizontal streaks of color."

Next, I need to return to the single-paragraph outline and jot down notes on the dotted lines so I can follow those notes while I'm actually writing the paragraph.

In what order should I sequence this evidence? I think it makes the most sense to supply the supporting details in the paragraph in the same order as they appeared in the story. That way, I can write a concluding sentence that explains why I think Bierce decided to end the story the way he did.*

*Note: Not all paragraphs require a concluding sentence. Since this paragraph is acting like a mini literary analysis essay, it is fitting to include one.

INSTRUCTIONAL RATIONALE**Modeling the Messiness**

Ideally, you would compose an original paragraph from the SPO to expose your authentic thinking process as you write. Writing is a series of macro and micro decisions. You made the macro decisions in outlining, but you may face other micro decisions during the writing phase. For example, you may add transition words as you write, or you may need to tweak your concluding sentence after you write out your supporting detail sentences. That's okay! Writing, even carefully planned writing, can be discursive and messier than you would like or expect. It's better that you reveal the authentic process to your students than pretend as if it all falls together magically. By seeing you engage with the messiness, students will gain confidence to keep going when they struggle during the writing process.

Consider the following paragraph for inspiration as you are modeling the writing process.

Ambrose Bierce's use of language in "An Occurrence at Owl Creek Bridge" shifts between factual description and fantastic imagery in order to represent the contrast between the reality of war and the romanticism of war. In the beginning of the story, Bierce includes lots of precise language to describe exactly where each soldier is positioned for the execution ceremony. However, in section III of the story, when the narrator is seeing things from Farquhar's perspective, Bierce uses the language of adventure and motion. For example, he describes Farquhar "swimming vigorously with the current" and seeing everything as "circular horizontal streaks of color." In the end, Bierce decides to snap the reader back to reality with a return to the more formal language of the beginning of the story. The narrator sounds almost like a coroner, using Farquhar's full name and stating his cause of death: "broken neck." Bierce wants to leave the reader stunned and silent, feeling the emptiness of Farquhar's dreams of war.

PART 3: PREPARING TO WRITE

Have students share and discuss their outlines with a partner. As students are sharing, provide feedback as needed.

Meeting Learners' Needs**Sentence-writing practice**

For free practice on writing sentences using *however* and *still*, visit Quill: [quill.org/activity_sessions/anonymous?activity_id=168](https://www.quill.org/activity_sessions/anonymous?activity_id=168).

T.S. *Ambrose Bierce's use of language in "An Occurrence at Owl Creek Bridge" shifts between factual description and fantastic imagery to represent the contrast between the reality of war and the romanticism of war.*

1. *Beginning: lots of detail, soldiers' positions*

2. *F's view: chase scene/"swimming vigorously"*

3. *F's view: motion/"... streaks of color"*

4. *End: coroner's voice—formal, first/last name, "broken neck"*

C.S. *Bierce wants to leave the reader stunned and silent, feeling the emptiness of Farquhar's dreams of war.*

Share with students that the next step will be to follow what you have just modeled by turning their outlines into paragraphs.

Assess and Reflect on Learning Cycle 3

As the last writing task for this set of lessons, students apply what they have learned about analytical writing by turning the outlines they created in Lesson 1.14 into analytical paragraphs.

SUGGESTED TIMING

1 class period

STUDENT TASK

Provide the following directions to students:



Using the outline you created in the last lesson and the examples you saw in class, write an analytical paragraph that explains how specific details from “An Occurrence at Owl Creek Bridge” connect to the overall meaning of the story.

EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing further feedback in the form of questions or suggestions. The table below contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask or suggest ...
provided very limited textual evidence	What other examples from the text could you add to support your topic sentence?
did not explain the relevance of the evidence	Have you made it clear to the reader why you included each piece of evidence? Be sure to explain why the evidence matters.

REFLECTION**UNIT 1****TEACHER REFLECTION**

- How well are students able to select telling details and use them to create effective paragraphs?
- Are students able to move beyond summary to analysis by stating and supporting claims about the text?
- Which skills might need more reinforcement in the lessons you choose to use next?

STUDENT REFLECTION

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- What was most interesting about your work in this unit?
- What stands out about your work with literary analysis?

Performance Task

Analyzing Telling Details

**PERFORMANCE
TASK**

- Carefully read the short story, "Powder," by Tobias Wolff.
- The two main characters are a father and son. Since the son is the narrator, his thoughts are often expressed directly. On the other hand, figuring out what the father is thinking requires paying close attention to the telling details the author includes.
- Write a well written paragraph in which you analyze how the author uses telling details to provide the reader with insight into the father's thoughts and character.

"POWDER" BY TOBIAS WOLFF

- 1 Just before Christmas my father took me skiing at Mount Baker. He'd had to fight for the privilege of my company, because my mother was still angry with him for sneaking me into a nightclub during his last visit, to see Thelonious Monk.
- 2 He wouldn't give up. He promised, hand on heart, to take good care of me and have me home for dinner on Christmas Eve, and she relented. But as we were checking out of the lodge that morning it began to snow, and in this snow he observed some rare quality that made it necessary for us to get in one last run. We got in several last runs. He was indifferent to my fretting. Snow whirled around us in bitter, blinding squalls, hissing like sand, and still we skied. As the lift bore us to the peak yet again, my father looked at his watch and said, "Criminy. This'll have to be a fast one."
- 3 By now I couldn't see the trail. There was no point in trying. I stuck close behind him and did what he did and somehow made it to the bottom without sailing off a cliff. We returned our skis and my father put chains on the Austin-Healey while I swayed from foot to foot, clapping my mittens and wishing I was home. I could see everything. The green tablecloth, the plates with the holly pattern, the red candles waiting to be lit.
- 4 We passed a diner on our way out. "You want some soup?" my father asked. I shook my head. "Buck up," he said. "I'll get you there. Right, doctor?"
- 5 I was supposed to say, "Right, doctor," but I didn't say anything.
- 6 A state trooper waved us down outside the resort, where a pair of sawhorses blocked the road. He came up to our car and bent down to my father's window, his face bleached by the cold, snowflakes clinging to his eyebrows and to the fur trim of his jacket and cap.
- 7 "Don't tell me," my father said.

PERFORMANCE
TASK

- 8 The trooper told him. The road was closed. It might get cleared, it might not. Storm took everyone by surprise. Hard to get people moving. Christmas Eve. What can you do.
- 9 My father said, "Look. We're talking about five, six inches. I've taken this car through worse than that."
- 10 The trooper straightened up. His face was out of sight but I could hear him. "The road is closed."
- 11 My father sat with both hands on the wheel, rubbing the wood with his thumbs. He looked at the barricade for a long time. He seemed to be trying to master the idea of it. Then he thanked the trooper and with a weird, old-maidy show of caution turned the car around. "Your mother will never forgive me for this," he said.
- 12 "We should've left this morning," I said. "Doctor."
- 13 He didn't speak to me again until we were in a booth at the diner, waiting for our burgers. "She won't forgive me," he said. "Do you understand? Never."
- 14 "I guess," I said, though no guesswork was required. She wouldn't forgive him.
- 15 "I can't let that happen." He bent toward me. "I'll tell you what I want. I want us all to be together again. Is that what you want?"
- 16 "Yes, sir."
- 17 He bumped my chin with his knuckles. "That's all I needed to hear."
- 18 When we finished eating he went to the pay phone in the back of the diner, then joined me in the booth again. I figured he'd called my mother, but he didn't give a report. He sipped at his coffee and stared out the window at the empty road. "Come on, come on," he said, though not to me. A little while later he said it again. When the trooper's car went past, lights flashing, he got up and dropped some money on the check. "Okay. *Vámonos.*"
- 19 The wind had died. The snow was falling straight down, less of it now and lighter. We drove away from the resort, right up to the barricade. "Move it," my father told me. When I looked at him, he said, "What are you waiting for?" I got out and dragged one of the sawhorses aside, then put it back after he drove through. He pushed the door open for me. "Now you're an accomplice," he said. "We go down together." He put the car into gear and gave me a look. "Joke, son."

PERFORMANCE
TASK

- 20 Down the first long stretch I watched the road behind us, to see if the trooper was on our tail. The barricade vanished. Then there was nothing but snow: snow on the road, snow kicking up from the chains, snow on the trees, snow in the sky, and our trail in the snow. Then I faced forward and had a shock. There were no tracks ahead of us. My father was breaking virgin snow between tall treelines. He was humming "Stars Fell on Alabama." I felt snow brush along the floorboards under my feet. To keep my hands from shaking I clamped them between my knees.
- 21 My father grunted thoughtfully and said, "Don't ever try this yourself."
- 22 "I won't."
- 23 "That's what you say now, but someday you'll get your license and then you'll think you can do anything. Only you won't be able to do this. You need, I don't know—a certain instinct."
- 24 "Maybe I have it."
- 25 "You don't. You have your strong points, sure, just not this. I only mention it because I don't want you to get the idea this is something anybody can do. I'm a great driver. That's not a virtue, okay? It's just a fact, and one you should be aware of. Of course you have to give the old heap some credit too. There aren't many cars I'd try this with. Listen!"
- 26 I did listen. I heard the slap of the chains, the stiff, jerky rasp of the wipers, the purr of the engine. It really did purr. The old heap was almost new. My father couldn't afford it, and kept promising to sell it, but here it was.
- 27 I said, "Where do you think that policeman went to?"
- 28 "Are you warm enough?" He reached over and cranked up the blower. Then he turned off the wipers. We didn't need them. The clouds had brightened. A few sparse, feathery flakes drifted into our slipstream and were swept away. We left the trees and entered a broad field of snow that ran level for a while and then tilted sharply downward. Orange stakes had been planted at intervals in two parallel lines and my father steered a course between them, though they were far enough apart to leave considerable doubt in my mind as to exactly where the road lay. He was humming again, doing little scat riffs around the melody.
- 29 "Okay, then. What are my strong points?"
- 30 "Don't get me started," he said. "It'd take all day."
- 31 "Oh, right. Name one."
- 32 "Easy. You always think ahead."

PERFORMANCE
TASK

- 33 True. I always thought ahead. I was a boy who kept his clothes on numbered hangers to ensure proper rotation. I bothered my teachers for homework assignments far ahead of their due dates so I could draw up schedules. I thought ahead, and that was why I knew there would be other troopers waiting for us at the end of our ride, if we even got there. What I didn't know was that my father would wheedle and plead his way past them—he didn't sing "O Tannenbaum," but just about—and get me home for dinner, buying a little more time before my mother decided to make the split final. I knew we'd get caught; I was resigned to it. And maybe for this reason I stopped moping and began to enjoy myself.
- 34 Why not? This was one for the books. Like being in a speedboat, only better. You can't go downhill in a boat. And it was all ours. And it kept coming, the laden trees, the unbroken surface of snow, the sudden white vistas. Here and there I saw hints of the road, ditches, fences, stakes, though not so many that I could have found my own way. But then I didn't have to. My father was driving. My father in his forty-eighth year, rumped, kind, bankrupt of honor, flushed with certainty. He was a great driver. All persuasion, no coercion. Such subtlety at the wheel, such tactful pedalwork. I actually trusted him. And the best was yet to come—switchbacks and hairpins impossible to describe. Except maybe to say this: if you haven't driven fresh powder, you haven't driven.

"Powder" from *The Night in Question: Stories* © 1996 by Tobias Wolff

Performance Task: Scoring Guidelines

Score	Reading <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Demonstrates thorough comprehension of the source text. ▪ Is free of errors of interpretation with regard to the text. ▪ Makes skillful use of textual evidence (quotations, paraphrases, or both), demonstrating a complete understanding of the source text.
3	<ul style="list-style-type: none"> ▪ Demonstrates effective comprehension of the source text. ▪ Is free of substantive errors of interpretation with regard to the text. ▪ Makes appropriate use of textual evidence (quotations, paraphrases, or both), demonstrating an understanding of the source text.
2	<ul style="list-style-type: none"> ▪ Demonstrates some comprehension of the source text. ▪ May contain errors of interpretation with regard to the text. ▪ Makes limited and/or haphazard use of textual evidence (quotations, paraphrases, or both), demonstrating some understanding of the source text.
1	<ul style="list-style-type: none"> ▪ Demonstrates little or no comprehension of the source text. ▪ May contain numerous errors of interpretation with regard to the text. ▪ Makes little or no use of textual evidence (quotations, paraphrases, or both), demonstrating little or no understanding of the source text.

UNIT 1

Score	Analysis <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Offers an insightful analysis of the explicit and implicit meanings of the text. ▪ Offers a thorough, well-considered evaluation of the author’s use of telling details and a consistent focus on the most relevant details. ▪ Contains relevant, sufficient, and strategically chosen support for claim(s) or point(s) made.
3	<ul style="list-style-type: none"> ▪ Offers an effective analysis of the explicit and implicit meanings of the text. ▪ Competently evaluates the author’s use of telling details, and includes a consistent focus on the most relevant details. ▪ Contains relevant and sufficient support for claim(s) or point(s) made.
2	<ul style="list-style-type: none"> ▪ Offers limited analysis of the explicit and implicit meanings of the text. ▪ Includes a limited evaluation of the author’s use of telling details, and/or includes irrelevant or inadequate details. ▪ Contains little or no support for claim(s) or point(s) made.
1	<ul style="list-style-type: none"> ▪ Offers little or no analysis or ineffective analysis of the explicit and implicit meanings of the text. ▪ Includes little to no evaluation of the author’s use of telling details, and/or includes irrelevant or very few details. ▪ Contains little or no support for claim(s) or point(s) made, or support is largely irrelevant.

Score	Writing <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Is cohesive and demonstrates a highly effective use and command of language. ▪ Includes a logical structure, with an insightful claim, effective order, and clear transitions. ▪ Shows a strong command of the conventions of standard written English and is free or virtually free of errors.
3	<ul style="list-style-type: none"> ▪ Is mostly cohesive and demonstrates effective use and control of language. ▪ Includes a logical structure, with a plausible claim, effective order, and transitions. ▪ Shows a good control of the conventions of standard written English and is free of significant errors that interfere with meaning.
2	<ul style="list-style-type: none"> ▪ Demonstrates little or no cohesion and limited skill in the use and control of language. ▪ Includes an inadequate structure, with an unclear claim and a lack of adequate transitions. ▪ Shows a limited control of the conventions of standard written English and contains errors that detract from the quality of writing and may interfere with meaning.
1	<ul style="list-style-type: none"> ▪ Demonstrates little or no cohesion and inadequate skill in the use and control of language. ▪ Demonstrates a missing or inadequate structure, with no identifiable claim and few if any transitions. ▪ Shows a weak control of the conventions of standard written English and may contain numerous errors that interfere with meaning.

Unit 2





Unit 2

Pivotal Words and Phrases

Overview

**"A word after a word
After a word is power."**

— Margaret Atwood

In this unit, students focus on the meaning and impact of individual words and phrases as they explore the work of poets, performers, and dramatists. By focusing on those words that tend to shift tone and meaning, students' awareness of the significance of word choice is heightened and they become more vigilant and astute readers.

The model lessons for Unit 2 begin by guiding students through the exploration of found poetry, a poet's reflections on the multiple drafts of a single poem, and a few narrative poems — all for the greater purpose of developing an appreciation for how individual word choice factors into the art of revision. Following this analysis of poetry on the page, students will experience the performance of various forms of verse. Beginning with contemporary spoken word and hip hop, and progressing to the more challenging task of interpreting and acting out Shakespearean drama, students will reflect on how dramatic performance can enhance the effects of wordplay. Writing is continuously woven throughout Unit 2, as students craft found poems, write critical reviews, and draft multiparagraph works of literary analysis.

UNIT 2

LEARNING CYCLES AT A GLANCE

Learning Cycle	Texts	Formative Writing Task	Suggested Timing
Learning Cycle 1 <i>Lessons 2.1–2.4</i>	<p>Short story “What Happened During the Ice Storm” by Jim Heynen</p> <p>Poem and essay “Lottery” by Rasma Haidri</p> <p>Poem “The Fight” by John Montague</p>	Literary analysis: 1 paragraph	7–9 class periods
Learning Cycle 2 <i>Lessons 2.5–2.8</i>	<p>Spoken-word poem “Tamara’s Opus” by Joshua Bennett</p> <p>Song lyrics “The Hamilton Mixtape” by Lin-Manuel Miranda</p>	Performance analysis: multiparagraph	7–8 class periods
Learning Cycle 3 <i>Lessons 2.9–2.12</i>	<p>Drama excerpts <i>Hamlet</i> by William Shakespeare <i>Romeo and Juliet</i> by William Shakespeare</p>	Reflection: multiparagraph	7–10 class periods

The formative writing tasks in this unit provide opportunities to monitor student learning and adapt instruction as needed, such as by either accelerating or slowing down the pace.

Suggested timing is based on a 45-minute class period, but it will understandably vary based on student needs and school schedules.

In addition to the provided model lessons, students will complete at least one of two available online learning checkpoints during the course of this unit, and at the end of the unit they will take the Unit 2 Performance Task.

ENDURING UNDERSTANDINGS ADDRESSED IN UNIT 2 MODEL LESSONS

UNIT 2

Big Idea: Engaging with Texts

EU 1.1 Close, critical reading of complex literary and nonfiction texts leads to a deeper understanding of the explicit and implicit meanings of the works.

EU 1.3 Analyzing literature is a complex task that includes making inferences, examining an author's use of literary and stylistic elements, and drawing conclusions about the meaning of the work as a whole.

EU 1.4 A text may be read in conversation with other texts or in the broader context in which it was written or read.

Big Idea: Constructing Texts

EU 2.1 Composing is a recursive process that can be used to explore ideas and illuminate concepts for both the writer and the reader.

EU 2.3 Writing an analysis requires interpreting the relevant details and features of a work and explaining their relationship to the meaning of the work as a whole.

Big Idea: Focusing on Language

EU 3.1 Critical readers develop a sense of word consciousness that motivates them to investigate word meanings.

EU 3.2 Precise word choice and compelling language patterns can stir the thoughts, emotions, and actions of readers.

EU 3.3 Conventions of Standard English are used to aid the reader's understanding, and authors may use or defy these conventions to achieve different stylistic effects.

Big Idea: Entering the Conversation

EU 5.1 Academic discourse requires collaboration to advance and deepen understanding of topics or texts.

EU 5.2 Effective speakers design and deliver presentations according to their subject, purpose, audience, and occasion.

Learning Cycle 1

The opening learning cycle of Unit 2 introduces students to the role of pivotal words and phrases in the context of poetry and the revision process. In crafting a found poem from a familiar short story, students decide what words to preserve and what words to cast aside as they revise. With this deeper understanding of their own revision process, they read an essay about a poet’s multiyear revision process. Students will complete this learning cycle by writing an analysis of the pivotal words and phrases in a poem and a short story that share a similar theme.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
2.1: Finding Poetry in Prose		1–2 class periods
2.2: “Lottery” – The Art of Poetry Revision	“Lottery” (poem and essay)	2–3 class periods
2.3: “The Fight” – Word Choice That Matters	“The Fight” (poem)	1 class period
2.4: The Double Edge of Impulse	“What Happened During the Ice Storm” (short story) “The Fight” (poem)	2 class periods
Assess and Reflect on Learning Cycle 1	“The Fight” (poem)	1 class period

LESSON 2.1

UNIT 2

Finding Poetry in Prose

In this lesson, students are introduced to the genre of found poetry by analyzing a found poem and its original source—a short story they read in the previous unit. Students learn how to compose their own found poems through the process of identifying and arranging key language from “What Happened During the Ice Storm.” The analysis and creation of found poems prompts students to consider what distinguishes poetry from prose and prepares them for reading the literary essay “Lottery,” which is a combination of both genres.

LESSON GOALS

Students will:

- identify what distinguishes poetry from prose
- analyze the poet’s choices in a found poem
- construct a found poem based on a short story
- reflect on their own writing process and choices

and demonstrate understanding through:

- written responses to prompts
- original, found poems
- written reflections

SUGGESTED TIMING

1–2 class periods

MATERIALS

- Student readers
- **Handout 2.1.A**
Finding Poetry in Prose
- **Handout 2.1.B**
Constructing a Found Poem

PART 1: OBSERVING POETRY VERSUS PROSE

OPENING WRITING PROMPT

Hold up or project Exhibit A and Exhibit B (on the following page), and share the following prompt with students.



Even if you cannot read both of these examples from where you are sitting, which do you think is prose and which do you think is poetry? Write a few sentences about how, even from a distance and at a glance, you can tell the two apart.

UNIT 2

INSTRUCTIONAL RATIONALE

Inviting Students to Notice

Unit 1 introduced students to telling details by first inviting them to spend time closely observing a series of photographs. Similarly, this opening lesson begins by asking students to first consider what they notice about how poems appear on the page. This unit will focus heavily on poetry and drama, genres that students might already love—or not. This lesson levels the playing field and provides access for all students, first by allowing them to think about what they see and then by revisiting a story they read in Unit 1. This safe beginning is deliberate as it meets students where they are rather than overwhelming them with a list of poetic devices. By the end of this unit, students will have read and performed a scene from Shakespeare—but there is value in providing a scaffolded approach before they get there.

Exhibit A

Predator

Pored over
the bodies
of birds.

Pondering
the softness:
flesh
behind
feathers.

A
single

word

bobbing
bobbing

bobbing
about
in her mind:

predator.

Exhibit B

It must be all the keep-fit I've been doing, she thought, because for some reason she had started taking regular exercise. For a few months now she had been spending two hours a week running at the track. But what she liked most was to go running in the forest, on the outskirts of the city, feeling the sand crunch beneath her feet, learning to place her feet on the ground in a different way—in direct, perfect, intimate contact with the earth. She was intensely aware of her body; she was more alive now, more alert. All her senses were keener too, she could hear, even from some distance away, infinitesimal sounds which, before, would have gone unnoticed: a lizard scurrying through the leaves, an invisible mouse making a twig crack, an acorn falling, a bird landing on a bush; she could sense atmospheric changes long before they happened: the wind turning, a rise in humidity, an increase in air pressure that would culminate in rain. And another aspect of all the things to which she had now become sensitized was the discovery of smells, a whole world of smells; she could find paths and trails purely by smell; it was strange how she had never before noticed that everything has a smell: the earth, the bark of trees, plants, leaves, and that every animal can be distinguished by its own peculiar smell, a whole spectrum of smells that came to her on waves through the air, and which she could draw together or separate out, sniffing the wind, imperceptibly lifting her head. She suddenly became very interested in animals and found herself leafing through encyclopedias, looking at the pictures—the hedgehog's pale, soft, tender underbelly; the swift hare, of uncertain hue, leaping; she pored over the bodies of birds, fascinated, pondering the softness of the flesh behind their feathers; and a single word kept bobbing insistently about in her mind: predator.

After a few minutes, ask students to share their written responses to the opening prompt. As students share, record some of their observations in a simple two-column chart (noting that their observations of this one poem cannot be generalized to all forms of poetry).

Sample chart:

Poetry	Prose
<i>fewer words, sometimes unevenly spaced</i>	<i>big block of print text</i>
<i>written in lines and sometimes stanzas</i>	<i>written in sentences and paragraphs</i>
<i>skinny lines of differing lengths</i>	<i>takes up more width on the page</i>

PART 2: ANALYZING THE LANGUAGE: POETRY VERSUS PROSE

READ-ALoud AND DISCUSSION

After students identify Exhibit A as the poem, read it aloud, asking them to now zoom in closer and consider its specific use of language. What makes it “poetic”? Students will most likely note the repetition of particular sounds in the poem (e.g., the “p” sound: *pored, pondering, predator*; the “b” sound: *bodies of birds*; the “f” sound: *flesh, feathers*) and the way *bobbing* is bobbing around on the page due to the irregular spacing.

Ask students if the words from the poem sound familiar:

- **Who is the subject of the poem?**
- **Which words act as telling details?**

“Her” and “predator” may prompt students to remember the main character of “The Red Fox Fur Coat.”

Read aloud Exhibit B, emphasizing the following sentence:

She suddenly became very interested in animals and found herself leafing through encyclopedias, looking at the pictures—the hedgehog’s pale, soft, tender underbelly; the swift hare, of uncertain hue, leaping; she pored over the bodies of birds, fascinated, pondering the softness of the flesh behind their feathers; and a single word kept bobbing insistently about in her mind: predator.

Ask students what they notice. If needed, share that the poetry is in the prose. **As Virginia Woolf wrote, “... it is true, poetry is delicious; the best prose is that which is most full of poetry.”** (From *The Common Reader*.)

FINDING THE POETRY

Provide students with the final sentence of Exhibit B on [Handout 2.1.A](#), and have them draw a line through every word from the prose that the poet omitted.

Directions: Draw a line through every word from the prose that the poet omitted.

~~She suddenly became very interested in animals and found herself leafing through encyclopedias, looking at the pictures — the hedgehog's pale, soft, tender underbelly; the swift hare, of uncertain hue, leaping; she pored over the bodies of birds, fascinated, pondering the softness of the flesh behind their feathers; and a single word kept bobbing insistently about in her mind: predator.~~

Handout 2.1.A

Ask students, **What type of words did the poet leave out? For example, why was the word *insistently* left out?** Look for student understanding that the poet elected to cut words that were unnecessary or understood. For example, the poet cut the **telling** word *insistently* and instead chose to repeat *bobbing* to **show** that the bobbing was insistent.

Establish that the poet chose to preserve words that captured the essence of the poem she wanted to compose and discarded words she considered the connective tissue between the essential words. The result is called a *found poem*.

Explain that found poetry can be composed from works of fiction, newspaper articles, letters, speeches, or even from other poetry. The Academy of American Poets website defines found poetry as the “literary equivalent of a collage” since it takes “existing texts and refashions them, reorders them, and presents them as poems” (poets.org).

CONSTRUCTING A FOUND POEM

Have students construct their own found poems according to the directions on **Handout 2.1.B**.

Follow the directions to create your own found poem:

- **Reread:** Reread “What Happened During the Ice Storm,” underlining or annotating the (as Woolf calls it) “delicious” language that shows instead of tells.
- **Focus:** Decide to focus on one aspect of the narrative for your found poem. Maybe you will want to focus on the plight of the pheasants, the severity of the ice storm, the beauty or suspense behind the boys’ gesture, etc.
- **Copy:** Copy the language (words, phrases, and lines) that you may potentially use in your found poem on a fresh sheet of paper, leaving plenty of room in-between lines so you can study the language easily. Alternatively, you may cut apart the words and phrases to form individual slips that you can physically manipulate.
- **Cut:** Eliminate any words that seem unnecessary, do not sound quite right, or are distracting from your poem’s focus.
- **Don’t:** You are not allowed to add your own language; you have to work with the language you **found**.
- **Do:** You have the freedom to repeat language, change punctuation, change capitalization, change line breaks, and experiment with spacing of words.
- **Read aloud:** Read aloud your found poem, pausing briefly at the line ends, line breaks, and punctuation (e.g., commas, semicolons, periods). If something sounds wrong, tweak the line breaks, punctuation, and/or spacing.
- **Title:** Give your found poem a title. “What Happened During the Ice Storm” is already taken!

Handout 2.1.B

Meeting Learners’ Needs

There are several steps and pointers included in the directions. While independent learners may be able to jump right in, some students will benefit from breaking down each part, modeling, and checking in along the way.

PART 3: REFLECTING ON THE PROCESS

Ask students to spend a few minutes writing an informal reflection about how they constructed their found poems. Share the following writing prompt.



As you have observed, composing a found poem entails making lots of decisions about what words to cut and what words to keep. While constructing your found poem, what were the pivotal words and phrases you refused to cut? Why were you drawn to those particular words and phrases? Why did you consider them essential? What words did you decide to cut and why? What other decisions did you make while constructing your found poem?

Consider sharing the following found poem and related reflection about the process with students.

A Coat to Cover

The boys and the pheasants turned their heads
in the icy snow,
expecting a pounce or a yell
But—shhh—
One taking off his coat, covered the huddled helpless birds,
then they all covered them, shirts freezing and ice clinging.
The boys stood still—
 and then they ran and slid—ran and slid
 on the gravel roads
Most of the hens and cocks were safe, inside the coats.
The boys ice-skating on ice-covered snow
 and they ran and slid—ran and slid
 on the broken freezing grass
Toward the blurry lights of the house, toward dry and warm.

UNIT 2

Sample reflection on the found poem:

I was concentrating on the gesture of the boys. I wanted to show both the boys and the pheasants as experiencing something together. So I had the boys and the pheasants both turning their heads in the icy snow. I left out the "blindfolded with ice" because I knew it couldn't apply to the boys and the pheasants.

I wanted to create suspense, so I added the "expecting a pounce or a yell" to create interest and wonder. I liked the "Shh" and was tinkering around with that, wanting to use it. I used "Shh" to introduce the central image, the coat to cover. I originally had "huddled birds" but added "helpless" to further the description and to add some alliteration.

I chose that they "ran and slid"—looking at the actions on the snow—and because it wouldn't all be a smooth movement; they would be running and sliding. I repeated that because realistically I thought it would be jerky like that—some running, some sliding, more running more sliding, and here they are doing it on the gravel.

I end with where they are going, "toward the blurry lights of the house," repeating "toward," to emphasize that they are journeying out of their environment, and end with "dry and warm." I did this because home could actually be dry, unlike the birds in the coats, so "dry" belonged there, and "warm" is the opposite of all the freezing, icy, snowy cold. And because the gesture is, itself, warm.

INSTRUCTIONAL RATIONALE**Encouraging Reflective Learners**

Taking time to think about the choices they made as writers builds students' awareness that the writing process is a series of choices, and it can boost students' confidence by demonstrating that their writing matters enough to spend time thinking about it. "A writer's identity develops over time and is shaped by many factors beyond grades." (EK 2.1D2)

Next, ask students to share their found poems, and invite the listeners to give feedback by focusing on questions such as:

- **Does the found poetry mirror the themes or tones of the original work?**
- **Which words or phrases in the found poems are especially interesting or vivid?**

Discuss the words and phrases that came up repeatedly. Ask students to consider what makes those words and phrases especially attractive, fitting, or powerful.

As you review students' found poems, assess them based on the following questions:

- Does the poem communicate a coherent theme or idea?
- Does the poem contain interesting or vivid language presented in poetic form?
- Does the poem relate well to the content of the original text?

Additional Resources

To learn more about the genre of found poetry, visit "**Found Poem**" on the Academy of American Poets website.

To try out an interactive platform to create black-out poetry, visit "**Searching for Poetry in Prose**" from the *New York Times* online.

UNIT 2

LESSON 2.2

“Lottery” – The Art of Poetry Revision

In the previous lesson, students discussed the differences between poetry and prose and then sculpted a poem from prose. This lesson is all about reading prose to better understand the work of the poet. Rasma Haidri’s “Lottery” provides a unique opportunity for students to see the multiyear journey of a poem—from its origin story to its fine-tuning. Students will synthesize their observations and analysis in a piece of writing about how particular words or phrases were treated throughout Haidri’s revision process.

LESSON GOALS**Students will:**

- read and analyze a personal essay
- understand the role of revision in the writing process
- analyze revision choices in multiple iterations of a poem

and demonstrate understanding through:

- responses to text-dependent questions
- a chart of text-based evidence
- an analytical paragraph about revision decisions

SUGGESTED TIMING

2–3 class periods

MATERIALS

- Student readers
- **Handout 2.2.A**
Paragraphs 1–5:
Establishing the Premise
of the Essay
- **Handout 2.2.B**
The Evolution of “Lottery”
- **Handout 2.2.C**
Observations on Revision
- **Handout 2.2.D**
Crafting the Analytical
Paragraph About Revision

PART 1: CLOSE READING AND OBSERVATION**OPENING WRITING PROMPT**

Share the following prompt with students.



In the previous lesson, you reflected on the process of constructing a found poem from an existing piece of short fiction. In essence, you crafted a retelling of the original story in poetic form. If you were creating your own poem instead of retelling a story, how would your writing process change? How might it be the same as or different from creating a found poem? Explain.

Have a few volunteers share their responses, and briefly discuss how composing an original poem requires the poet to find the words to capture their unique experience and perspective, whereas constructing a found poem is more like creating a collage with another writer’s words.

Emphasize to students that the attention to individual words and phrases and the importance of revision is relevant to the crafting of any poem—found or original.

READ-ALoud AND DISCUSSION

Read the opening paragraph of "Lottery" aloud, pausing after the first paragraph to define vocabulary such as *spontaneous* and *recollect*, and even *divan* and *quill*, so students can picture Haidri's previously romanticized vision of "the poet."

Meeting Learners' Needs

Word-study practice

For free word-study practice on words from the first five paragraphs of "Lottery," visit Vocabulary.com: vocab.com/pre-ap/eng1/lottery-1-5.

GUIDING STUDENT THINKING

Tackling Text Complexity

The first five paragraphs of the essay "Lottery" establish Haidri's purpose in writing **and** give us insight into how she personally defines poetry and revision's role in writing a poem; these paragraphs deserve a close reading. In addition, Haidri uses some sophisticated vocabulary and abstract concepts that heighten the complexity of this reading. Take these paragraphs slowly and focus students' attention on rereading the text before they answer the text-dependent questions.

As a comprehension check, ask students to restate Wordsworth's definition of poetry (from paragraph 1 of "Lottery") in their own words, using synonyms for *spontaneous* and *tranquility* in their version (e.g., "Wordsworth defines poetry as overwhelming and unplanned emotions captured later when you are calm.>").

Vocabulary Across Texts

Revisit **tranquility** as a calm state (like "curiously *tranquil*" Mary from "Lamb to the Slaughter" **before** her husband provoked her).

Challenge students to contrast Haidri's previous vision of the life of the poet (when she was a student in college) with how she currently sees the work of the poet, now that she is one (e.g., "Haidri used to think that poets would lie around 'dreamily' writing poetry, but now she realizes that poetry requires multiple drafts and revisions over time.>").

Have students independently read paragraphs 2–5 and then answer the questions on **Handout 2.2.A**.

Meeting Learners' Needs

If students need more support, consider presenting only one question at a time. You might also opt to allow students to talk about the questions with a partner or in a small group before answering.

UNIT 2

Directions: After carefully reading paragraphs 1–5, answer the following text-dependent questions:

Paragraph 2

- According to Haidri, what is her purpose in writing this essay?

Haidri wants to show how it took a long time and a lot of revision to recapture in her poem

"Lottery" the powerful feelings she once had experienced.

Paragraph 3

- What spurred or inspired Haidri to write the poem "Lottery"?

She was surprised by her mom's desire to buy a lottery ticket while grocery shopping.

- In her opinion, what is the difference between a retelling and a poem?

A poem can recapture one's deepest feelings about an incident, whereas a retelling is more casual and merely summarizes the incident.

Paragraph 4

- What does Haidri see as the problem with trying to describe feelings?

Describing feelings is too abstract and theoretical.

- What does Haidri suggest as a way to "recollect the emotion itself"?

Poetry that describes an ordinary event that is somehow "bigger than the sum of its parts"

can summon the emotion itself.

Paragraph 5

- According to Haidri, how do some beginning writers feel about revising poetry?

They worry that revision may kill the poem's essence and could mold it to be more like other poems.

- How does Haidri see the revision of poetry?

Haidri sees revision as a way to unlock the essence of the poem, to get in touch with the most powerful feelings that first inspired the poem. Revision takes away the things standing in the way of communicating those feelings clearly.

Handout 2.2.A

PART 2: ANALYZING THE TEXT

UNIT 2

LOGGING HAIDRI'S REVISIONS

Organize the class into small groups of three and distribute **Handout 2.2.B**, which shows Haidri's original journal entry on the left, her second draft of the poem "Lottery" in the middle, and the final version of "Lottery" in the right-hand column.

Ask each student to read aloud one version of "Lottery" in their groups, beginning with the original journal entry and ending with the final version.

Journal Entry	Draft 2 of Poem: "Lottery"	Final Draft of Poem: "Lottery"
<p>That's 6 and a half million a year after taxes you tell me, of the man who won \$111 million. That's more than Trump! I have our lottery tickets in here you pt to your black billfold with the brown ribbing. Rummage further into your hangbag. Kleenex, bent envelopes, a crumpled single dollar rising over your wrist as you dig. The lottery tickets are two weeks old. Bought on the eve of my departure for California when I took her to Woodman's to buy everything she needed while I was gone. Two cartons of ciggarettes, 3 gal. of milk, rice cakes and black bellied bottles of diet rite—I want to buy a lottery ticket you said, and weaved your way, half blind, exhausted, sore knees from side to side pushed the weight of your body to the far end of the store, by videos and ice cream and packaged liquor.</p> <p>You had your numbers picked out, written large and clear on a tear of scrap cardboard, bright yellow.</p> <p>Neither of us knew how to go about it. Mother could not teach daughter. Daughter could not get it done. I rubbed in the dots for you. Bought a computer generated one for me—only lingering slightly over your numbers. Trying to register their significance—and not seeing any immediately didn't dare intrude into their origin—ask on what you are basing your luck. Just as now I don't ask you if you know how they decided how many years to divide \$111 million by to make this man rich for the rest of his life, or what (I don't want to ask) you would do with the money—could it buy back your teeth, your eyesight, your light strong bones and lean flesh.</p> <p>You didn't check our numbers that night I was on vacation But no one else has claimed it you tell me as if that's all it takes to mean everything, all of it, is out there waiting for us to win, to call claim, start celebrating.</p>	<p>Everything you would need the week of my vacation could be found at Woodman's: two cartons of ciggarettes three gallons of milk unsalted rice cakes and six black bottles of diet cola.</p> <p><i>I want to buy a lottery ticket.</i> you added and weaved worn-out, stiff-kneed, half-blind, to the far end of the store near the videos, ice cream, and packaged liquor</p> <p>Neither of us knew how to go about it. You had already chosen your numbers, written in large cursive on a tear of yellow cardboard.</p> <p>I fumbled, rubbing in the dots for you, lingered slightly over your numbers to register their significance, but found none.</p> <p>You did not check the ticket while I was gone, and look for it now in the depths of your purse, kleenex, envelopes, a dollar bill rising over your wrists as you dig.</p> <p><i>That's six and a half million a year for life!</i> you think of the man who won last winter, and I do not ask how they figured the number of years in his life, nor do I ask what you would do with the money Buy back your teeth? Your eyesight, light bones and lean flesh? Buy back the Tennessee summers you played squirt guns with us and caught fireflies we could sell to science for thirty cents a hundred?</p> <p><i>No one else has claimed it!</i> you say, as if that alone makes everything possible, and all of it is out there waiting for you to start up this celebration.</p>	<p>Everything my mother needs can be found at Woodman's: two cartons of ciggarettes a gallon of milk, unsalted rice cakes and six black bottles of diet cola.</p> <p><i>I want to buy a lottery ticket.</i> she adds and weaves stiff-kneed, half-blind, to the far end of the store near the videos and packaged liquor.</p> <p>She has already chosen the numbers, written them in large cursive on a scrap of yellow cardboard. Neither of us knows how to go about it.</p> <p>I fumble, rubbing in the dots, lingering slightly over her numbers but find no significance.</p> <p><i>That's six and a half million a year for life!</i> she says of the man who won last winter and I do not ask how one figures the number of years left in his life.</p> <p>Nor do I ask if she will buy back her teeth, eyes, strong bones and lean flesh.</p> <p>Buy back the summers she played squirt guns with us and caught fireflies I could sell to science for thirty cents a hundred.</p> <p><i>No one has claimed it!</i> she whispers, as if everything is still possible.</p>

Handout 2.2.B

INSTRUCTIONAL RATIONALE

Hearing the Poetry

Whether poetry or prose, reading aloud helps build reading fluency. Reading poetry aloud is particularly beneficial because students can hear the rhythm and pay careful attention to the language in a way that they might not if reading quickly and silently.

UNIT 2

Allow students time to reread the three versions again, this time silently and independently, annotating or underlining revisions they notice.

Invite groups to share their initial observations with one another, using **Handout 2.2.C** to guide their discussion and note-taking.

Directions: After rereading all three versions of "Lottery" independently, use this handout to guide your group discussion and note-taking about how all of the listed elements progress through each revision.

Revision Categories	Journal → Draft 2 → Final Version of "Lottery"
<p>Point of view</p>	<p><i>Journal entry and Draft 2: mostly second person (narrator speaking to her mother), but also first person (narrator describing her own actions "I")</i></p> <p><i>Final version of poem: first person: narrator talking about her mother (no longer to her mother)</i></p> <p><i>Textual evidence: "The point of view of the journal entry switches between speaking to the mother using the second-person pronoun (you) to speaking about her in the third person (she). Here already the emerging poem hints at the need to try out different wordings before it settles on a final perspective and answers the core questions that must be asked about all poems." (paragraph 7)</i></p>
<p>Verb tense</p>	<p><i>Shifts from past tense to present tense</i></p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Handout 2.2.C

Revision Categories	Journal → Draft 2 → Final Version of "Lottery"
<p>What was cut?</p>	<ul style="list-style-type: none"> • A lot of details like the contents of her mother's purse: Kleenex, envelopes, a dollar bill, etc. ("the tedium of excessive details that don't know why they are there") • The last two lines of the poem ("I do away with the troublesome 'celebration'") • "During the week of my vacation" ("My going on vacation had nothing to do with the poem.")
<p>What was preserved?</p>	<p>The mother's words: "That's six and a half million a year for life!" "I want to buy a lottery ticket."</p> <p>Textual evidence: "Many elements of what will be the final poem are already here, the beginning line in particular. 'That's 6 and a half million a year ...' is at the heart of the poem. Had my mother not said these words, I probably would have experienced the entire lottery ticket incident differently." (paragraph 7)</p> <p>List of groceries they intended to buy: "two cartons of cigarettes a gallon of milk, unsalted rice cakes and six black bottles of diet cola."</p> <p>List of what her mother has lost: "her teeth, eyes, strong bones and lean flesh"</p>

<p>What was added?</p>	<ul style="list-style-type: none"> • The memories of past summers ("Buy back the summers she played squirt guns with us and caught fireflies I could sell to science for thirty cents a hundred.") • "still" in the last line
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Handout 2.2.C, continued

UNIT 2

After groups share their observations about Haidri's revisions between the journal entry, the second draft, and her final poem, ask them to read paragraphs 6–25 of the essay to see what further insight they can gain about **why** Haidri made the revisions she made.

As students read paragraphs 6–25, have them take additional notes about the revisions they tracked on **Handout 2.2.C**. Since students will be using some of Haidri's commentary in their writing, they should indicate direct quotations with quotation marks.

Remind students that when they created their found poems, they weighed the value of certain words and phrases and decided which ones they were not willing to give up and which ones they felt were getting in the way and needed to discard. When reading Haidri's multiple drafts of "Lottery" and her comments, students should note which words and phrases Haidri was not willing to give up and which ones she ultimately felt were getting in the way.

ANALYZING HAIDRI'S REVISIONS

Have students write a paragraph about **one** revision that Haidri made that they felt was significant—either something that was added or something that was discarded. Ask them, **Why did she make this revision, and what effect did the revision have on the overall effect of the poem?** Students can draw upon any draft of her poem or any part of the commentary in their writing.

Give students **Handout 2.2.D** and ask them to answer the questions to prepare for writing the analytical paragraph.

Vocabulary Across Texts

Emphasize Haidri's figurative use of the word "perspective" to mean narrative point of view in paragraph 7. Students were introduced to the more literal meaning of this word while reading "An Occurrence at Owl Creek Bridge" when they considered what could be physically viewed from a particular *perspective*: "The black bodies of the trees formed a straight wall on both sides, terminating on the horizon in a point, like a diagram in a lesson on *perspective*."

Directions: Answer the following questions to prepare for writing the analytical paragraph:

- What revision of "Lottery" most interests you?
- Was it a revision that involved cutting words or phrases, or was it a revision that preserved or somehow highlighted some of the original language?
- Why did Haidri make the revision? What quote from her essay best supports your point or provides added insight about the revision?
- How do you think the revision contributes to the poem's overall effect? How does the revision make the poem more powerful or clear?

You may use one of the following sentence frames to compose your topic sentences:

In Rasma Haidri's final version of her poem "Lottery," her decision to cut the final two lines leaves the reader with a sense of hope and irony.

In Rasma Haidri's final version of her poem "Lottery," her decision to preserve her mother's words in italics gives the reader a sense of her mother's almost childish excitement about buying the lottery ticket.

Handout 2.2.D

Ask students to consult their notes and their responses to the questions on the handout and then compose their analytical paragraphs. Below is a sample paragraph about a revision to alter the ending of the poem:

Sample student analytical paragraph:

In Rasma Haidri's final version of her poem "Lottery," her decision to cut the final two lines leaves the reader with a mixed sense of hope and irony. Earlier drafts of the poem ended with the word "celebration," but as Haidri pointed out, "I do away with the troublesome 'celebration.'" This change makes the poem end instead with "As if everything is still possible." Ending with "as if everything is still possible" leaves the reader with the bittersweet realization that the real importance of that moment is her mother's unwillingness to give up hope in the face of a hopeless situation (her mother has lost so much: "her teeth, eyes, strong bones and lean flesh"). Instead of dwelling on all that is lost, her mother chooses to dwell on all that is "still possible." This revision leaves the reader feeling both the hope of winning and the ironic realization that no amount of lottery winnings could bring back her mother's health.

PART 3: APPRECIATING WORD CHOICE

Ask students to share their completed paragraphs with their groups, and then have a few students share their paragraphs with the entire class, focusing on the pivotal words and phrases that Haidri valued in the final version of "Lottery." Were they there from the beginning or were they added later in the writing process? What do they contribute to the overall effect of the poem?

Read paragraphs 26–29 of the essay aloud. Ask students, **How did Haidri's life experiences since finishing the poem inspire her to reinterpret the last stanza of her own poem?** (Possible answer: *When her poem was surprisingly published after her mother's death, Haidri no longer thought of despair as the subject of "Lottery"; instead, she understood that perhaps "everything is still possible."*)

Meeting Learners' Needs

Word-study practice

For free word-study practice on the words in "Lottery," visit [Vocabulary.com: vocab.com/pre-ap/eng1/lottery](http://Vocabulary.com/vocab.com/pre-ap/eng1/lottery).

UNIT 2

LESSON 2.3

“The Fight” – Word Choice That Matters

This lesson introduces students to John Montague’s narrative poem “The Fight” and guides them through an analysis of the language Montague uses to shape his audience’s impressions of a group of eggs discovered in a swallow’s nest. The lesson focuses on the narrative and descriptive language of the poem; the subsequent writing lesson will address Montague’s final commentary in the last stanza and how it thematically relates to the short story “What Happened During the Ice Storm.”

SUGGESTED TIMING

1 class period

MATERIALS

- Student readers
- **Handout 2.3**
Sample Word Associations

LESSON GOALS**Students will:**

- read closely and analyze a narrative poem
- analyze how stylistic choices contribute to the meaning and effects of a work

and demonstrate understanding through:

- two-sentence summaries
- analytical sentences

PART 1: CLOSE READING AND OBSERVATION**OPENING WRITING PROMPT**

Share the following prompt with students.



Read John Montague’s poem “The Fight.” It is considered a narrative poem because, just like “Lottery,” it tells a story. Summarize the story of “The Fight” in no more than two sentences.

Sample student sentences:

A boy shared a swallow’s nest and eggs that he had discovered with his friend. His friend chose to break the eggs against a stone, so the two boys got into a fight.

READ-ALoud AND DISCUSSION

Have a few volunteers share their written summaries with the class, and note how many times the word *eggs* shows up in students' summaries. Then read aloud "The Fight" and have students note how many times the word *eggs* appears in the poem (i.e., none).

Explain that a word acts as a "label" for that thing or idea it represents, and writers sometimes intentionally avoid using the most obvious word so that you, as the reader, can see exactly what the writer wants you to see instead of any preconceived notions you may associate with that word.

Say to students:

*For example, when you hear "egg," what do you see? One of the large white or brown chicken eggs you buy at the grocery store? [Search "swallow's egg" and display a Google image to show students the subject of Montague's poem, as a point of contrast.] With that distinction in mind, join with a partner to reread "The Fight" and answer the question, **What language does Montague use to refer to the eggs without using the word eggs?***

Students should provide the following language about the eggs.

First stanza:

*... the nude fragility
Of the shells, lightly freckled
With colour, in their cradle
Of feathers, twigs, earth.*

Second stanza:

*It was still breast warm
Where I curved in my hand
To count them, one by one
Into his cold palm, a kind
Of trophy or offering.*

Second stanza:

*... when I saw him take
And break them, one by one
Against a sunlit stone.*

PART 2: ANALYZING WORD CHOICE

Next, distribute **Handout 2.3**, and ask partners to record their associations with any of the words used to describe the eggs. Ask students, **Which words stand out to you and why? How does word choice contribute to your feelings about the swallow's eggs?**

UNIT 2

Directions: Record your associations with any of the words used to describe the eggs. Which words stand out to you and why? How does word choice contribute to your feelings about the swallow's eggs?

Language Describing the Eggs	Sample Associations with Words and Phrases
<p>First stanza: <i>... the nude fragility Of the shells, lightly freckled With colour, in their cradle Of feathers, twigs, earth.</i></p>	<ul style="list-style-type: none"> • "nude fragility" makes me think of the eggs as having no protection against the elements; this description makes me feel like they need to be covered. • "freckled" is a word I associate with a child's face; this word makes the eggs sound cute to me. • Montague calls the nest a "cradle," making me think of how a baby requires a special cozy cradle to gently comfort him.
<p>Second stanza: <i>It was still breast warm Where I curved in my hand To count them, one by one Into his cold palm, a kind Of trophy or offering.</i></p>	<ul style="list-style-type: none"> • "breast warm" makes me think that the mother swallow has just left her eggs when the boy discovers them. • "one by one into his cold palm" makes me visualize the careful counting but also makes me think of how they have been transferred from "breast warm" to "cold palm;" the "cold" makes me nervous for the eggs. • "trophy" is something that gets awarded to someone; the boy must be proud of finding the eggs and is showing them off to his friend—like one would show off a trophy.

Handout 2.3

<p>Second stanza:</p> <p><i>... when I saw him take And break them, one by one Against a sunlit stone.</i></p>	<ul style="list-style-type: none"> • "one by one" makes me remember how the first boy carefully counted them, but now the second boy is destroying them "one by one." • "sunlit stone" makes me think of how this event is going on in the light of day; the eggs cannot be protected from the sun or the hard stone; it makes the boy's action all the more harsh—he didn't even try to conceal it.
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Handout 2.3, continued

To prepare students for using some of these word-choice examples as evidence in a piece they will write in the subsequent lesson, model completing the following sentence frame:

Montague's use of _____ in "The Fight" suggests to the reader that _____ .

Sample model:

Montague's use of "cradle" to indicate the swallow's nest in "The Fight" suggests to the reader that the eggs are as precious and vulnerable as an infant.

Have students use the same (or a similar) sentence frame to write three additional sentences for three other word-choice examples.

PART 3: APPRECIATING POETIC LICENSE

Ask students to look closely at the slice of stanza two that sits between the boy's offering of the eggs and their destruction.

UNIT 2

... Turn-
 Ing my back, to scoop out
 The last, I heard him run
 Down the echoing hollow
 Of the bridge. Splashing
 After, I bent tangled in
 Bull wire at the bridge's
 Mouth ...

Have them study the punctuation and ask:

- **Did you see anything peculiar?**
- **How would this moment in the poem be different if Montague had placed all of the word "turning" in the next line?**

Point out that readers of prose are used to seeing words split in two at the end of a line. Ask students, **Why is it remarkable here?**

Sample student response:

It's a poem. Words in prose are often split at a line's ending in order to create a uniform line length, but poets usually exercise the freedom to vary line length. Ironically, here, Montague is exercising his poetic license to borrow this convention from prose to lend emphasis to the word turn-ing as a turning point in the poem.

Note for students that Montague has used a convention from prose by breaking apart the word *turning*. This borrowing from prose lends emphasis in the context of his poem **and** slows down the reading of the word to mirror the act of turning itself. It is almost as if the pivotal turning is in slow motion, as the word is turn-ing around the end of the line.

Ask students why Montague wants his audience to pay attention to this moment (e.g., "It marks the turning point of the poem: When the boy turns his back on the unprotected eggs, they become vulnerable to his friend's impulse to smash them.").

As an exit ticket, ask students to use the following stem to complete another analytical sentence:

By breaking apart the word turning and slowing down the reading, Montague emphasizes _____
 _____ .

Meeting Learners' Needs

Word-study practice

For free word-study practice on the words in "The Fight," visit Vocabulary.com: [vocab.com/pre-ap/eng1/fight](https://www.vocabulary.com/pre-ap/eng1/fight).

Additional Resources

To learn more about John Montague and his poetry, visit the Poetry Foundation: [poetryfoundation.org/poets/john-montague](https://www.poetryfoundation.org/poets/john-montague).

LESSON 2.4

UNIT 2

The Double Edge of Impulse

In this lesson, students use poet John Montague’s phrase “double edge of impulse” as a lens through which they can analyze the pivotal words and phrases throughout “What Happened During the Ice Storm” and “The Fight” that illustrate the unpredictable nature of human impulse in the face of nature. This lesson guides students through the writing process—from collecting evidence to drafting a response—and challenges them to organize their thoughts in multiple paragraphs.

LESSON GOALS

Students will:

- analyze how stylistic choices contribute to the meaning and effects of a work
- establish a precise claim and gather textual evidence to support it
- plan and write a multiparagraph analysis

and demonstrate understanding through:

- written responses to prompts
- multiparagraph outlines
- multiparagraph analyses

SUGGESTED TIMING

2 class periods

MATERIALS

- Student readers
- **Handout 2.4**
Multiple-Paragraph
Outline

PART 1: OBSERVING A SHIFT

OPENING WRITING PROMPT

Share the following prompt with students.

Reread the last stanza of John Montague’s poem “The Fight.” How is this stanza different from the rest of the poem?



To worship or destroy beauty —
That double edge of impulse
I recognise,* by which we live;
But also the bitter paradox
Of betraying love to harm,
Then lungeing,* too late,
With fists, to its defence.*

*Note British English spelling; Montague was Irish.

UNIT 2

Have a few volunteers share their written responses with the class and establish that the narrative part of the poem ends with the fight taking place in the previous stanza, and this final stanza is the narrator's attempt to make sense of the story—in retrospect.

PART 2: ANALYZING THE TEXT

PARAPHRASING THE LAST STANZA

To support student comprehension of the final stanza, point out that the semicolon at the end of the third line is separating two complete thoughts. Have students join partners to write a sentence for each half of this stanza, translating the poetic verse into prose.

Sample student translations:

To worship or destroy beauty —
That double edge of impulse
I recognise, by which we live;

Could be interpreted as:

I recognize that we live with conflicting impulses to worship or destroy beauty.

But also the bitter paradox
Of betraying love to harm,
Then lungeing, too late,
With fists, to its defence.

Could be interpreted as:

Paradoxically, I used violence to try to defend the eggs from the harm that I exposed them to.

USING "IMPULSE" AS A LENS FOR A LITERARY COMPARISON AND CONTRAST

Have students share their translations of the last stanza and linger on the expression "double edge of impulse."

Remind students that in "The Red Fox Fur Coat," the word *impulse* implies action that is reflexive, instinctual, and not premeditated. Ask them, **When Montague refers to the "double edge of impulse," what does he mean?**

Establish that the phrase is implying that human impulse can drive one to worship or destroy beauty.

Vocabulary Across Texts

Before students wrestle with the difficult final four lines, explain the meaning of *paradox* as a statement that contradicts itself but can still make sense—like when Hamlet declares that he must be "cruel to be kind" or like the statement from *Animal Farm*: "All animals are equal, but some are more equal than others."

Vocabulary Across Texts

Students encountered the word "impulse" while reading "The Red Fox Fur Coat." In that context it was used to express the woman's compulsion to buy the coat and again to describe her urge to "go down on all fours and simply run."

Ask students to revisit both “What Happened During the Ice Storm” and “The Fight” to consider the following prompt.



Both the short story “What Happened During the Ice Storm” and the poem “The Fight” tell stories about the unpredictable nature of human impulse in the face of nature. How does each writer use pivotal words and phrases to develop this theme?

PART 3: PREPARING TO WRITE

GATHERING EVIDENCE

As a first step in the writing process, have students reread “What Happened During the Ice Storm” and “The Fight,” noting language that implies impulsive or unpredictable action toward nature. Students can annotate the reading or make a simple chart in their notes to document textual evidence they could potentially use in their writing.

Sample student chart:

Title	Language	Notes
“What Happened During the Ice Storm”	“To pounce on a pheasant, or to yell Bang!”	This shows all the ways the impulses could have taken the boys. To pounce and to yell both seem to be impulsive actions. This heightens the threat to the pheasants.
“What Happened During the Ice Storm”	“Then one of the boys said, Shh.”	This was the moment when the one boy impulsively took the lead and made a move to protect the pheasants. (Shh also contrasts with the earlier impulse to yell.)
“What Happened During the Ice Storm”	“He covered two of the crouching pheasants with his coat”	This was the surprising and compassionate action taken by the first boy.
“What Happened During the Ice Storm”	“They covered all the helpless pheasants.”	Then all the other boys followed his lead.
“The Fight”	“When I found the swallow’s Nest under the bridge— Ankle-deep in the bog stream, Traffic drumming overhead— I was so pleased, I ran To fetch a school companion”	These words show the impulse to share the beauty of the eggs (as soon as he saw the nest, he ran to fetch his friend).

UNIT 2

"The Fight"	"Turn- Ing my back, to scoop out The last, I heard him run ... And break them, one by one Against a sunlit stone."	As soon as the narrator's back is turned, his companion runs to break them. His friend's impulse was to run to destroy the eggs.
"The Fight"	"Then lungeing, too late, With fists, to its defence."	The verb "lungeing" shows the narrator's impulse to defend the eggs (which comes too late).

FORMING A MULTIPLE-PARAGRAPH OUTLINE

INSTRUCTIONAL RATIONALE

In English 1, there is a slow and intentional progression from the one-paragraph literary analysis in Unit 1 to the multiparagraph written analysis in Unit 2, and, finally, to the full analytical essay in units 3 and 4. The emphasis in Unit 2 in particular is on encouraging students to harness additional textual evidence to support their analytical claims. This deepening of ideas and evidence will necessitate expansion beyond one paragraph; therefore, we are introducing the Writing Revolution's multiple-paragraph outline (MPO) at this juncture. Although the outline indicates space for a concluding paragraph, use your judgment about when to make writing a full essay a requirement. Note: The Unit 2 Performance Task does not require a full essay, while the Unit 3 Performance Task does.

Although students' written responses will not constitute full essays, this prompt lends itself to more than a one-paragraph response.

To actively engage students in organizing their thoughts before writing, ask them how many paragraphs they think the response to the prompt requires. Students may organize their writing for this prompt in different ways. For example, they may include a brief introduction that addresses the prompt (paragraph 1) and then write two subsequent paragraphs—one on Heynen's writing and one on Montague's.

Supply students with **Handout 2.4** (the multiple-paragraph outline). Explain that the left column of the multiple-paragraph outline (MPO) should capture the main idea of each paragraph, while the "Details" column on the right is for listing supporting details for each of their main ideas. Students do not need to write complete sentences on the MPO, but have them try to capture the sequence of their planned points. Suggest to students that they think of the MPO as a writing map that will keep them heading in the right direction as they compose their paragraphs. The MPO also includes space for planning the conclusion, but that can be reserved for Unit 3 when students write full essays.

Thesis statement: _____

	Main Idea	Details
Paragraph 1	Introduction
Paragraph 2	
Paragraph 3	
Paragraph 4	Conclusion

Source

The multiple-paragraph outlines used in this unit are based on material from The Writing Revolution: thewritingrevolution.org.

Handout 2.4

COMPOSING A BRIEF INTRODUCTION

Emphasize that students will need to briefly introduce their analysis, and then have them begin. The sample below starts with a general statement addressing the theme; this is followed by a more specific statement mentioning the writers and their works. The third sentence then serves as a thesis statement.

Man’s capacity for good or evil and how decisions are sometimes guided by impulse rather than by logic or reason is a theme that is often explored in literature. The short story “What Happened During the Ice Storm” and the poem “The Fight” both address what can happen when impulse is driving decisions. The role and results of impulse are made clear by the word choice Heynen and Montague use to describe the actions of their characters.

COMPOSING THE BODY PARAGRAPHS

Have students return to the sentence frame they used in the previous lesson to analyze the language of both Heynen and Montague (in separate paragraphs, of course): **The writer’s use of _____ suggests to the reader that _____ .**

UNIT 2

Emphasize the need for a transitional phrase or sentence at the beginning of the third paragraph. Have students write their remaining paragraphs.

Sample student body paragraphs:

Heynen's use of the verb "pounce" and the phrase "yell Bang" in the line "To pounce on a pheasant, or to yell Bang!" suggests to the reader that the boys who discovered the pheasants in the ice storm were in a rowdy mood and capable of impulsively attacking the birds. However, when one of the boys unexpectedly silences them with a "Shh" and demonstrates his impulse to protect the birds from further harm, the impressionable boys followed suit and tapped into their own capacity to protect rather than to harm nature.

On the other hand, the actions of the boys in Montague's poem "The Fight" expressed contradictory impulses when faced with the beauty of nature. Montague's use of the verb "run" suggests to the reader that both boys act impulsively when faced with the discovery of the swallow's nest, but one boy's impulse is to run and share the eggs while the other boy's impulse is to run and destroy them. The tension between these two boys' impulses results in a fight, and leads the narrator to later reflect on the "double edge of impulse" and how he ended up "lungeing too late" to defend the eggs. Unlike the boy's heroic impulse to protect the pheasants in "What Happened During the Ice Storm," the narrator's impulse to defend the eggs in "The Fight" brings regret because it came too late.

Assess and Reflect on Learning Cycle 1

The last writing task in Learning Cycle 1 focused on the theme of impulse in relation to the short story “What Happened During the Ice Storm” and the poem “The Fight.” In this formative writing task, students return to “The Fight” and analyze Montague’s use of language through a different lens.

SUGGESTED TIMING

1 class period

STUDENT TASK

Have students write a paragraph about a specific example of Montague’s word choice in “The Fight” that does not address the theme of impulse. Direct students to return to the following sentence frame to develop a topic sentence for the new paragraph:

Montague’s use of _____ in his poem “The Fight” suggests to the reader that _____ .

Then have students write the new paragraph.

EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing further feedback in the form of questions. The table below contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask or suggest ...
did not include enough textual evidence	Is your claim specific enough that you can support it with evidence? If so, reread the poem to find additional evidence. If not, consider revising your claim.
did not explain the relevance of the evidence	How can you help your reader understand why your evidence is important? Why is it there? What is it proving?

REFLECTION

TEACHER REFLECTION

- How well are students able to select pivotal language from “The Fight” and to relate that language to a larger theme in the poem?
- How well were students able to support their topic sentence with supporting details in the subsequent sentences in the paragraph?

STUDENT REFLECTION

Give students the opportunity to individually respond to the following questions, either in writing or in group discussion:

- What was most interesting about your work in this learning cycle?
- What stands out about your work with pivotal words and phrases in poetry?

Learning Cycle 2

Through analyzing two performances that took place at a 2009 White House Poetry Jam, students explore how spoken-word poets and hip-hop artists make performance choices that enhance their use of pivotal words and phrases. The final writing assignment in this learning cycle asks students to write from the perspective of having attended the White House event as they critically review one of the performances with a specific audience and purpose in mind.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
2.5: "Tamara's Opus" – Performance Punctuating Meaning	"Tamara's Opus" (spoken-word poem)	2 class periods
2.6: <i>Hamilton</i> – What's Your Claim, Man?	"The Hamilton Mixtape" (song lyrics)	2 class periods
2.7: <i>Hamilton</i> – The Performance	"The Hamilton Mixtape" (song lyrics)	1 class period
2.8: Writing a Review of the White House Poetry Jam		1–2 class periods
Assess and Reflect on Learning Cycle 2		1 class period

UNIT 2

LESSON 2.5

“Tamara’s Opus” – Performance Punctuating Meaning

This lesson continues the study of narrative poetry and adds the layer of performance to that study. Students first read Joshua Bennett’s poem “Tamara’s Opus,” zooming in on the words and phrases that are most important in demonstrating the narrator’s development. They then analyze, in discussion and in writing, how Bennett’s performance punctuates those same moments through spoken word.

LESSON GOALS

Students will:

- read closely and analyze a spoken-word poem and performance
- plan and write a multiparagraph analysis

and demonstrate understanding through:

- written responses to prompts
- multiparagraph outlines
- multiparagraph analyses

SUGGESTED TIMING

2 class periods

MATERIALS

- Student readers
- **Handout 2.5**
Multiple-Paragraph
Outline

PART 1: OBSERVING SHIFTS IN PERSPECTIVE

OPENING WRITING PROMPT

Share the following prompt with students.



Similar to “The Fight,” “Tamara’s Opus” tells a story of experience and change. Read “Tamara’s Opus” and trace the narrator’s development. How does he change or shift perspective over the course of the poem? What words or phrases best illustrate these changes or shifts in perspective?

Meeting Learners’ Needs

This lesson is designed to have students focus on language by first encountering the written text and analyzing the subtle shifts before being exposed to the more overt shifts in the physical performance. However, some students might benefit from beginning with the easier task of observing the performance and physical actions and then using those observations as a guide for analyzing the written text.

Have a few volunteers share their written responses with the class and request that students supply evidence each time they describe a change or shift in perspective.

As students read their written responses, jot down the essential evidence or quotations they offer to illustrate the narrator's shifts in perspective. You could display those notes in a two-column chart similar to the one below.

Change or shift in perspective	Evidence of change
When he heard his father use the nine-letter word <i>different</i> , the narrator felt disillusioned. He didn't have that awareness of her difference as a very young child.	"... at that moment those nine letters felt like hammers ... to shatter my stained-glass innocence"
When the narrator sees his sister and her friends acting "normal" while dancing at her birthday party, it allows him to finally see her for her strengths and her beauty, rather than for her deficits.	"until you have seen a Deaf girl dance you know nothing of passion."
The narrator realizes that he was not compassionate or understanding of his sister's situation when he was younger.	"It is only now I see that I was never willing to put in the extra effort to love her properly"
The narrator is sorry and has decided to communicate on his sister's terms.	"So as the only person in my family who is not fluent in sign language I have decided to take this time to apologize Tamara, I am sorry for my silence."

OBSERVING THE SPOKEN WORD

Explain to students that they are about to add a new layer to their interpretations by watching the spoken-word poet Joshua Bennett perform "Tamara's Opus." Be sure students understand that spoken-word poetry, much like drama, is meant to be heard and seen—to be experienced as a performance, not just as a written text.

Students will view Bennett performing at the White House (vimeo.com/7397951) multiple times for different purposes.

Viewing 1:

- During the first viewing, let students simply observe and log their first impressions. They will further focus their observations during the subsequent viewings.

UNIT 2

Viewing 2:

- Have students watch the performance again, this time paying attention to all of the ways Bennett **changes** throughout the performance.
- After the second viewing, ask students to share the kinds of changes they noticed. Guide them toward categories such as:
 - ◆ facial expressions
 - ◆ gestures
 - ◆ sign language
 - ◆ rhythm
 - ◆ word emphasis
 - ◆ speed/tempo
 - ◆ volume

Viewing 3:

- Organize the class into small groups of three for the third viewing.
- Have groups choose three of the categories for viewing they just brainstormed and make a three-column chart to organize the group's observations, choosing three of the changes listed above as their column headings. Explain that the group's goal is to analyze how the performance helps the audience better understand the significance of the changes the poet experienced over the course of his life.
- Give groups a few minutes to narrow their viewing categories and assign one of the categories to each student in their group. Students should record their observations during this third viewing in the My Notes column of the reader.

Vocabulary Across Texts

Note that Bennett's use of "frequency" refers to sound frequency (the number of sound wave cycles that occur in one second). He is making the point that his love for his sister is not dependent on their ability to communicate through sound.

In general, *frequency* refers to how often something occurs. Students were exposed to different forms of this word in "An Occurrence at Owl Creek Bridge" when Bierce described the "*infrequency* the sounds" [**not (in-)** happening often] and how Farquhar had "*frequented* camps" (verb usage meaning "visited often").

PART 2: ANALYZING THE POET'S CHOICES**SHARING AND DISCUSSION**

Solicit volunteers to share the observations they noted during the third viewing. Ask students,

What did you feel were the effects of Bennett's performance choices?

Lead a discussion about the similarities and differences between the changes and shifts in perspective that students noted in the written text and the shifts in performance technique they noted during the performance. For example, Bennett's tempo slows down when he quotes his father, but then his volume, tempo, and gestures intensify when he is describing the disillusioning effects of his father's words.

PREPARING TO WRITE

To synthesize their analysis of the written poem and Bennett's performance of the poem, ask students to respond in writing to the following prompt.



How does Bennett use performance techniques to demonstrate and emphasize his change over the course of the poem? Use evidence from the poem and the performance to support your thinking.

Similar to students' previous analysis of "The Fight" and "What Happened During the Ice Storm," responding to this prompt will require multiple paragraphs. Remind them that they could again use a MPO in responding to this prompt with the second and third paragraphs following Bennett's development chronologically, focusing on one of his internal changes or realizations. Share the next MPO handout with students: [Handout 2.5](#).

The brief opening can start with a general statement addressing the topic of spoken-word poetry and then follow with a thesis statement that specifically mentions Bennett and the title of his poem.

Students can use phrases that refer to the different parts of the poem as transitions to begin the second and third paragraphs (see bolded transitions in the sample below).

Model smoothly incorporating textual evidence by writing a sentence that shows students how to start an original sentence that ends with a direct quotation (e.g., "At the start of the poem, Bennett explains that he 'waited / was patient numberless years anticipating the second her ears would open like lotuses and allow my sunlight sentences to seep into her insides'").

Sample student response to the prompt:

When you experience spoken-word poetry, the performance brings meaning to the words. Unlike composing for a distant reader, spoken-word poets compose for a live audience and orchestrate their movements, their volume, and their pacing to enhance the delivery of their lines. In "Tamara's Opus," poet Joshua Bennett uses sign language to punctuate his poetry and to express his remorse for not being a more compassionate brother.

At the start of the poem, Bennett explains that he "waited / was patient numberless years / anticipating the second / her ears would open like lotuses / and allow my sunlight sentences to seep / into her insides." The fact that Bennett was waiting for his deaf sister to finally hear him shows that as a child he did not understand her disability. Bennett believed it was up to Tamara to start to hear him, not up to him to learn to communicate with her. During his performance, Bennett races through that section of the poem and uses minimal gestures to emphasize his points. His face looks pained and uncomfortable as he seems to confess to the audience that he was guilty for not learning to communicate with her.

UNIT 2

In the middle of the poem, Bennett is awakened to his sister's abilities and strengths when he witnesses her and her friends dancing at her birthday party. This moment changes everything for Bennett, as he suddenly realizes that it was up to him to learn to communicate with Tamara and to be a better brother. Once he has decided to change, he declares, "So I will use these hands to speak volumes that could never be contained within the boundaries of sound waves I will shout at the top of my fingertips until digits dance and relay these messages directly to your soul." By using his hands to "speak volumes" and to "shout at the top of [his] fingertips," Bennett is showing that he is finally able to speak to his sister, that he has decided to learn sign language, and that he is proud to show it off to her. He is signing with force and emphasis to show his love to her and to try to make up for lost time.

PART 3: APPRECIATING THE POET'S CHOICES

In Bennett's live White House performance of "Tamara's Opus," he chooses to end the poem signing **and** saying the words "just listen"; however, in another version of the poem published on the Disability Studies Quarterly website, the poem ends with

*just listen
as I play you a symphony
on the strings of my heart
made for no other ears on this Earth
but yours.*

Meeting Learners' Needs

Word-study practice

For free word-study practice on the words in "Tamara's Opus," visit Vocabulary.com: vocab.com/pre-ap/eng1/tamaras-opus.

Hold a brief discussion weighing the alternate endings of "Tamara's Opus," using the following questions to guide the discussion.

- **What if these two versions were reversed?**
- **If Bennett had added these final four lines in his live performance, what would have been the effect?**
- **Which provides more of a dramatic flourish for a live ending?**
- **Would the written version of the poem feel unfinished if it ended with "just listen"?**

Additional Resources

To learn more about Joshua Bennett and his poetry, visit the Poetry Foundation online: poetryfoundation.org/poets/joshua-bennett.

LESSON 2.6

UNIT 2

Hamilton – What’s Your Claim, Man?

The evening in 2009 when Joshua Bennett performed “Tamara’s Opus” at the White House poetry jam, Lin-Manuel Miranda debuted a hip-hop song known as “The Hamilton Mixtape.” Earlier in this unit, students were introduced to the concept of finding the poetry in prose by creating found poetry and reading “Lottery.” During this lesson, students discover how Miranda found the poetry within Ron Chernow’s biography of Alexander Hamilton and ended up inventing, as Chernow calls it, “a unique idiom that blend[s] formal 18th-century speech with 21st-century slang.”

SUGGESTED TIMING

2 class periods

MATERIALS**Handout 2.6**

Analyzing Miranda’s Claim and Language

LESSON GOALS**Students will:**

- read closely and analyze song lyrics and a public performance of them
- explain how word choice reveals tone

and demonstrate understanding through:

- written responses to prompts
- academic conversations

PART 1: OBSERVING THE LANGUAGE OF HIP-HOP**OPENING WRITING PROMPT**

Share the following prompt with students.

Here are Lin-Manuel Miranda’s opening remarks when he took the stage at the White House in 2009 to perform “The Hamilton Mixtape.” Why do you think the audience laughed?

Miranda: I’m thrilled the White House called me tonight because I’m actually working on a hip-hop album. It’s a concept album about the life of someone I think embodies hip-hop, Treasury Secretary Alexander Hamilton.



(LAUGHTER)

Miranda: You laugh. But it’s true. He was born a penniless orphan in St. Croix of illegitimate birth, became George Washington’s right-hand man, became treasury secretary, caught beef with every other Founding Father. And all in the strength of his writing. I think he embodies the words’ ability to make a difference. So I’m going to be doing the first song from that tonight.

UNIT 2

READ-ALoud AND DISCUSSION

Read aloud Miranda’s first comment and briefly review that Alexander Hamilton was one of the nation’s Founding Fathers, was the first U.S. Secretary of the Treasury, and was killed in a famous duel by his political rival Aaron Burr. Share with students that Miranda was inspired to write about Alexander Hamilton because he had recently read Ron Chernow’s biography of Hamilton.

Have students share their written explanations for the laughter. What idea and which particular words do they think provoked the laughter? (Possible answer: *The connection between “hip-hop” and a historical figure like “Hamilton” was an absurd idea at the time, before the musical Hamilton became such a success.*)

Read aloud Miranda’s defense of why Hamilton should be considered as “[embodying] hip-hop,” and then share the following prompt with students.



Miranda has claimed that Hamilton embodies hip-hop. Based on Miranda’s explanation, how do you think he is defining hip-hop?

What evidence does Miranda provide?

Sample student response:

Since Miranda attributes Hamilton’s rise from poverty to becoming a powerful political figure to the “strength of his writing,” he must associate hip-hop with the power of words to save someone from their adverse circumstances. Miranda contrasts Hamilton’s background as a “penniless orphan in St. Croix” with his political accomplishments (“George Washington’s right-hand man, treasury secretary”) to support his claim, but he doesn’t provide evidence for the “strength of [Hamilton’s] writing.”

OBSERVING “THE HAMILTON MIXTAPE”

Let students know that as they watch Miranda’s performance, they will be listening to the narrative of Alexander Hamilton’s life and thinking about whether or not it exemplifies the notion of hip-hop (as indirectly defined by Miranda), and they will be observing how Miranda employs the art of hip-hop to tell Hamilton’s story. It is a lot to take in, so they will be viewing the performance multiple times for multiple purposes. Today’s focus will be on the story Miranda is telling and the language he uses to tell that story.

Viewing 1:

- Before the first viewing, share Miranda’s final words before the performance: “... I’ll be playing Vice President Aaron Burr. And snap along if you like.”
- Encourage students to follow Miranda’s invitation to snap along.
- Play the video: [youtube.com/watch?v=WNff7nMIGnE](https://www.youtube.com/watch?v=WNff7nMIGnE).

Viewing 2:

- Lyrics to “The Hamilton Mixtape” can be found at [genius.com/Lin-manuel-miranda-the-hamilton-mixtape-lyrics](https://www.genius.com/Lin-manuel-miranda-the-hamilton-mixtape-lyrics). If possible, distribute copies of the lyrics to students before viewing the performance a second time.
- Have students turn to “The Hamilton Mixtape” text and tell them that during this round of observation they should revisit the questions they answered based on Miranda’s defense of Hamilton as hip-hop and annotate the text accordingly: **Based on Miranda’s explanation, how do you think he is defining hip-hop? What evidence does Miranda provide?** Play the video a second time.
- Give the class enough time to record notes after the second viewing, but save discussion for after the third viewing.

Viewing 3:

- Tell students that during today’s final viewing they should study Miranda’s use of language. Which words or phrases stand out to them and why?
- Specify that today’s focus is on the actual words and phrases Miranda has chosen and not on his delivery or performance of those words. With that in mind, ask students, **What words and phrases or pairing of words and phrases are the most powerful in telling Alexander Hamilton’s story?**
- Have students write brief responses to the previous question.

Meeting Learners’ Needs**Word study**

If students are struggling with some of the vocabulary used in the lyrics, they can see the words in context with their definitions listed here: [vocab.com/pre-ap/eng1/hamilton](https://www.vocab.com/pre-ap/eng1/hamilton).

PART 2: WRITING ANALYTICAL PARAGRAPHS WITH FRAMES

Ask students to join partners or form small groups to share their written responses and notes with classmates.

Direct them to focus their discussion on the two questions posed before the two viewings of the video (about the lyrics of “The Hamilton Mixtape” offering evidence for Miranda’s claim and about Miranda’s use of language).

Once students share their views, have them try to distill their analysis into a few complex sentences to answer each question. Share **Handout 2.6**; students can use the two paragraph frames to facilitate analysis of Miranda’s performance.

Students are not obligated to use the paragraph frames word-for-word, but the frames can offer struggling writers direction.

UNIT 2

Paragraph frame 1

Miranda claims that Alexander Hamilton _____. One particular word/phrase/line from "The Hamilton Mixtape" that supports this claim is _____. By using/In this word/phrase/line, Miranda expresses _____.

Miranda claims that Alexander Hamilton embodies hip-hop because of his ability to gain power through his words. One particular line from "The Hamilton Mixtape" that supports this claim is "Well the word got around, they said, 'This kid is insane, man!' Took up a collection just to send him to the mainland." In this line, Miranda expresses how Hamilton's reputation as a writer earned him the opportunity to start over in America.

Paragraph frame 2

Miranda also shows off his own mastery of language in telling Hamilton's story. For example, Miranda's use of _____ affects the audience by _____. For example, the line(s) _____ express(es) to the audience the idea that _____.

Miranda also shows off his own mastery of language in telling Hamilton's story. For example, Miranda's use of rhyme and repetition affects the audience by making Hamilton's story sound catchy and keeping them engaged. For example, the lines "For someone less astute, He would a been dead or destitute" express to the audience the idea that Hamilton's intelligence saves him. And even though Miranda is using advanced vocabulary words like "astute" and "destitute," they sound catchy because they rhyme so well.

Handout 2.6

PART 3: APPRECIATING THE LYRICIST’S CRAFT

RELATING WORD CHOICE TO TONE

Have students representing different partnerships or groups read their paragraphs and address a variety of examples of how Miranda uses details from Hamilton’s life to support his claim about the relationship between Hamilton’s literacy and his rise to power. Students will use this evidence gathering when they eventually write a longer analysis of “The Hamilton Mixtape.”

When students share their paragraphs about Miranda’s use of language, focus on at least a couple of examples where Miranda blends more formal English with current informal slang (e.g., “**Getcha** education, don’t forget **from whence you came** / And the world is **gonna** know your name! What’s your name, **man**?”). Pose the question, **How would this song be different if it was written exclusively using formal language or written exclusively using slang?**

Establish that the mix of formal and informal language sets the unique tone for the song. As historian Ron Chernow points out in the *New York Times*, “[Miranda] had accurately condensed the first 40 pages of my book into a four-minute song. And he had forged a unique idiom that blended formal 18th-century speech with 21st-century slang.”

Point out that if the language was exclusively formal, it would sound much more like a historical account or a more traditional musical. If it was all in slang, it would sound more like a traditional rap song.

Meeting Learners’ Needs

Word-study practice

For free word-study practice on the words in Miranda’s “Alexander Hamilton” on Vocabulary.com: [vocab.com/pre-ap/eng1/hamilton](https://www.vocabulary.com/pre-ap/eng1/hamilton).

GUIDING STUDENT THINKING

Students may benefit from rewriting a few lyrics using only slang or only more formal language to see how each example of word choice can influence tone. Miranda chooses to blend formal and informal for a certain effect. By experimenting with language on their own, students may gain a deeper understanding.

EXTENSION OPPORTUNITY

To expose students to an interesting counter to Miranda’s point of view, have them read Cokie Roberts’s *New York Times* op-ed “**The Hamilton I’d Put on the \$10 Bill**” and identify Roberts’s claim and supporting evidence.

LESSON 2.7

***Hamilton* – The Performance**

“Most lyrics are by their very nature banal—it’s the way they’re expressed that makes them soar.”

—Stephen Sondheim

SUGGESTED TIMING

1 class period

While the previous lesson focused on the narrative of Hamilton’s life and the language Miranda used to tell that story, this lesson asks students to consider how Miranda’s performance takes those words and makes them soar.

LESSON GOALS**Students will:**

- understand how punctuation provides cues for readers and performers
- analyze how speakers use volume, tempo, and pitch for effect

and demonstrate understanding through:

- complex sentences with textual evidence
- academic conversations

PART 1: CLOSE READING THE FIRST FOUR LINES**OPENING WRITING PROMPT**

Share the following prompt with students.



Take a minute and reread the opening four lines to Lin-Manuel Miranda’s song “The Hamilton Mixtape” by whispering them to yourself. Then rewrite the lines, adding punctuation and capitalization where you think they are needed.

how does a bastard orphan son of a whore and a scotsman dropped in the middle of a forgotten spot in the caribbean by providence impoverished in squalor grow up to be a hero and a scholar

EXPLORING THE RELATIONSHIP BETWEEN PUNCTUATION AND DELIVERY

Visit a text-to-speech website such as Text To Speech Reader (ttsreader.com/) and copy and paste the lines without punctuation into the platform and click the play button to hear them read aloud by the software. Ask students what they notice about the delivery of the unpunctuated text.

Have a volunteer share how they chose to punctuate the lines and have them read the lines according to those punctuation cues. Then play their suggested version of the text in the text-to-speech reader. Ask students what they notice about this version? How were commas interpreted by the software? Play one version without the commas in the first line and then another with the commas. What do commas command of the reader? How can they subtly change the meaning of the first line? How does the software treat the end of each line?

Here is the published version of the first four lines. This essential question is the one Miranda is attempting to answer in the musical *Hamilton*.

How does a bastard, orphan, son of a whore and a
Scotsman, dropped in the middle of a forgotten
Spot in the Caribbean by providence, impoverished, in squalor
Grow up to be a hero and a scholar?

Explain that it is accepted practice in verse (as opposed to prose) to have the first word in each line capitalized even if it does not represent the beginning of a new complete idea or thought. Therefore, students need to pay special attention to punctuation while reading verse in order to grasp its meaning. They need to chunk their interpretations by complete thoughts and not necessarily by individual lines.

Point out, however, that line breaks and punctuation can affect the pacing of delivery. The text-to-speech reader pauses with each comma. And it raises its “voice” when it interprets the lines as a question.

OBSERVING MIRANDA'S TAKE ON THE FIRST FOUR LINES

Explain that when the musical composer and lyricist Stephen Sondheim was interviewed about Miranda and *Hamilton*, he said: “Most lyrics are by their very nature banal*—it’s the way they’re expressed that makes them soar.” (*Define *banal* as “unoriginal.”)

Have students raise their hands if they were emotionally moved by the computer’s reading of the opening lines.

Replay Miranda’s performance of the song’s opening four lines of “The Hamilton Mixtape.”

Ask for a show of hands to indicate if they think Miranda is emotionally affecting his audience.

UNIT 2

Then ask, **If you could coach the software to “perform” these lines in the song like Miranda, what would its voice do differently?**

Allow time for students to discover that Miranda goes beyond just pausing at the right moments; he establishes the rhythm with his delivery of the words. He delivers a distinct and steady beat as he raps.

Once students acknowledge how Miranda’s delivery helps establish the beat, ask them how the words themselves contribute to the rhythm (e.g., “Miranda sequences words with similar sounds and then gives those sounds emphasis while he raps ‘... **Scotsman, dropped** in the middle of a **forgotten spot.**”).

Noticing Language**Word study**

Beat provides the steady, repeating pulse in music. When Miranda’s audience is snapping at a steady pace, they are snapping to the *beat*.

PART 2: ANALYZING SHIFTS IN PERFORMANCE

Let students know that you are going to play the full video of Miranda’s performance one more time. As they have discussed, Miranda begins by establishing a distinct beat and a steady pattern of delivery. However, as the song progresses, Miranda breaks his own patterns. Ask

When does Miranda break his own patterns and why?

Every time students hear Miranda break his own pattern of delivery, they should raise their hands. As soon as you see hands go up, pause the video and ask a student to articulate how Miranda is breaking his own pattern.

Appoint someone to be the class note-taker to record the most noticeable points in Miranda’s performance when he alters his delivery. Encourage students to be alert to changes in volume, tempo, and pitch.

Noticing Language**Word study**

Pitch refers to how high or low the voice is, while *tempo* refers to the speed of the delivery.

Some changes in delivery that students may notice:

- **The tempo gradually speeds up and the volume increases:**
*Then a hurricane came, and devastation reigned,
And our man saw his future drip, dripping down the drain,
Put a pencil to his temple, connected it to his brain,
And he wrote his first refrain...*
- **Very high pitch:** *testament to his pain*
- **Very high pitch:** *What’s your name, man?*
- **Sudden slowing down and deadpan:** *Alexander Hamilton / His name is Alexander Hamilton.*

Meeting Learners’ Needs

Students who need more time to analyze the performance could individually observe the performance on their own devices, enabling them to rewind at pivotal points or slow the speed to catch the more subtle shifts.

- **A break in the beat:**
Alexander Hamilton.
His name is Alexander Hamilton.
And there's a million things he hasn't done
But just you wait just you wait.
- **Whisper:** *but his mother went quick*
- **Very fast tempo:**
For someone less astute,
He woulda been dead or destitute
Without a cent of restitution,
- **Slow tempo and enunciating every word:** *In New York you can be a new man*
- **No beat, like normal speech:** *And me? I'm the damn fool that shot him.*
- **Very high pitch and loud volume:** *The world will never be the same, Alexander!*
- **No beat, like normal speech:** *Yeah, I'm the damn genius that shot him.*

Ask students to choose two or three performance shifts that caught their attention and construct complex sentences using “because” to try to explain **why** Miranda shifted his delivery at those moments in the song.

Students could follow this sentence frame or create an original structure:

Miranda chose to _____ when he said/sang “ _____
_____ ” because he wanted to emphasize _____ .

Sample student sentence:

Miranda chose to whisper when he said “but his mother went quick” because he wanted to emphasize the tragic nature of Hamilton’s mother’s death.

PART 3: RELATING SHIFTS IN PERFORMANCE BACK TO LINGUISTIC CHOICES

Have students share their sentences and explain how the shifts in performance relate to the significance of the words being expressed at those moments.

Ask students:

- **When would you say that Miranda was rapping?
Singing? Speaking?**
- **What if the entire song would have been delivered
with a steady beat?**

Point out that just like when Miranda alternates between formal and informal English to keep his audience engaged, he also varies his performance delivery for the same reason.

Additional Resources

Read “**The American Revolutionary**” from the *New York Times* to gain different critical perspectives on *Hamilton*, including commentary from composer and lyricist Stephen Sondheim.

Read Miranda’s annotations for “Alexander Hamilton” on **Genius.com**.

UNIT 2

Share this quote from Miranda: “When you’re dealing with a constant rhythm, no matter how great your lyrics are, if you don’t switch it up, people’s heads are going to start bobbing. And they’re going to stop listening to what you’re saying, so consistently keep the ear fresh and keep the audience surprised.” (Source: [npr.org/templates/transcript/transcript.php?storyId=507470975](https://www.npr.org/templates/transcript/transcript.php?storyId=507470975))

EXTENSION OPPORTUNITY

Almost seven years after his performance of “The Hamilton Mixtape,” Miranda returned to the White House with the cast of the Broadway musical *Hamilton* to perform the dramatic version of the song “Alexander Hamilton.” Show it to students ([youtube.com/watch?v=_edbv-LPX9c](https://www.youtube.com/watch?v=_edbv-LPX9c)) and ask how this version differs from “The Hamilton Mixtape” version they analyzed in class. What key revisions did Miranda make?

LESSON 2.8

UNIT 2

Writing a Review of the White House Poetry Jam

The bulk of students' instructional time in this learning cycle has been spent on analyzing videos of live performances; this final lesson guides students in writing a multiparagraph critical review of one of the performances with a specific audience and purpose in mind. In their reviews, students address the subject matter of the piece and the linguistic and performance choices made by the artist, and relate those choices to the live audience's reactions.

SUGGESTED TIMING

1–2 class periods

MATERIALS

Handout 2.5

Multiple-Paragraph Outline

LESSON GOALS

Students will:

- plan and write a multiparagraph performance review
- select and incorporate convincing evidence

and demonstrate understanding through:

- multiparagraph reviews that incorporate textual evidence

PART 1: PREPARING TO WRITE A REVIEW

UNPACKING THE PROMPT

Share the following prompt with students. Let them know they will not be writing yet; for now they are just unpacking the prompt.

Pretend that instead of watching video coverage of the 2009 White House poetry jam, you actually were in attendance as a journalist.

Your job is to recap and critically review the evening for those who were not in attendance. You will need to include enough detail so that your reader can imagine what it was like to be in the audience and experience *either* "Tamara's Opus" or "The Hamilton Mixtape."

In your review, you need to address the subject matter of the piece and the linguistic and performance choices made by the artist and relate those choices to the live audience's reactions.

UNIT 2

FORMING AN OUTLINE

As in the previous learning cycle's final writing assignment, actively engage students in organizing their thoughts before writing. Instead of mandating a specific number of paragraphs, ask students how many paragraphs they think the review would require. The handout shows four paragraphs, but be sure students understand they can adjust the number.

Supply students with a clean copy of **Handout 2.5** to begin their outline. Students may organize their writing in different ways. You might suggest that they begin with an opening that addresses the overview of the White House event along with a claim about the specific performance being reviewed. Subsequent paragraphs may focus on the language and performance choices made by the artist.

Noticing Language**Word study**

In journalism, the opening that explains what happened is called the *lede* and the following statement that answers the "So what?" is sometimes called the *nut*.

PART 2: WRITING THE LEDE

Since students have been told that they are writing as journalists, explain that their opening paragraph will follow the same sequence that most news articles lead with: a statement explaining what happened and then a statement about why the reader should care about what happened (that is where reviewers will assert their point of view).

USING SENTENCE EXPANSION TO FORM THE OPENING SENTENCE

Lead students in using sentence expansion to formulate the opening sentences of their introductions (in this case, their ledes).

Remind them that sentence expansion transforms a simple kernel sentence into a complex sentence. For this exercise, students will use "He performed" as the kernel sentence.

Provide the kernel and the who/what/where/when/why prompts and have students respond to those questions for both performances. See sample responses below.

Ask students to select one of the performances to review—Bennett's or Miranda's. They should use their responses to the prompts to construct complex sentences that serve as the opening sentences of their reviews.

Be sure students start their sentences with an answer to the *when* phrase.

Source

The sentence-expansion activities in this unit are based on materials from The Writing Revolution: thewritingrevolution.org.

Bennett**Kernel: He performed.****Who?** Joshua Bennett**What?** the spoken-word poem “Tamara’s Opus”**Where?** at the White House**When?** on the evening of May 12, 2009**Why?** to tell the story of his evolving relationship with his deaf sister**Sample complex sentence:** *On the evening of May 12, 2009, Joshua Bennett performed the spoken-word poem “Tamara’s Opus” at the White House to tell the story of his evolving relationship with his sister.***Miranda****Kernel: He performed.****Who?** Lin-Manuel Miranda**What?** “The Hamilton Mixtape”**Where?** at the White House**When?** on the evening of May 12, 2009**Why?** to make his case for Alexander Hamilton as embodying hip-hop**Sample complex sentence:** *On the evening of May 12, 2009, Lin-Manuel Miranda performed “The Hamilton Mixtape” at the White House to make his case for Alexander Hamilton as embodying hip-hop.***THE SECOND SENTENCE: ASSERTING OPINION AND FOCUS IN THE REVIEW**

Urge students to carefully construct the second statement in their reviews as they complete their opening paragraph. This is where they will want to assert their overall opinion of the performance while also alluding to, in the details, what is to come (about the narrative, the language, the performance techniques).

Be explicit in granting students permission to be honest in their reviews. Perhaps they are ambivalent and will want to share both positive and negative traits of the text or performance. That’s fine. They should be prepared, however, to support whatever claim they are asserting by providing evidence in the subsequent paragraphs.

The following sample begins with one of the sample sentences from the sentence-expansion exercise followed by a complex claim.

On the evening of May 12, 2009, Lin-Manuel Miranda performed “The Hamilton Mixtape” at the White House to make his case for Alexander Hamilton as embodying hip-hop. Even if he didn’t convince the crowd that the historical figure Hamilton embodied hip-hop, Miranda’s own mastery of the art form inspired a sense of awe in the East Room audience.

PART 3: COMPOSING THE BODY PARAGRAPHS

Have students return to their notes and sentence exercises from the previous two lessons to choose the best evidence to include in their body paragraphs.

Caution students not to just copy and paste evidence without first considering its relationship to their point of view expressed at the end of the first paragraph. They should aim to include the most convincing evidence to support their claim.

Emphasize the need for transitions to connect paragraphs, and ask students to now compose their review.

Additional Resources

To read a review of the White House Poetry Jam, visit “**Jammin’ in the East Room**” from the *New York Times* online.

Sample student full response:

On the evening of May 12, 2009, Lin-Manuel Miranda performed “The Hamilton Mixtape” at the White House to make his case for Alexander Hamilton as embodying hip-hop. Even if he didn’t convince the crowd that the historical figure Hamilton embodied hip-hop, Miranda’s own mastery of the art form inspired a sense of awe in the East Room audience.

While introducing “The Hamilton Mixtape,” Miranda claimed that Alexander Hamilton embodies hip-hop because of his ability to gain power through his words. Although Miranda tells the audience that Hamilton is a great writer, we never hear evidence of his actual writing in the lyrics. Instead, Miranda shows off his own mastery of language while rapping Hamilton’s life story. Miranda’s use of rhyme and repetition captivated the White House audience by making Hamilton’s story sound catchy. For example, when Miranda emphasized “For someone less astute, He woulda been dead or destitute,” he expressed the idea that Hamilton’s intelligence saved him while keeping the audience snapping to the beat of the rhyme.

And it wasn’t just Miranda’s words that kept the audience engaged—it was also his delivery. The crowd was gradually pulled into the emotion of Hamilton’s story by Miranda’s steady beat. He then intensified the tempo and pitch until he blurts out, “What’s your name, man?” At that pivotal moment, Miranda chose to sing the words “Alexander Hamilton” with a deadpan delivery that leaves the audience laughing. Miranda chose to break his own pattern when he sang “Alexander Hamilton / His name is Alexander Hamilton” because he wanted everyone to give Hamilton the attention that Miranda feels had been previously denied by historical record.

Assess and Reflect on Learning Cycle 2

UNIT 2

This formative assessment provides students with the opportunity to apply their analytical skills to review a spoken-word or musical performance of their choice.

SUGGESTED TIMING

1 class period

STUDENT TASK

Have students choose a video of a musical or spoken-word event that they feel features interesting linguistic and performance choices. Then have them write a review of the performance modeled after the review they wrote about one of the 2009 White House Poetry Jam pieces. Once again they should begin writing their review by using sentence expansion to support them in writing the lede. Remind them to make sure their review states a claim and that they support that claim with evidence from the poem or song and its delivery.

EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing further feedback in the form of questions. The table below contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask ...
did not include transitions	Can you point to where in your response you shift from one idea to another? How can you make those shifts clear to your reader? What transitions might help connect your ideas?
wrote a summary instead of a review	How can you be sure that your reader fully understands the strengths or weaknesses of the performance? Did you explain what specifically about the performance stood out to you?

UNIT 2

REFLECTION

TEACHER REFLECTION

- How well are students able to assert a claim that encompasses both linguistic and performance choices made during a performance of their choice?
- How well were students able to support their claim with supporting details from the text and its delivery?

STUDENT REFLECTION

Give students the opportunity to individually respond to the following questions, either in writing or in group discussion:

- What was most interesting about your work in this learning cycle?
- What stands out about your work with pivotal words and phrases in spoken word and song?

Learning Cycle 3

This final leaning cycle is dedicated to the work of the master of the pivotal word and phrase: William Shakespeare. Students analyze the wordplay in two brief excerpts (from *Hamlet* and *Romeo and Juliet*), and then they join acting companies to prep and perform the *Romeo and Juliet* dialogue in front of the class. As a final Unit 2 writing assignment, students will write a reflective multiparagraph piece connecting dramatic performance choices with their interpretations of the text.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
2.9: The Word's the Thing	Excerpt from <i>Hamlet</i> (drama)	1–2 class periods
2.10: <i>Romeo and Juliet</i> – Taking Sides in Verona	Excerpt from <i>Romeo and Juliet</i> (drama)	2 class periods
2.11: <i>Romeo and Juliet</i> – Putting Words into Play	Excerpt from <i>Romeo and Juliet</i> (drama)	2–3 class periods
2.12: Reflecting on Performance Choices	Excerpt from <i>Romeo and Juliet</i> (drama)	1–2 class periods
Assess and Reflect on Learning Cycle 3		1 class period

UNIT 2

LESSON 2.9

The Word's the Thing

With spoken word, students added the layer of performance to their study of poetry. This lesson takes the study of verse one step further: looking at the power of specific words in Shakespearean dialogue. Through an examination of a mere 23 lines from *Hamlet*, students will discover how the clever usage and repurposing of pivotal words in dialogue can speak volumes about the three characters' relationships, circumstances, and inner motivations.

LESSON GOALS

Students will:

- understand the power of word choice in a Shakespearean dialogue
- analyze how characterization is conveyed through word choice
- understand how performance choices influence audiences' interpretations

and demonstrate understanding through:

- choral reading and small-group performances
- academic conversations

SUGGESTED TIMING

1–2 class periods

MATERIALS

- Student readers
- **Handout 2.9.A**
Unscrambling Dialogue from *Hamlet*
- **Handout 2.9.B**
Hamlet Scene Notes
- Scissors

PART 1: UNSCRAMBLING A SHAKESPEAREAN DIALOGUE

Organize the class into small groups of three students, and provide each group with

Handout 2.9.A and a pair of scissors.

Ask students to cut along the horizontal lines of the sheet to separate the eight speaking parts and then reassemble the eight slips of paper in an order that makes the most sense. The first line by Claudius has already been numbered "1."

Remind students that each speaking part contains specific words that should help them link that speaking part to another speaking part.

After each group has settled on a sequence of lines for the dialogue, have them write a brief description of **how** they arrived at that specific order, answering the question, *Which words provided the most important clues?* (For example, a group may have first assembled pairs of lines based on words they have in common, such as *common* and *seems*, and other pairs could have topical links, such as weather words [*clouds, sun*] and family words [*son, kin*].)

Directions: The following 23 lines from *Hamlet* are divided into eight scrambled speaking parts. Cut along the horizontal lines to separate the eight speaking parts and then work with your fellow group members to try to sequence them in the order that makes the most sense. Remember, individual words will provide you with the clues you need to unscramble this scene. Bonus: The first speaking part is already numbered "1" for you.

1	<p>KING CLAUDIUS ... But now, my cousin Hamlet, and my son,—</p>
	<p>HAMLET Seems, madam! Nay it is; I know not 'seems.' 'Tis not alone my inky cloak, good mother, Nor customary suits of solemn black, Nor windy suspiration of forced breath, No, nor the fruitful river in the eye, Nor the dejected havior of the visage, Together with all forms, moods, shapes of grief, That can denote me truly: these indeed seem, For they are actions that a man might play: But I have that within which passeth show— These but the trappings and the suits of woe.</p>
	<p>QUEEN GERTRUDE If it be, Why seems it so particular with thee?</p>
	<p>HAMLET Not so, my lord; I am too much in the sun.</p>
	<p>QUEEN GERTRUDE Good Hamlet, cast thy nighted colour off, And let thine eye look like a friend on Denmark. Do not for ever with thy vailèd lids Seek for thy noble father in the dust: Thou know'st 'tis common; all that lives must die, Passing through nature to eternity.</p>
	<p>KING CLAUDIUS How is it that the clouds still hang on you?</p>
	<p>HAMLET <i>[Aside]</i> A little more than kin, and less than kind.</p>
	<p>HAMLET Ay, madam, it is common.</p>

Handout 2.9.A

PART 2: ANALYZING THE DIALOGUE

LINKING WORD USE TO CHARACTER MOTIVATION

Invite groups to share how they determined the order of the speaking parts. What words were key in determining the order? List those words on the board.

Explain that the words students identified as links in the dialogue are key. These are words initiated by Claudius and Gertrude. Hamlet has a different perspective on these words and the ideas they represent. Ask students, **How is Hamlet repurposing or reusing their words and ideas to reflect back his own perspective?**

Distribute **Handout 2.9.B** (confirming the original order of the lines) and point out that some of the words students identified as key are bolded in the lines from Hamlet. Where they see an asterisk* following a word, they should look for a corresponding note on that word in the "Background and Word Notes" column.

Directions: Reread the scene along with the notes. What do you think the characters are thinking about as they say the bolded words?

Act 1, Scene 2, Lines 64–86

Lines from <i>Hamlet</i>	Background and Word Notes
<p>KING CLAUDIUS ... But now, my cousin* Hamlet, and my son,—</p>	<p>*When King Claudius refers to Hamlet as his cousin, he really means nephew (since Hamlet's late father was Claudius's brother).</p> <p>Background: Claudius has just become King of Denmark by marrying his late brother's wife Gertrude, Hamlet's mother. Prince Hamlet has just learned of his mother's hasty marriage.</p>
<p>HAMLET <i>[Aside]</i> A little more than kin,* and less than kind.</p>	<p>*An aside is something not heard by the other characters on stage, but it clues the audience in on what the speaker is thinking.</p> <p>*It seems that Hamlet is thinking about how he feels too related to Claudius since now he is his nephew and son (kin means "family").</p>
<p>KING CLAUDIUS How is it that the clouds still hang on you?</p>	
<p>HAMLET Not so, my lord; I am too much in the sun.*</p>	<p>*Sun sounds like <i>son</i>.</p>
<p>QUEEN GERTRUDE Good Hamlet, cast thy nighted* colour off, And let thine* eye look like a friend on Denmark.* Do not for ever with thy* vailèd lids Seek for thy* noble father in the dust: Thou* know'st 'tis common; all that lives must die, Passing through nature to eternity.</p>	<p>*<i>nighted</i>: dark, like the night *<i>thine</i>: your *<i>Denmark</i>: king of Denmark (Claudius) *<i>thy</i>: your *<i>thou</i>: you (Note the pattern here! When you see <i>th</i>-pronouns in Shakespeare, they are forms of <i>you</i>)</p>

<p>HAMLET Ay,* madam, it is common.</p>	<p>*Ay: yes</p>
<p>QUEEN GERTRUDE If it be, Why seems it so particular with thee?</p>	
<p>HAMLET Seems, madam! Nay* it is; I know not 'seems.' 'Tis not alone my inky cloak, good mother, Nor customary suits of solemn black, Nor windy suspiration* of forced breath, No, nor the fruitful river in the eye, Nor the dejected havior of the visage,* Together with all forms, moods, shapes of grief, That can denote me truly*: these indeed seem, For they are actions that a man might play: But I have that within which passeth show— These but the trappings* and the suits of woe.</p>	<p>*<i>Nay</i>: no *<i>windy suspiration</i>: sighs *<i>havior of the visage</i>: behavior of the face/ facial expression *<i>denote me truly</i>: express me truly *<i>trappings</i>: outward signs</p>

Handout 2.9.B

Have students reread the scene along with the notes column and consider what they think each character is thinking as they say the bolded words. Are there other words that are not yet bolded but could be charged with meaning in the context of the dialogue? Groups should consider the motivation behind those words as well.

CHORAL READING

Have groups decide which member will play Claudius, who will play Gertrude, and who will play Hamlet (the most challenging role, of course).

Warm the class up with a choral reading of all of the lines. Consider reading each line aloud before students begin to ensure that they hear the correct pronunciation of each word. During the choral reading:

- The Claudius actors should read all of his lines in unison.
- The Gertrude actors should read all of her lines in unison.
- The Hamlet actors should read all of his lines in unison.

Keep in mind, there will be great variation in the inflections actors choose to use during the choral reading. That's okay! This is a nonthreatening warm-up to get the Elizabethan English verses flowing!

INSTRUCTIONAL RATIONALE

Choral reading, where students recite a passage in unison, allows students to more easily make meaning of Shakespeare's language through verbal performance. It provides an opportunity to demystify Shakespeare's language while allowing both reticent and bold students to participate in equal measure.

PERFORMING THE SCENE

Following the choral reading, have students take a few minutes to read the scenes in their groups, according to their interpretations of what they think is going on internally within each character. They should consider the following:

- Is Claudius a self-assured new king, dizzy with his new power? Or is he nervous about his new role and having to confront Prince Hamlet for the first time since he married Hamlet's mother, Gertrude?
- Is Gertrude truly compassionate and sensitive toward Hamlet, or is she a bit drunk with her new love?
- Is Hamlet depressed, angry, bitter, or merely full of thoughtful angst? All of these?

After a few rehearsal readings, ask a couple of groups to present in front of the whole class. After each group's performance, discuss the question, **How did the actors' delivery of the charged words reflect (or not reflect) their internal perspectives and motivations?**

UNIT 2

PART 3: APPRECIATING THE BARD'S WORDS

Hold a final discussion, answering the question, **Of all the words uttered by Claudius and Gertrude, which do you think stung Hamlet the most?**

When the class discusses Gertrude's use of the word *seems*, focus on the word's connotation in context. Is Gertrude implying that Hamlet's grief could be superficial? (Gertrude's use of *seems* sends Hamlet on a tirade about how all of the superficial "trappings of mourning" [the black mourning clothes, the tears, etc.] are NOTHING compared to what is going on internally ["that within which passeth show".])

Take a few minutes to have students watch one or two of the famous productions of the exchange between Gertrude and Hamlet available online. Then have students associate Hamlet's delivery of the word *seems* with his overall tone and disposition.

Meeting Learners' Needs**Word-study practice**

For free word-study practice on the words in this excerpt from *Hamlet*, visit Vocabulary.com: vocab.com/pre-ap/eng1/hamlet-act1-scene2.

Additional Resources

To access a digital version of this excerpt from *Hamlet*, visit Folger Digital Texts: folgerdigitaltexts.org/html/Ham.html#line-1.2.0.

EXTENSION OPPORTUNITY

Students could try their own hand at writing brief dialogues that feature multiple-meaning words being repurposed by opposing characters. Ask them to write at least four lines of original dialogue where at least two words are being used by each character in a different way. Here is a list of multiple-meaning words that can serve for inspiration: vocabulary.com/lists/813612.

LESSON 2.10

UNIT 2

Romeo and Juliet – Taking Sides in Verona

In the previous lesson, students got a taste of Shakespearean wordplay in *Hamlet*; in this lesson, they are served a meal.

Over the next few days, students will analyze and perform a scene from *Romeo and Juliet* where dialogue is dominated by wordplay. Students are assigned a character to study and then embody in performance, making intentional choices about how to best deliver the back-and-forth wordplay that heightens the tension between the characters in act 3, scene 1 of *Romeo and Juliet*.

SUGGESTED TIMING

2 class periods

MATERIALS

- Student readers
- **Handout 2.10.A**
Role-Huddle Sheets
- **Handout 2.10.B**
Romeo and Juliet Script

LESSON GOALS**Students will:**

- analyze characterization in a dramatic scene
- view a scene and analyze actors' performance choices

and demonstrate understanding through:

- characterization questions
- exit ticket responses

PART 1: CLOSE READING AND ANALYSIS**OPENING WRITING PROMPT**

Share the following prompt with students.

Read the first four lines of *Romeo and Juliet*, which make up one long sentence of the prologue. Reducing these four lines to their kernel subject and predicate yields *households break*. What do all of the other phrases in the sentence tell you about the households? About how they break?



What do you think the last line, in particular, is saying about the setting of *Romeo and Juliet*?

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,*
Where civil blood makes civil hands unclean.

**mutiny*: "rebellion against authority"

UNIT 2

READ-ALoud AND DISCUSSION

Read the quatrain aloud and start the discussion by having students simply list the details the lines provide about the households (i.e., there are two of them, they are equal in rank and located in Verona) and about how they “break” (i.e., their ancient grudge has recently resurfaced in new fighting and rebellion).

Point out that Shakespeare uses “civil” twice and that the word has a bunch of meanings. Display a list of its definitions. Which of the following definitions do students think apply to this context? Why?

1. adj of or occurring within the state or between or among citizens of the state
2. adj applying to ordinary citizens as contrasted with the military
3. adj not rude; marked by satisfactory (or especially minimal) adherence to social usages and sufficient but not noteworthy consideration for others
4. adj (of divisions of time) legally recognized in ordinary affairs of life

Explain that the households mentioned in the first line are the Montagues and the Capulets, and then elicit students’ interpretations of the fourth line, establishing that the dispute between the two families has resulted in bloodshed between the citizens of Verona (among citizens of the same place, meaning #1 of *civil*) and has tainted the usually *civil* (well-mannered, meaning #3 of *civil*) people.

Follow up, explaining that the tension between the Montagues and the Capulets has grown so intense that the entire town of Verona is being affected; it has grown so intense that the ruling leader of the town has decreed that the next time a fight breaks out that is caused by either the Capulets or the Montagues, the heads of the families will pay with their lives. This tension is the backdrop for the scene students will perform.

Since there are four characters in the scene that students will be reading and performing, organize the class into four large role-huddle groups and assign each huddle a character: Tybalt, Mercutio, Benvolio, or Romeo.

PART 2: PREPARING FOR THE ROLE

Share with each student their specific page of **Handout 2.10.A** along with a copy of **Handout 2.10.B**. Ask the groups to (1) read their character descriptions and how they are affiliated with either family, (2) move onto the next handout and read the script and the notes, and then (3) go back to **Handout 2.10.A** and answer the “Questions to answer in the huddle” for their character.

Vocabulary Across Texts

Point out that when students were reading “An Occurrence at Owl Creek Bridge” (a *Civil War* story; meaning #1 of *civil*), they encountered the word “civilian” (related to meaning #2 of *civil*): Farquhar was described as “a *civilian* who was at heart a soldier.”

Directions: (1) Read your character description and your affiliation. (2) Read the scene and the notes on the next handout. (3) Answer the questions below.

Romeo

Who are you and what are you all about?

Well, Romeo Montague, you can assume that you are a big deal. After all, this play is called *Romeo and Juliet*. And in the future, in our culture, your name—"Romeo"—will forever be connected with being a lady's man. Bottom line: You are a romantic and rash guy. You love easily, and you anger easily, but even the head of the Capulet family considers you honest and well-behaved.

Sometimes we judge people not just by who they are and the way they behave but by their friends. You have two buddies: Benvolio and Mercutio. Benvolio is gentle and loyal, and Mercutio is a lot of fun, but he is also a little wacky and unstable.

Where do you stand on Verona's war between the households?

It is complicated! As a **Montague**, your family is one of the two powerful, warring "households" mentioned in the prologue, **BUT** you secretly ran off and got married to a (gulp) Capulet.

Long story short: Benvolio dragged you to a party and you fell hard for Juliet. You even left the party to sneak into her family's garden. Luckily, she did not think you were a stalker; instead, she asked you to marry her. Now that you are secretly married to a Capulet, you just wish the households would make up.

Questions to answer in the huddle:

Question 1: Tybalt calls you a villain. How do you try to convince him that you are not?

Question 2: Obviously, you cannot be direct with Tybalt and tell him about your marriage to Juliet, so what words do you use to hint at it?

Question 3: When you tell Mercutio "put thy rapier up," what do you mean? Did he follow your advice? How do you know?

Handout 2.10.A

UNIT 2

Mercutio**Who are you and what are you all about?**

Your name, Mercutio, is a big clue to your character and style. Like Mercury (a very unstable element that can explode or burst into flames very easily), you are easily provoked and hot-headed.

But you are also very funny, and you are quick to laugh, and quick to joke. You love playing with words, and when you talk with people, you use your language like you use your sword—to attack, to defend, and to be playful. In other words, you are fun, but you can be a danger to others, and yourself, and sometimes things get out of hand.

Where do you stand on Verona’s war between the households?

Your two best friends are Romeo and Benvolio. Although you are not a member of the **Montague** family, you consider yourself a close ally and friend of the family.

Questions to answer in the huddle:

Question 1: When Tybalt asks to have “a word” with you, how did you respond and why?

Question 2: What are you calling your “fiddlestick”? How do you plan on using it to make Tybalt “dance”? What did Tybalt say that prompted you to start making all the musical references?

Question 3: Why do you say “a plague a’both houses”? What houses? Why both?

Tybalt**Who are you and what are you all about?**

You, Tybalt, are proud, tough, aggressive, and have a reputation about town as one of the best sword fighters around.

Like Mercutio, you get angry very quickly, but you have none of the fun-loving mischief that he has. You cannot seem to forgive and forget. Once you have made an enemy, they stay your enemy; you never stop trying to get even.

Where do you stand on Verona’s war between the households?

Since you are a nephew to the head of the **Capulet** family, you are very protective of your clan. For example, at a party that Romeo and his friends crashed, you immediately suspected that Romeo and his friends were trying to make fun of your family and you. Touchy, touchy!

Questions to answer in the huddle:

Question 1: When Mercutio challenges you to “a word and a blow,” how do you respond? How are you using the word “occasion”?

Question 2: What words do you use to show your feelings toward Romeo?

Question 3: What do you mean when you tell Romeo to “turn and draw”?

Handout 2.10.A, *continued*

Benvolio**Who are you and what are you all about?**

Your name, Benvolio, sounds like the word *benevolent*, and that is no accident. Like all things “bene,” you are considered *good* and kind. When your buddy Romeo was pouting, you took him to the party where he flirted with Juliet (well, maybe that was not such a *good* idea).

You are also friends with Mercutio, which is a *good* thing. When Mercutio gets all wound up, you try hard to calm him down. In fact, just a few minutes ago, you had to work your magic. Let’s see how long that lasts ...

Where do you stand on Verona’s war between the households?

You are one of Romeo’s two best friends. And, even though you are not a fighter by nature, you consider yourself on “Team **Montague**.” Somehow, even though you are a peacemaker by nature, you get sucked in to at least two fights, each time trying to stop the fight before it gets out of hand.

Questions to answer in the huddle:

Question 1: Do you tell Mercutio and Tybalt not to fight? If not, what choice are you offering them?

Question 2: What do you mean by “all eyes gaze on us”? Why do you care?

Question 3: In this entire scene, you only speak once. What could that tell us about your character?

Handout 2.10.A, *continued*

UNIT 2

Act 3, Scene 1, Lines 34–87

Notes	Script	Director's Notes
This is the first quatrain of the prologue. This is an adaptation of the original play to give Benvolio another opportunity to speak and set the stage for the tension between the characters.	BENVOLIO Two households, both alike in dignity, In fair Verona, where we lay our scene, From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean.	
for: because, since good e'en: good evening (or here, good day)	TYBALT Follow me close, for I will speak to them. Gentlemen, good e'en, a word with one of you.	
but one: only one couple it: put it together blow: hit	MERCUTIO And but one word with one of us? Couple it with something, make it a word and a blow.	
apt: willing an: if give me occasion: give me a reason	TYBALT You shall find me apt enough to that, sir, and you will give me occasion.	
	MERCUTIO Could you not take some occasion without giving?	
consort: spend time with, or play music with	TYBALT Mercutio, thou consortest with Romeo—	

Handout 2.10.B

Notes	Script	Director's Notes
<p>minstrel: a musician (a low grade person.)</p> <p>make minstrels of us: if you call us minstrels</p> <p>look to: expect to</p> <p>nothing but: only</p> <p>discords: out of tune music, or the sound of an argument</p> <p>fiddlestick: violin bow, or sword</p> <p>'Zounds: an old exclamation meaning "God's wounds"</p>	<p>MERCUTIO</p> <p>Consort! What, dost thou make us minstrels? An thou make minstrels of us, look to hear nothing but discords: Here's my fiddlestick, here's that shall make you dance. 'Zounds, consort!</p>	
<p>haunt: place where people gather</p> <p>withdraw: move to another place</p> <p>cold: calmly</p> <p>grievances: disagreements</p>	<p>BENVOLIO</p> <p>We talk here in the public haunt of men. Either withdraw unto some private place, And reason coldly of your grievances, Or else depart; here all eyes gaze on us.</p>	
<p>budge: move</p> <p>for no man's pleasure: to please some other man</p>	<p>MERCUTIO</p> <p>Men's eyes were made to look, and let them gaze; I will not budge for no man's pleasure, I.</p>	
	<i>Enter Romeo.</i>	
<p>my man: the man I am looking for</p>	<p>TYBALT</p> <p>Well, peace be with you, sir, here comes my man.</p>	

Handout 2.10.B, *continued*

UNIT 2

Notes	Script	Director's Notes
<p>I'll be hanged: I'd be amazed</p> <p>livery: uniform of a servant indicating what family he serves</p> <p>go before to field: a place where they might have a duel, away from people's view</p> <p>worship: a title used for important people, here used sarcastically by Mercutio</p>	<p>MERCUTIO</p> <p>But I'll be hang'd, sir, if he wear your livery. Marry, go before to field, he'll be your follower; Your worship in that sense may call him man.</p>	
<p>bear: to have</p> <p>afford: give</p> <p>villain: low born, bad person, criminal</p>	<p>TYBALT</p> <p>Romeo, the love I bear thee can afford No better term than this: thou art a villain.</p>	
<p>appertaining: accompanying</p> <p>such a greeting: the things that Tybalt just said to Romeo</p>	<p>ROMEO</p> <p>Tybalt, the reason that I have to love thee Doth much excuse the appertaining rage To such a greeting. Villain am I none; Therefore farewell, I see thou knowest me not.</p>	
<p>Boy: a very disrespectful way to address an adult</p>	<p>TYBALT</p> <p>Boy, this shall not excuse the injuries That thou hast done me, therefore turn and draw.</p>	

Handout 2.10.B, *continued*

Notes	Script	Director's Notes
<p>devise: imagine</p> <p>tender: hold</p>	<p>ROMEO</p> <p>I do protest I never injured thee, But love thee better than thou canst devise, Till thou shalt know the reason of my love, And so, good Capulet—which name I tender As dearly as mine own—be satisfied.</p>	
<p>vile: disgusting</p> <p>submission: surrender</p> <p>Alla stoccata: name for a specific sword thrust, but can also suggest a cutting remark.</p> <p>carries it away: wins the argument</p> <p>Draws: pulls out his sword</p> <p>walk: fight with me</p>	<p>MERCUTIO</p> <p>O calm, dishonorable, vile submission! <i>Alla stoccata</i> carries it away. <i>Draws.</i> Tybalt, you rat-catcher, will you walk?</p>	
<p>have with me: want from me</p>	<p>TYBALT</p> <p>What wouldst thou have with me?</p>	
<p>King of Cats: A cat has nine lives, and Mercutio wants to take one of them</p> <p>make bold withal: have my way with</p> <p>dry-beat: very heavily hit</p> <p>pilcher: scabbard</p> <p>ears: pommel</p> <p>make haste: be quick</p> <p>lest: in case</p>	<p>MERCUTIO</p> <p>Good King of Cats, nothing but one of your nine lives; that I mean to make bold withal, and as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out.</p>	
<p>I am for you: I will fight you</p>	<p>TYBALT</p> <p>I am for you.</p>	

Handout 2.10.B, *continued*

UNIT 2

Notes	Script	Director's Notes
Put thy rapier up: put away your sword	ROMEO Gentle Mercutio, put thy rapier up.	
passado: a style of sword lunge	MERCUTIO Come, sir, your <i>passado</i> .	
	<i>They fight.</i>	
draw: pull out your sword (in this case not to fight, but to stop the fight) forbear: stop expressly: clearly bandying: sword fighting Hold: stop	ROMEO Draw, Benvolio, beat down their weapons. Gentlemen, for shame, forbear this outrage! Tybalt, Mercutio, the Prince expressly hath Forbid this bandying in Verona streets. <i>Romeo steps between them.</i> Hold, Tybalt! Good Mercutio!	
	<i>Tybalt under Romeo's arm thrusts Mercutio in.</i> <i>Away Tybalt with his followers.</i>	
A plague: let a plague infect both your families. That is, I curse all of you. sped: finished	MERCUTIO I am hurt. A plague a' both houses!	

Handout 2.10.B, *continued***PART 3: OBSERVING ANOTHER PRODUCTION**

Now that students have a better understanding of who they are as characters and what their lines mean, ask them to stay in their role huddles to view a WordPlay performance. You can access and project the performance by going to wordplayshakespeare.com. Then:

1. Enter your school's username and password. (If you do not know your username and password, email a request with your school's name to info@thenewbookpress.com.)
2. Click "click here to turn page," then click A3 S1 at bottom of the page.
3. Click the gray arrow in the right margin and advance to page 106.

4. If you have extra time, click on “more” (under the video), and then click on “links” to view two other performances of this scene.

As a closing exit ticket question, ask students to respond in writing to the following questions:

- **What delivery choices did the actor playing your role make in the WordPlay production?**
- **What words did he emphasize and how?**

Meeting Learners’ Needs**Word-study practice**

For free word-study practice on the words in this scene of *Romeo and Juliet*, visit Vocabulary.com: [vocab.com/pre-ap/eng1/rj-act3-scene1](https://www.vocabulary.com/pre-ap/eng1/rj-act3-scene1).

LESSON 2.11

***Romeo and Juliet* – Putting Words into Play**

In this lesson, actors are led through choral readings between role-huddle groups, after which they join acting companies to prep and perform a scene in front of the class. Acting companies will personalize their performances with original asides, allowing the audience direct insight into their thoughts and motivations.

LESSON GOALS**Students will:**

- rehearse and perform a short dramatic scene
- write an original aside to add to a scene

and demonstrate understanding through:

- annotated scripts
- group performances

SUGGESTED TIMING

2–3 class periods

Note: Reserve at least four minutes per performance and a few minutes for reflection and feedback time after each performance. Timing will vary based on class size.

MATERIALS

- Student readers
- **Handout 2.10.A**
Role-Huddle Sheets
- **Handout 2.10.B**
Romeo and Juliet Script
- Props for the performance

PART 1: OPENING WRITING PROMPT

Share the following prompt with students.

Reread the following exchange between Benvolio and Mercutio. Based on what you know about these two characters, describe in writing how you think Benvolio would deliver the words “here all eyes gaze on us”? How do you think Mercutio serves back Benvolio’s words by saying, “let them gaze”?



BENVOLIO

We talk here in the public haunt of men.
Either withdraw unto some private place,
And reason coldly of your grievances,
Or else depart; here all eyes gaze on us.

MERCUTIO

Men’s eyes were made to look, and let them gaze;
I will not budge for no man’s pleasure, I.

PART 2: CHORAL READING AND DISCUSSION

CHORAL READING 1: BENVOLIO AND MERCUTIO

Have all the Benvolio actors (from the role-huddle activity) read aloud Benvolio's lines from the opening writing prompt together, and then have all the Mercutio actors respond in unison.

Ask students to share some of their written responses to the prompt. Then command the next choral reading to follow the cues of a student directing this scene.

CHORAL READING 2: TYBALT AND ROMEO

Have all the Tybalt actors read aloud Tybalt's lines, and then have all the Romeo actors respond in unison.

For this choral reading, use the following to direct the actors' delivery in each round:

- During the first choral reading, direct the **Tybalts to sound angry** and the **Romeos to sound calm**.
- During the second choral reading, direct the **Tybalts to sound cool** and the **Romeos to sound nervous**.

Vocabulary Across Texts

Review with students that a *gaze* is more than a look; the word is often used to express staring at something with wonder or awe. Students might remember from Unit 1 that Farquhar *gazed* at the water ("An Occurrence at Owl Creek Bridge") and that the bank clerk *gazed* at the red fox fur coat. How does Mercutio use the word when he says "let them gaze"?

TYBALT

Romeo, the love I bear thee can afford
No better term than this: thou art a villain.

ROMEO

Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting. Villain am I none;
Therefore farewell, I see thou knowest me not.

FORMING AND NAMING ACTING COMPANIES

Reorganize the class into acting companies with four actors each (playing Romeo, Mercutio, Benvolio, and Tybalt). If possible, students should stick to the roles they studied during Role Huddle.

Explain that Shakespeare was not only a playwright but an actor too. He was associated with at least two acting groups (called *companies*): the Lord Chamberlain's Men and later The King's Men. Share with students that acting companies had patrons, which today we would usually call sponsors. Considering that detail, tell groups to give their acting companies original titles, which could incorporate their sponsors' names as well.

UNIT 2

PART 3: PERFORMING THE SCRIPT**SCRIPT REHEARSAL AND WRITING ORIGINAL ASIDES**

Give the acting companies an opportunity to read through the script, **Handout 2.10.B**, and annotate the right-hand column with director notes about line delivery and body movement.

Note that Benvolio has been given an additional speaking part: the first four lines of the prologue. These lines will set the stage for the tension that will unfold during the scene.

Review with the class that the dramatic aside allows a character to give the audience direct access to their thoughts—without the other characters on the stage hearing. If this were a film production, an aside would be delivered with the actor staring directly into the camera. (Students saw and heard an aside in the *Hamlet* scene, when Hamlet shared, “A little more than kin, and less than kind.”)

Let students know that they are being given license to edit Shakespeare! Each of their four characters, at some point during their scene, needs to deliver an aside. Acting companies can plan and write these together. Below are a few examples of original asides.

Sample aside for Benvolio (to be delivered after Mercutio says “Zounds consort”):

“Oh no oh no oh no. This is exactly what I thought might happen, and we are stuck out in the open ... This is not good at all, and both these two are way better swordsmen than I.”

Sample aside for Tybalt (to be delivered after Mercutio says “Your worship in that sense may call him ‘man!’”):

“I don’t know how much more of this clown Mercutio I can take—but it’s not him I want to nail. I need to stay focused on Romeo, and make sure the fight starts with him. I just wish Mercutio would back away and let me get at Romeo.”

Encourage acting companies to consider their vocal **and** visual delivery. If possible, students should make creative choices in regard to costumes, props, lighting, music, and set design.

SHOW TIME

On the day of the performance, give each acting company four minutes to present, and then follow each performance with a feedback opportunity where audience members can comment on specific performance choices and their effects.

You can use the scoring guidelines on the following page to assess the acting companies’ performances.

Scoring Criteria	Advanced	Proficient	Partial	Inadequate
Performance <i>The performance ...</i>	Represents an insightful interpretation of the scene and clearly communicates the intended effect to the audience.	Represents a clear interpretation of the scene and communicates it effectively to the audience.	Shows an attempt to interpret the scene; it may not clearly communicate the interpretation to the audience.	Is not coherent and does not communicate the interpretation of the scene to the audience.
Annotations <i>The annotations and notes ...</i>	Are detailed and show evidence of a high degree of collaboration. Thoroughly reflect a high degree of planning for visual and vocal delivery.	Are detailed and show evidence of an adequate degree of collaboration. Adequately reflect planning for visual and vocal delivery.	Show little evidence of collaboration. Reflect a limited amount of planning for visual and vocal delivery.	Are sparse and do not show evidence of collaboration. Do not reflect planning for visual and vocal delivery.
Original asides <i>The original asides ...</i>	Reflect a sophisticated understanding of each character's innermost thoughts and motivations.	Provide additional valid insight into each character's thoughts and motivations.	Express the general sense of each character's thoughts but do not add insight about their motivations.	Do not accurately represent each character's thoughts or motivations.

UNIT 2

LESSON 2.12

Reflecting on Performance Choices

By analyzing, viewing, and enacting two brief Shakespearean dialogues, students are now familiar with the nature of how the bard’s wordplay works—on the page and on the stage. Through their active role in making performance choices, students have experienced how the treatment of particular words and phrases can alter a scene’s tone and an audience’s interpretation of characters, their relationships, and their inner motivations. This lesson asks students to connect the dots between textual analysis and performance in a reflective writing assignment.

SUGGESTED TIMING

1–2 class periods

MATERIALS

- **Handout 2.12.A**
Interpreting the Lines
- **Handout 2.12.B**
Multiple-Paragraph
Outline

LESSON GOALS

Students will:

- analyze a dramatic scene
- explain two different ways to interpret and perform a scene

and demonstrate understanding through:

- multiparagraph explanations

PART 1: UNPACKING THE PROMPT

Explain to students that they are now going to write an analysis of some specific lines from Shakespeare, from a director’s point of view.

Review the role of the dramatic director as the one who makes the creative decisions about how to bring a script to life on the stage. The director has a vision for how a scene should be executed and has to make sure that each actor contributes to fulfilling that vision.

Emphasize that one particular job of the director is to offer guidance about how a character delivers a specific line of dialogue, often specifying subtle direction about movement, volume, and pacing.

Distribute **Handout 2.12.A** and review the directions with students.

Meeting Learners’ Needs

If students need help developing their thoughts, have them review their script annotations from Lesson 2.11. It may also be helpful for students to rewatch the staged Wordplay version (**wordplayshakespeare.com**) and, if they have not yet, to watch the made-for-TV version also available on the Wordplay site.

By reading, watching, and performing an excerpt of a scene from *Romeo and Juliet* (lines 34–87), you have now taken words on a page and brought them to life in two different places: in your head and in the physical space of your classroom. Well done! In the process, you have likely gained a more detailed understanding of Shakespeare’s language.

Directions: Choose one of the three four-line segments below, and describe two ways you could (as a director) interpret and perform the lines, keeping in mind their context within the greater dialogue. For example, you could choose a funny approach, tense approach, loud approach, or subtle approach. When you explain your two interpretive options, highlight the key words that you would emphasize to make each performance choice make sense **and** how you would choose to convey that emphasis.

Remember, words are significant but flexible, which means you can shape your interpretation to produce a different effect. If you need some help in developing your thoughts, review your script annotations.

Passage 1

MERCUTIO:

Consort! What, dost thou make us minstrels? An thou
make minstrels of us, look to hear nothing but discords.
Here’s my fiddlestick, here’s that shall make you dance.
'Zounds, consort!

45

Passage 2

BENVOLIO:

We talk here in the public haunt of men.
Either withdraw unto some private place,
And reason coldly of your grievances,
Or else depart; here all eyes gaze on us.

49

Passage 3

ROMEO:

Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting. Villain am I none;
Therefore farewell, I see thou knowest me not.

60

Handout 2.12.A

UNIT 2

PART 2: ORGANIZING THE OUTLINE AND OPENING**FORMING AN OUTLINE**

Once again share the MPO, **Handout 2.12.B**, and have students create an outline, independently filling in the “Main Idea” column. This will give you an opportunity to see if they have internalized the planning phase of writing a multiparagraph written response to a specific prompt.

Students may organize their writing in different ways. One option would be to start with a brief introduction that addresses the nature of dramatic interpretation in general, followed by a specific statement about this scene, and wrapping up with a thesis statement about the two approaches they might choose. The subsequent paragraphs could focus on the language and performance choices made by the director.

COMPOSING A BRIEF INTRODUCTION

When their outlines are complete, ask students to compose their introductions.

Meeting Learners’ Needs

For students who need more support writing their thesis statement, you could supply the frame below. The second, third, fourth, and fifth blanks are meant for adjectives to describe different interpretations of the character.

**In act 3, scene 1 of *Romeo and Juliet*, the character _____
could be played as either _____ and _____
or _____ and _____ when he delivers
_____.**

Sample student opening:

*Since Shakespeare tends to have his characters play with multiple-meaning words in dialogue, a director sometimes has the opportunity to interpret those words on stage in a variety of ways as well. In act 3, scene 1 of *Romeo and Juliet*, the character Mercutio could be played as either playful and mischievous or angry and offended when he delivers his response to Tybalt:*

*Consort! What, dost thou make us minstrels? And thou
make minstrels of us, look to hear nothing but discords.
Here’s my fiddlestick, here’s that shall make you dance.
'Zounds, consort!*

Noticing Language**Word choice**

This is a great opportunity for a mini lesson on word choice and use of the thesaurus to show students how to choose descriptive adjectives if they are only coming up with more vague words like *mad* or *funny*.

PART 3: COMPOSING THE BODY PARAGRAPHS

Have students return to their script annotations and notes from the previous two lessons and choose the best rationales, reasoning, and evidence to include before they begin writing.

Emphasize that they can use their outlines to cue them in choosing appropriate transitional phrases. (Because each paragraph could focus on a different interpretation of the character, they could begin each paragraph in that way [e.g., “In the playful and mischievous interpretation ... ”].)

Sample student full response:

*Since Shakespeare tends to have his characters play with multiple-meaning words in dialogue, a director sometimes has the opportunity to interpret those words on stage in a variety of ways as well. In act 3, scene 1 of *Romeo and Juliet*, the character Mercutio could be played as either playful and mischievous or angry and offended when he delivers his response to Tybalt:*

*Consort! What, dost thou make us minstrels? And thou
make minstrels of us, look to hear nothing but discords.
Here's my fiddlestick, here's that shall make you dance.
'Zounds, consort!*

In the playful and mischievous interpretation, I would focus on the opening question “What, would thou make us minstrels?” Mercutio is obviously being playful with the language taking one meaning of the word consort (to hang out with) and twisting it to mean “be a musician.” As he says the line in a high-pitched silly tone, I would ask Mercutio to act like he’s playing a violin and use his sword as a bow—to lighten things up between him and Tybalt.

In the angry and offended interpretation, I would completely change the feeling or “vibe” of the lines. To start, I would have Mercutio scream the word “Consort,” and follow up by getting right in Tybalt’s face and spitting out the words “make us minstrels.” I would also have him swish his sword around as he says “Here’s my fiddlestick” and swipe really close to Tybalt’s feet to make him “dance” to avoid the sword.

Assess and Reflect on Learning Cycle 3

Each student was asked to bring Shakespeare’s words to the stage during Learning Cycle 3, and this formative writing task asks students to reflect upon their unique role in the performance of the *Romeo and Juliet* dialogue.

SUGGESTED TIMING

1 class period

STUDENT TASK

Have students select a specific word, phrase, or line **they** delivered during the *Romeo and Juliet* scene their group performed for the class (including the original aside), and write one or more paragraphs about the meaning of that word, phrase, or line in the greater context of the scene and how they chose to deliver those words.

EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing further feedback in the form of questions. The table below contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask ...
included only generalities instead of focusing on a specific word, phrase, or line	Can you look back at your lines and select a specific place where your own delivery choices stand out? How can you focus your reflection on that specific place?
did not explain the delivery choices they made	What did you think about when deciding how to deliver your lines? How can you express the options you considered and what led you to those final choices?

REFLECTION**UNIT 2****TEACHER REFLECTION**

- How well were students able to explain the meaning and rationale for the delivery of the selected word, phrase, or line they selected?
- How well are students able to explain the significance and meaning of pivotal words and phrases in context?

STUDENT REFLECTION

Give students the opportunity to individually respond to the following questions, either in writing or in group discussion:

- What was most interesting about your work in this learning cycle?
- What stands out about your work with pivotal words and phrases in Shakespearean dialogue?

Performance Task

Analyzing Pivotal Words and Phrases

**PERFORMANCE
TASK**

- Carefully read the poem “Heart to Heart” by Rita Dove.
- Although the title of the poem is “Heart to Heart,” the word *heart* never appears in the poem itself. Instead, the speaker refers to hearts in many ways.
- Write an analysis of how the poet uses pivotal words and phrases to describe qualities of a heart and what a heart may represent.

PERFORMANCE
TASK

“HEART TO HEART” BY RITA DOVE

It's neither red
nor sweet.
It doesn't melt
or turn over,
5 break or harden,
so it can't feel
pain,
yearning,
regret.
10 It doesn't have
a tip to spin on,
it isn't even
shapely—
just a thick clutch
15 of muscle,
lopsided,
mute. Still,
I feel it inside
its cage sounding
20 a dull tattoo:
I want, I want—
but I can't open it:
there's no key.
I can't wear it
25 on my sleeve,
or tell you from
the bottom of it
how I feel. Here,
it's all yours, now—
30 but you'll have
to take me,
too.

“Heart to Heart” was originally published in *American Smooth*. © 2004 by Rita Dove.

Performance Task: Scoring Guidelines

UNIT 2

Score	Reading <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Demonstrates thorough comprehension of the source text. ▪ Is free of errors of interpretation with regard to the text. ▪ Makes skillful use of textual evidence (quotations, paraphrases, or both), demonstrating a complete understanding of the source text.
3	<ul style="list-style-type: none"> ▪ Demonstrates effective comprehension of the source text. ▪ Is free of substantive errors of interpretation with regard to the text. ▪ Makes appropriate use of textual evidence (quotations, paraphrases, or both), demonstrating an understanding of the source text.
2	<ul style="list-style-type: none"> ▪ Demonstrates some comprehension of the source text. ▪ May contain errors of interpretation with regard to the text. ▪ Makes limited and/or haphazard use of textual evidence (quotations, paraphrases, or both), demonstrating some understanding of the source text.
1	<ul style="list-style-type: none"> ▪ Demonstrates little or no comprehension of the source text. ▪ May contain numerous errors of interpretation with regard to the text. ▪ Makes little or no use of textual evidence (quotations, paraphrases, or both), demonstrating little or no understanding of the source text.


UNIT 2

Score	Analysis <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Offers an insightful analysis of the explicit and implicit meanings of the text. ▪ Offers a thorough, well-considered evaluation of the poet's use of pivotal words and phrases. ▪ Contains relevant, sufficient, and strategically chosen support for claim(s) or point(s) made. ▪ Focuses consistently on those features of the text that are most relevant to addressing the task.
3	<ul style="list-style-type: none"> ▪ Offers an effective analysis of the explicit and implicit meanings of the text. ▪ Competently evaluates the poet's use of pivotal words and phrases. ▪ Contains relevant and sufficient support for claim(s) or point(s) made. ▪ Focuses primarily on those features of the text that are most relevant to addressing the task.
2	<ul style="list-style-type: none"> ▪ Offers limited analysis of the explicit and implicit meanings of the text. ▪ Includes a limited evaluation of the poet's use of pivotal words and phrases. ▪ Contains little or no support for claim(s) or point(s) made. ▪ May lack a clear focus on those features of the text that are most relevant to addressing the task.
1	<ul style="list-style-type: none"> ▪ Offers little or no analysis or ineffective analysis of the explicit and implicit meanings of the text. ▪ Includes little to no evaluation of the poet's use of pivotal words and phrases. ▪ Contains little or no support for claim(s) or point(s) made, or support is largely irrelevant. ▪ May not focus on features of the text that are relevant to addressing the task, or the response offers no discernible analysis (e.g., is largely or exclusively summary).

Score	Writing <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Is cohesive and demonstrates a highly effective use and command of language. ▪ Includes a logical structure, with an insightful claim, effective order, and clear transitions. ▪ Shows a strong command of the conventions of standard written English and is free or virtually free of errors.
3	<ul style="list-style-type: none"> ▪ Is mostly cohesive and demonstrates effective use and control of language. ▪ Includes a logical structure, with a plausible claim, effective order, and transitions. ▪ Shows a good control of the conventions of standard written English and is free of significant errors that interfere with meaning.
2	<ul style="list-style-type: none"> ▪ Demonstrates little or no cohesion and limited skill in the use and control of language. ▪ Includes an inadequate structure, with an unclear claim and a lack of adequate transitions. ▪ Shows a limited control of the conventions of standard written English and contains errors that detract from the quality of writing and may interfere with meaning.
1	<ul style="list-style-type: none"> ▪ Demonstrates little or no cohesion and inadequate skill in the use and control of language. ▪ Demonstrates a missing or inadequate structure, with no identifiable claim and few if any transitions. ▪ Shows a weak control of the conventions of standard written English and may contain numerous errors that interfere with meaning.

Unit 3





Unit 3

Compelling Evidence

Overview

"Extraordinary claims require extraordinary evidence."

— Carl Sagan

Unit 3 aims to transform students' common notion of "argument" as a confrontation rooted in passion or anger to the idea of a much more nuanced and logical development of a claim through evidence and reasoning. In this unit, students practice reading persuasive works of nonfiction for the purpose of recognizing how the author weaves together compelling evidence and emotional appeals to support their stance and to move their audience.

Beginning with personal essays and ending with arguments that use anecdotal and quantitative evidence to support their claims, students read a variety of texts in the Unit 3 model lessons that address the value of work for teenagers. In response to these texts, students have opportunities to write an original argument on the topic and then an analytical essay on one of the featured arguments. Throughout the lessons, there is an emphasis on distinguishing between what writers are **saying** in their arguments and what they are **doing** as writers. Practice in making this distinction prepares students for the culminating writing task, which is closely aligned to the SAT essay task and to rhetorical analysis assignments they will encounter in AP English Language and Composition and in college composition classes.

LEARNING CYCLES AT A GLANCE

Learning Cycle	Texts	Formative Writing Task	Suggested Timing
Learning Cycle 1 <i>Lessons 3.1–3.3</i>	Essays “The Work You Do, the Person You Are” by Toni Morrison “Drowning in Dishes, but Finding a Home” by Danial Adkison	Analysis: multiparagraph dialogue	7–8 class periods
Learning Cycle 2 <i>Lessons 3.4–3.6</i>	Arguments “What to Do with the Kids This Summer? Put ‘Em to Work” by Ben Sasse “The Decline of the American Teenager’s Summer Job” by Lexington	Analysis and reflection: descriptive outline and 1 paragraph	7–8 class periods
Learning Cycle 3 <i>Lessons 3.7–3.10</i>	Argument “Teenagers Have Stopped Getting Summer Jobs—Why?” by Derek Thompson	Analysis: multiparagraph essay	7–8 class periods

The formative writing tasks in this unit provide opportunities to monitor student learning and adapt instruction as needed, such as by either accelerating or slowing down the pace.

Suggested timing is based on a 45-minute class period, but it will understandably vary based on student needs and school schedules.

In addition to the provided model lessons, students will complete at least one of two available online learning checkpoints during the course of this unit, and at the end of the unit they will take the Unit 3 Performance Task.

ENDURING UNDERSTANDINGS ADDRESSED IN UNIT 3 MODEL LESSONS

UNIT 3

Big Idea: Engaging with Texts

EU 1.1 Close, critical reading of complex literary and nonfiction texts leads to a deeper understanding of the explicit and implicit meanings of the works.

EU 1.2 Evaluating an argument is a complex task that includes analyzing stated and implied claims, logical reasoning, supporting evidence, and stylistic elements.

EU 1.4 A text may be read in conversation with other texts or in the broader context in which it was written or read.

Big Idea: Constructing Texts

EU 2.1 Composing is a recursive process that can be used to explore ideas and illuminate concepts for both the writer and the reader.

EU 2.2 Constructing an argument is a crucial skill with importance in academic, civic, social, and workplace settings.

EU 2.3 Writing an analysis requires interpreting the relevant details and features of a work and explaining their relationship to the meaning of the work as a whole.

Big Idea: Focusing on Language

EU 3.1 Critical readers develop a sense of word consciousness that motivates them to investigate word meanings.

EU 3.2 Precise word choice and compelling language patterns can stir the thoughts, emotions, and actions of readers.

EU 3.3 Conventions of Standard English are used to aid the reader's understanding, and authors may use or defy these conventions to achieve different stylistic effects.

Big Idea: Investigating Through Research

EU 4.1 Research is a powerful, recursive process used to gain knowledge, solve problems, make informed decisions, and enhance understanding.

Big Idea: Entering the Conversation

EU 5.1 Academic discourse requires collaboration to advance and deepen understanding of topics or texts.

Learning Cycle 1

This first learning cycle introduces students to the study of nonfiction through the reading and analysis of two personal essays: one by Toni Morrison and one by Danial Adkison.

These autobiographical essays present the complex issues associated with juggling the responsibilities and expectations of work and home as a teenager. The final compare-and-contrast writing task asks students to support their positions by showing how each writer uses personal anecdotes and different rhetorical strategies to express their perspectives on the value of work.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
3.1: "The Work You Do, the Person You Are" – A Study in Contrasts	"The Work You Do, the Person You Are" (essay)	2 class periods
3.2: "Drowning in Dishes, but Finding a Home" – An Alternative Perspective on Work and Home	"Drowning in Dishes, but Finding a Home" (essay)	2–3 class periods
3.3: Comparing and Contrasting Morrison and Adkison	"The Work You Do, the Person You Are" (essay) "Drowning in Dishes, but Finding a Home" (essay)	2 class periods
Assess and Reflect on Learning Cycle 1		1 class period

LESSON 3.1

UNIT 3

“The Work You Do, the Person You Are” – A Study in Contrasts

Students begin their study of nonfiction by reading Toni Morrison’s “The Work You Do, the Person You Are,” a short autobiographical essay that explores the relationship between Morrison’s work identity and home identity as a teenager growing up in the 1940s. Although the essay is primarily narrative in nature, students will closely analyze how Morrison communicates her messages about work and identity through a series of contrasts.

LESSON GOALS

Students will:

- read closely and analyze an autobiographical essay
- conduct brief, on-the-spot research
- identify the rhetorical effects of contrasts

and demonstrate understanding through:

- analyses of individual paragraphs
- analytical sentences

SUGGESTED TIMING

2 class periods

MATERIALS

- **Handout 3.1.A**
“The Work You Do, the Person You Are”: Opening Writing Prompt
- **Handout 3.1.B**
“The Work You Do, the Person You Are”: A Study in Contrasts
- Student readers

PART 1: NOTICING CONTRAST

OPENING WRITING PROMPT

Share **Handout 3.1.A** and the following prompt from it with students.

Read just the first paragraph of “The Work You Do, the Person You Are” and list all the things that “She” had that the narrator did not. What do you think these physical objects might say about the setting the narrator is describing?

READ-ALoud AND DEDUCING SETTING

Read the first paragraph of the essay aloud. Ask students to share some of their answers, naming some objects the narrator did not have (e.g., a washing machine and a dryer, butter, sugar, seam-up-the-back stockings).

UNIT 3

Extend the discussion by asking students to consider what these objects might imply about the setting. For example, by today's standards, these things do not seem like luxuries, but the narrator is describing a time in American history when they were considered luxuries, at least from the narrator's perspective.

Ask students to act as "reading detectives" to pick up on other clues Morrison provides about the setting in that first paragraph. Emphasize that this is a work of nonfiction and therefore they can quickly google Toni Morrison's birth date to help them figure out which war she is referring to. (Morrison was born on February 18, 1931; therefore, you can assume the war was WWII and that Morrison was [at the oldest] 14, since WWII ended in 1945.)

INSTRUCTIONAL RATIONALE**On-the-Spot Research and Discovery**

This short exercise provides a good opportunity for students to practice their skills of deduction and to conduct some quick research. Though it would be easy to simply supply the facts about Morrison and the war, allowing time for students to perform their own investigations can foster engagement while helping students see the benefits of on-the-spot research. It can also be helpful to have volunteers share their findings but, more importantly, the thought processes they used while researching. Making their thinking visible helps solidify students' understanding.

CLOSE READING DISCUSSION: MORRISON AND "HER"

Ask students to turn to a peer and continue to act as reading detectives, this time focusing on any clues that provide insight into Morrison's relationship to "Her."

Possible insights:

- Morrison works for Her.
- Morrison considers Her house "beautiful."
- Morrison's capitalization of "Her" and "She" shows that she did not consider her boss an equal. Maybe she was in awe? Where else have students seen a pronoun capitalized (possibly references to God in the Bible: God as He)?

PART 2: ANALYZING CONTRASTS

UNIT 3

MODELING AN ANALYSIS OF CONTRAST

Read aloud the rest of the essay and emphasize how, beginning with the very first paragraph, Morrison establishes a pattern of contrasts, and each contrast highlights a larger issue or idea. For example, the first paragraph establishes that "She" had many things that Morrison did not, demonstrating that in the midst of a time of war and deprivation, Morrison's boss lived in her own protected, pristine world, with plastic-covered sofas and seam-up-the-back stockings.

Ask students to identify one key quote from the first paragraph that highlights this contrast (e.g., " ... things that were common in Her neighborhood, absent in mine").

Use a think-aloud to model an on-the-spot analysis of this quote and show how you can incorporate it into a complex sentence that points to its greater message.

Paragraph 1

- **Quote demonstrating contrast:** " ... things that were common in Her neighborhood, absent in mine."
- **Contrast clue word(s):** "common" vs. "absent"
- **Analytical sentence incorporating quote (or part of quote):** Morrison's comment "things that were common in Her neighborhood, absent in mine" shows that Morrison was aware that she and her employer were exposed to different worlds.

A PARAGRAPH-BY-PARAGRAPH STUDY OF CONTRASTS

Organize the class into seven small groups and share **Handout 3.1.B**.

Explain that for paragraphs 2–8, groups should identify a quote in each paragraph that demonstrates contrast, identify any words in that quote that specifically signal contrast (common words that signal contrast: *but*, *yet*, *not*), answer the additional question addressing word choice or style in that paragraph, and then write an analytical sentence that incorporates the quote and points to a greater message.

UNIT 3

Directions: For each paragraph, identify a quote that demonstrates contrast, identify any words in that quote that specifically signal contrast (common words that signal contrast: "but," "yet," "not"), answer the additional question addressing word choice or style, and then write an analytical sentence that incorporates the quote and points to a greater message.

Paragraph 1

Quote demonstrating contrast: "... things that were common in Her neighborhood, absent in mine."

Contrast clue word(s): "common" vs. "absent"

Analytical sentence incorporating quote (or part of quote):

Morrison's comment "things that were common in Her neighborhood, absent in mine" shows that Morrison was aware that she and her employer were exposed to different worlds.

Paragraph 2

Quote demonstrating contrast: "I knew how to scrub floors on my knees and how to wash clothes in our zinc tub, but I had never seen a Hoover vacuum cleaner or an iron that wasn't heated by fire."

Contrast clue word(s): _____

Rhetorical strategy question: What is the effect of Morrison naming the brand of vacuum cleaner?

Analytical sentence incorporating quote (or part of quote):

Handout 3.1.B

Paragraph 3

Quote demonstrating contrast: "Part of my pride in working for Her was earning money I could squander: on movies, candy, paddleballs, jacks, ice-cream cones. But a larger part of my pride was based on the fact that I gave half my wages to my mother, which meant that some of my earnings were used for real things—an insurance-policy payment or what was owed to the milkman or the iceman."

Contrast clue word(s): _____

Word-choice question: Morrison uses the verb *squander* to describe how she sometimes chose to spend her money. Why didn't she use the word *spend* instead? How is *squander* different from *spend*?

Analytical sentence incorporating quote (or part of quote):

Paragraph 4

Quote demonstrating contrast: "They are loved, doted on, protected, and helped. Fine, and yet ..."

Contrast clue word(s): _____

Punctuation question: How is an ellipsis (...) usually used? Do you think that is how it is being used here? Explain.

Analytical sentence incorporating quote (or part of quote):

Handout 3.1.B, *continued*

UNIT 3

Paragraph 5

Quote demonstrating contrast: *"I wanted to refuse, or at least to complain, but I was afraid she would fire me, and I would lose the freedom the dollar gave me, as well as the standing I had at home—although both were slowly being eroded."*

Contrast clue word(s): _____

Multiple-meaning word question: You may have seen the word *erode* being used in science, meaning to physically wear away or deteriorate over time (e.g., a cliff being eroded by the sea). How is Morrison using a slightly different meaning of the word *erode* when she refers to her freedom and standing as "slowly being eroded"?

Analytical sentence incorporating quote (or part of quote):

Paragraph 6

Quote demonstrating contrast: *"Listen. You don't live there. You live here."*

Contrast clue word(s): _____

Rhetorical strategy question: What is the effect of the simple language and repetition Morrison's father uses?

Analytical sentence incorporating quote (or part of quote):

Handout 3.1.B, *continued*

Paragraph 7

Quote demonstrating contrast: *"You are not the work you do; you are the person you are."*

Contrast clue word(s): _____

Rhetorical strategy question: What is the relationship between this contrast and the essay's title?

Analytical sentence incorporating quote (or part of quote):

Paragraph 8

Quote demonstrating contrast: *"I have worked for all sorts of people since then, geniuses and morons, quick-witted and dull, bighearted and narrow."*

Contrast clue word(s): _____

Vocabulary Across Texts question: In the short story "The Red Fox Fur Coat," you saw the word *narrow* used literally to describe how the protagonist's eyes changed (narrowed) as she transformed into a fox: "her face disfigured, suddenly thinner, made up to look longer, her eyes *narrow* ..." In that context, *narrow* means the opposite of *wide*. How is Morrison using another meaning of the word *narrow* when she contrasts it with *bighearted*?

Analytical sentence incorporating quote (or part of quote):

UNIT 3

SHARING AND WHOLE-CLASS DISCUSSION

After groups complete their work with all of the paragraphs, assign one paragraph to each group to present their findings to the class. In their presentations, have students highlight their interpretation and analysis of their quote, what words signal the element of contrast, and how that contrast further develops one of Morrison's predominant themes or ideas.

Discuss the relationship between Morrison's work and home identities and how that relationship evolves throughout the course of the essay. For example, Morrison initially focuses, in paragraph 3, on the benefits of work—both the financial freedom to "squander" money on entertainment and the pride of her adult-like status for pitching in to buy "real things" like insurance and milk. Then, later (paragraph 5), Morrison observes that those benefits were "being eroded" as she and her parents become more aware of how her boss was exploiting her.

Noticing Language**Word choice**

Briefly address Morrison's word choice of "squander." How is the connotation of *squander* different from the connotation of *spend*?

Multiple-meaning words

Address students' previous exposure to the word *erode*. They may have seen it used in science, meaning to physically wear away or deteriorate over time—like a cliff being eroded by the sea. How is Morrison using a slightly different meaning of the word *erode* when she refers to her freedom and standing as "slowly being eroded"?

PART 3: APPRECIATING HOW CONTRAST FURTHERS THEME**ANALYZING THEME THROUGH "BECAUSE," "BUT," AND "SO"**

To assess comprehension of the central messages of Morrison's essay, ask students to write three complete sentences beginning with "Morrison valued work" and ending with clauses starting with the conjunctions *because*, *but*, and *so*.

Consider reviewing with students that the conjunction *because* usually introduces an explanation of why something is true, the conjunction *but* usually introduces a contrast or change in direction of thought, and the conjunction *so* usually introduces the results of what was stated in the stem.

Morrison valued work because _____ .

Morrison valued work, but _____ .

Morrison valued work, so _____ .

Source

Because-but-so is a sentence-level writing strategy designed by The Writing Revolution to help students generate complex sentences and to act as a comprehension check of content.

The following sentences represent some of the general ideas students may come up with, but keep in mind that there are many ways to complete the stems. Assess students' sentences as a comprehension check.

Morrison valued work because it provided her with a sense of freedom and pride.

Morrison valued work, but she decided that it should never define her identity or replace the role of her family.

Morrison valued work, so she continued to work for "all sorts of people" and had "many kinds of jobs."

LINGERING-QUESTION CHAT WALL

Create a space in the classroom to post the following question: **"What is the value of work for teenagers?"**

Share with students that over the course of this unit they will read a series of essays and arguments about teenagers and work. This space can be used to log the ongoing conversation among those texts in response to the question.

Students already analyzed Morrison's stance on the value of work for teenagers with the because-but-so sentences. As students share their examples, guide the class in selecting a sentence to post on the chat wall.

Meeting Learners' Needs

To extend the learning for more advanced students, challenge them to write a complex sentence by combining two of the because-but-so sentences (e.g., "Morrison valued work because it provided her with a sense of freedom and pride, but she decided that work should never define her identity or replace the role of her family").

Meeting Learners' Needs

Word-study practice

For free word-study practice on 20 words from "The Work You Do, the Person You Are," visit Vocabulary.com: vocab.com/pre-ap/eng1/work-person.

Sentence-writing practice

For free practice on joining sentences with *and*, *or*, *but*, and *so*, visit Quill.org:

- connect.quill.org/#/play/lesson/-KXHxOiPXAMZmQOGGer9
- connect.quill.org/#/play/lesson/-LDN2q7QEA6HtQQZCVy8

Additional Resources

To learn more about Toni Morrison, visit her Biography.com page and her official website: [The Toni Morrison Society](http://TheToniMorrisonSociety.com).

UNIT 3

LESSON 3.2

“Drowning in Dishes, but Finding a Home” – An Alternative Perspective on Work and Home

This lesson continues the study of nonfiction by introducing another essay about work and identity, this one by Danial Adkison. Students capture the pivotal scenes from Adkison’s narrative in a storyboard format and then revisit the lingering question about the value of work for teenagers. Students also explore how Adkison’s perspective serves as a contrast to Morrison’s through a point-of-view writing exercise.

LESSON GOALS

Students will:

- read closely and analyze the structure of an autobiographical essay
- understand how visual elements of a text contribute to meaning
- explain how two texts convey different perspectives on a common theme

and demonstrate understanding through:

- written responses to a prompt
- annotated storyboards

SUGGESTED TIMING

2–3 class periods

MATERIALS

- **Handout 3.2.A**
“Drowning in Dishes, but Finding a Home”: Opening Writing Prompt
- **Handout 3.2.B**
Storyboarding the Essay
- Student readers

PART 1: SETTING EXPECTATIONS

OPENING WRITING PROMPT

Share **Handout 3.2.A** and the following prompt from it with students.



Read the first three paragraphs of “Drowning in Dishes, but Finding a Home.” How did parents in Adkison’s hometown view the issue of teenagers working part-time jobs? How did Adkison’s personal reason for wanting to work differ from the community’s point of view?

Lesson 3.2: "Drowning in Dishes, but Finding a Home" – An Alternative Perspective on Work and Home

UNIT 3

READ-ALoud AND CLOSE READING

Read aloud the first three paragraphs, pausing briefly to define the word *fraught* as meaning "troubled" in this context. Ask students to share some of their written responses to the prompt.

Sample student response:

Parents saw work as a way to keep teenagers out of trouble. Adkison saw work as an escape from home and his fraught relationships with "a series of stepfathers."

Noticing Language**Multiple-meaning words**

While *fraught* in this context means "troubled," students may also have seen the expression *fraught with* meaning "filled with," as in "The paper was fraught with grammatical errors."

Remind the class of the lingering-question chat wall, and ask them if they can already predict how Adkison's perspective about working as a teenager may differ from Morrison's.

Right off the bat, students will most likely recognize how this writer's perspective serves as a contrast to Morrison's. Ask a student to add a note to the chat wall explaining how the perspectives differ (e.g., "Adkison used work as an escape from his home and family, while Morrison used work as a means to provide for her home and family").

Before you read aloud the rest of the article, ask students what reading expectations they have formed based on the first three paragraphs (e.g., "Adkison is setting up the expectation that his readers will learn about how a man in a Pizza Hut tie made a difference in his life").

PART 2: ENVISIONING PIVOTAL SCENES**RECORDING OBSERVATIONS OF AN IMAGE**

© The New York Times

Display the artwork by Koren Shadmi that originally accompanied the Adkison essay in *The New York Times*, and ask students to record their observations in their notes, keeping in mind the question, **What details in this image reveal how this person works?**

UNIT 3

Ask students what details they found to be the most telling as they speculated about the nature of this person's work (e.g., the dishwasher is using his hands; the dishwasher is surrounded by tall stacks of dishes; the dishwasher's face is expressionless).

To guide a second review, ask students, **How would you describe the top of this image?**

Why do you think the artist does not completely show how high the dishes are stacked?

(Possible answer: *Not being able to see the how tall the stacks of dishes are creates a sense of endless dishes that need to be washed.*)

Continue reading the essay aloud to students and ask them to raise their hands when they hear the phrase or sentence that most likely inspired Shadmi's drawing.

Once students have identified the line that most likely inspired the drawing (i.e., "I couldn't keep up, and stacks of dishes formed on all sides of me." – paragraph 5), ask them to read the rest of the essay independently, trying to visualize other pivotal moments in Adkison's story.

STORYBOARDING THE ESSAY

Explain that filmmakers often sketch storyboards to help them plot out a visual story in individual frames. Ask students to consider the image of Adkison washing dishes as filling the first frame of a storyboard, and ask how they would storyboard the rest of his essay as a "visual story."

Organize the class into small groups and have students share the scenes in the essay that struck them as pivotal and that they could easily visualize.

Ask groups to narrow down and prioritize 6–10 individual scenes that they feel are the most pivotal to capture. Then have them draw sketches that capture those scenes in the designated column of **Handout 3.2.B**.

As groups plan their storyboards, they should use visual and textual clues to capture the essence of each scene. For example, if a group is trying to show Adkison getting promoted to being a shift manager, they could create a sketch of Jeff pinning a "Shift Manager" badge on Adkison's chest.

Classroom Facilitation





When students are organizing and drafting their panels in storyboard format, it might help to compare each panel to a paragraph in prose. Just as each paragraph a student writes in prose should have a main focus with a few supporting details, each panel of a graphic story should have a main focus and a few supporting details (usually contained within the panel's image).

INSTRUCTIONAL RATIONALE

The Value of Visualizing

Taking time to create a visual representation of what they are reading provides a tangible model for the invisible process that skilled readers already do. Less proficient readers will benefit from seeing this in action, and storyboarding encourages even the most advanced readers to focus on key details in a text. This is not about the beauty of the sketches. What's most important is for students to be able to identify and picture key moments in the text.

Lesson 3.2: "Drowning in Dishes, but Finding a Home" – An Alternative Perspective on Work and Home

Shot #	Thumbnail Sketch	Description of Image	Supporting Quote
1		<p>Adkison washing dishes, surrounded by columns of dishes</p>	<p>"I couldn't keep up, and stacks of dishes formed on all sides of me."</p>
2		<p>Similar to the first image, except with Jeff entering on the right (wearing his Pizza Hut tie) saying the quote</p>	<p>"Do you know why you're still doing dishes?" "Because you keep complaining about it."</p>
3		<p>Adkison (ecstatic look on his face) seeing his name in the "make table" box and John Doe's name in the "dishes" box (printed prominently on the schedule posted on a wall)</p>	<p>"I saw my name penciled not in the 'dishes' box but in the 'make table' box."</p>
4		<p>An image of Jeff pinning a "Shift Manager" badge on Adkison's chest</p>	<p>"By the time I was in 11th grade, Jeff had promoted me to shift manager."</p>

Handout 3.2.B

UNIT 3

SHARING STORYBOARDS AND ANALYZING JEFF'S ROLE IN ADKISON'S LIFE

Ask groups to take a few minutes to circulate and view each other's storyboards.

Bring the class back together and ask students to comment on how often they saw Adkison's boss Jeff featured in the images and how he was portrayed. Assuming that he was featured quite often, press students to articulate why they think he became such a storyboard star among the groups. Ask students, **What sentences from the essay best support his prominent role in the visual stories?**

Sample sentences:

- "Jeff had a special way of running his restaurant."
- "Jeff was the leader of this unlikely family."
- "I have kept in touch with Jeff over the years."

Point out that Adkison delays revealing Jeff's name until the seventh paragraph. Ask students, **How would the effect of the essay be different if the narrator had introduced him in the first paragraph as "his manager Jeff" instead of "that person [who] wore a Pizza Hut logo on it"?** (Possible answer: *Delaying Jeff's name creates a sense of curiosity in the reader. The reader wants to continue reading since Adkison has presented a bit of a mystery to solve: Who is this unlikely hero wearing a Pizza Hut tie?*)

Ask students to explain how, in the final paragraph, Adkison generalized his story of Jeff's role in his personal life to make a broader comment about the nature of work.

Washing dishes for Jeff was grueling, greasy work. But then again, making a pizza, or driving a truck, or baking a cake, or any of countless other jobs are not always enjoyable in themselves, either. Out of all the lessons I learned from that guy in the Pizza Hut tie, maybe the biggest is that any job can be the best job if you have the right boss.

Sample student answer:

Having the right boss, not the nature of the actual work, determines what makes "the best job."

PART 3: POINT-OF-VIEW WRITING

UNIT 3

Have students take a moment and reread the ending of Morrison's essay:

Perhaps he [Morrison's father] understood that what I wanted was a solution to the job, not an escape from it. In any case, he put down his cup of coffee and said, "Listen. You don't live there. You live here. With your people. Go to work. Get your money. And come on home."

That was what he said. This was what I heard:

1. Whatever the work is, do it well—not for the boss but for yourself.
2. You make the job; it doesn't make you.
3. Your real life is with us, your family.
4. You are not the work you do; you are the person you are.

I have worked for all sorts of people since then, geniuses and morons, quick-witted and dull, bighearted and narrow. I've had many kinds of jobs, but since that conversation with my father I have never considered the level of labor to be the measure of myself, and I have never placed the security of a job above the value of home.

Share the following writing prompt with students and ask them to write a paragraph **from Adkison's point of view** in response to Morrison's essay.



Based on your reading of Adkison's essay, what do you think he would have to say in response to Morrison about how she interpreted and internalized her father's advice? Write a paragraph or two from Adkison's point of view.

With which of the four points listed at the end of Morrison's essay would Adkison most likely agree? Why? With which of the four points would Adkison most likely disagree? Why?

Make sure to use supporting evidence from Adkison's essay to support your stance. For example, if you are arguing that, as Adkison, you disagree with #3 ("Your real life is with us, your family"), you could cite supporting details such as Adkison considering the Pizza Hut staff his "second family."

If time permits, have volunteers share their point-of-view writings by reading them aloud.

UNIT 3

Revisit the lingering-question chat wall and ask students if they can add anything to the conversation about the value of work for teenagers based on their further analysis of Adkison's essay (e.g., "Another possible value of working as a teenager is the opportunity to find a community and/or a mentor like Adkison found at his Pizza Hut job.").

Meeting Learners' Needs**Word-study practice**

For free word-study practice on 25 words from "Drowning in Dishes, but Finding a Home," visit Vocabulary.com: [vocab.com/pre-ap/eng1/drowning-dishes](https://www.vocabulary.com/pre-ap/eng1/drowning-dishes).

Additional Resources

Digital storyboarding tools are available on [StoryboardThat.com](https://www.storyboardthat.com) and at "Create a Storyboard" from Oregon Public Broadcasting.

LESSON 3.3

UNIT 3

Comparing and Contrasting Morrison and Adkison

Both Morrison's essay and Adkison's essay are communicating different messages about their work experiences as teenagers, and they also deliver those messages in slightly different ways. This lesson's writing task leads students to express an appreciation for how both writers develop their points. The previous lesson's point-of-view writing exercise allowed students to more informally compare and contrast Adkison's and Morrison's perspectives, whereas this lesson requires students to organize their thoughts in a more traditional and academic written response.

LESSON GOALS

Students will:

- explain how two texts convey perspectives on a common theme
- select and organize relevant textual evidence
- plan and compose an analytical essay

and demonstrate understanding through:

- Venn diagrams
- multiparagraph outlines
- analytical essays

SUGGESTED TIMING

2 class periods

MATERIALS

- Student readers
- **Handout 3.3**
Multiple-Paragraph Outline
- Drawing paper and markers

PART 1: USING A VENN DIAGRAM TO BRAINSTORM IDEAS

COMPARE AND CONTRAST

Draw or display a large Venn diagram and review its purpose: to identify the qualities that two things share and the qualities that are unique to each of those two things.

As a whole class, brainstorm a brief list of all that the two essays have in common and write those qualities in the overlapping region.

- first-person personal essays written by adults looking back in time to their teenage years
- expressed pride in working as teenagers
- ended their essays with larger lessons
- used direct quotes sparingly
- chronological
- used details the reader can visualize (e.g., "seam-up-the-back stockings," "oily black deep-dish pans")

UNIT 3

DISTINGUISHING BETWEEN WHAT THE WRITERS SAY AND WHAT THE WRITERS DO

Organize the class into small groups of three or four students and distribute drawing paper and two different colors of markers to each group.

Ask each group to draw a large Venn diagram like the one you shared.

Explain to the class that each group is going to use one color to write down their responses to the question, **What does each writer say that is unique?** (Answers should be written in the appropriate circle for each writer. For example, students may write “refuses to place the security of a job above the value of home” in the Morrison circle and write “any job can be the best job if you have the right boss” in the Adkison circle.)

Next, ask groups to pick up the second color marker to write down their responses to the question, **What does each writer do that is unique?** (Answers should be written in the appropriate circle for each writer. For example, students may describe Morrison as “using many contrasts” or “doesn’t reveal the name of her boss” in the Morrison circle and write “uses an extended metaphor comparing Pizza Hut to home” and “delays mentioning the name of his boss” in the Adkison circle.)

Ask groups to post their Venn diagrams around the room and briefly share what types of details were written using each color. Explain that they will need to use both types of details in their written response to the following essay prompt.



You just read two personal essays written by adults reflecting back on their early work experiences as teenagers and the lessons they learned about work from authority figures in their lives. In a written response, explain the extent to which those lessons agree or disagree with one another and why. Support your position by showing how each writer uses personal anecdotes and different strategies to express their perspectives.

PART 2: PREPARING TO WRITE**GATHERING EVIDENCE**

As a first step in the writing process, have students reread “The Work You Do, the Person You Are” and “Drowning in Dishes, but Finding a Home,” noting language that they may want to quote directly or paraphrase in their essays. Have students annotate the reading or make a simple chart in their notes to document textual evidence they could potentially use in their writing. (See the next page for sample charts.)

Remind students that this is a quote-gathering and interpretation phase. They might not use all the quotes they find, and they might not use the quotes in their entirety. This process of gathering evidence might also lead them to further refine their thinking about how best to frame the comparison between the two essays. Nothing should be considered locked in during this phase!

Morrison's "The Work You Do, the Person You Are"	
<p>What is she saying? Work could never take priority over her home life.</p> <p>What is she doing? Using contrast. Morrison uses a series of sharp contrasts to demonstrate how her work could never take priority over her home life.</p>	
Supporting evidence/quotations	How this quote relates back to the greater point
<p>"Part of my pride in working for Her was earning money I could squander: on movies, candy, paddleballs, jacks, ice-cream cones. But a larger part of my pride was based on the fact that I gave half my wages to my mother, which meant that some of my earnings were used for real things—an insurance-policy payment or what was owed to the milkman or the iceman."</p>	<p>This quote shows how important it was for Morrison to be able to contribute to paying for her family's expenses. She considers those things "real."</p>
<p>"Listen. You don't live there. You live here. With your people."</p>	<p>Her father's words make it clear that Morrison should not identify with her employer. She should stick to her family, "[her] people."</p>
<p>"... since that conversation with my father I have never considered the level of labor to be the measure of myself, and I have never placed the security of a job above the value of home."</p>	<p>This quote shows how her father's words influenced Morrison. She carried those words throughout her life, regardless of work situation. She always prioritizes home over work or a job.</p>

Adkison's "Drowning in Dishes, but Finding a Home"	
<p>What is he saying? Work can be a home, and your boss can make a difference in your life.</p> <p>What is he doing? Using vivid personal anecdotes.</p>	
Supporting evidence/quotations	How this quote relates back to the greater point
<p>"The people who make a difference in your life come in all types. Some write on a chalkboard. Some wear a sports uniform. Some wear a suit and tie. For me, that person wore a tie with a Pizza Hut logo on it."</p>	<p>Adkison is not using Jeff's name yet, but he is getting the reader curious about who the guy in the Pizza Hut tie is; he must be important.</p>
<p>"... I never knew my biological father." "... I went through a series of stepfathers. My relationship with those men was almost always fraught, and I was always looking for reasons to be away from home."</p>	<p>These quotes establish Adkison's initial reason for wanting a job: to find a reason to "be away from home" (to avoid the "series of stepfathers").</p>
<p>"He opened a drawer and took out an overnight envelope. He told me to stop what I was doing, leave work and send the application immediately. I protested about the expense of overnight postage, but he said he would cover it."</p>	<p>This quote shows how Jeff was looking out for Adkison like a father would. He is helping to prepare Adkison for his future beyond Pizza Hut.</p>

UNIT 3

PRIORITIZING EVIDENCE

After students have gathered their evidence, ask them to consider which quotes strike them as the most important or representative of a larger point they want to make as they compare and contrast the two essays.

Ask them, based on their reflections about these specific quotes, what main point will they try to get across in their writing?

FORMULATING AN OUTLINE

In Unit 2, students were required to write multiple paragraphs and they used a multiple-paragraph outline (MPO) to organize their ideas before they began to draft their writing. Share **Handout 3.3** and ask them to again use the outline.

Thesis statement: _____

	Main Idea	Details
Paragraph 1	Introduction
Paragraph 2	
Paragraph 3	
Paragraph 4	Conclusion

Source
The multiple-paragraph outline used in this unit is based on material from The Writing Revolution: thewritingrevolution.org.

Handout 3.3

Remind students that the left column of the MPO should capture the main idea of each paragraph, while the “Details” column on the right is where they will list the supporting details for each of their main ideas. Students do not need to write complete sentences on the MPO, but have them try to capture the sequence of their planned points. Suggest that they think of the MPO as a writing map that will keep them heading in the right direction as they compose.

Be sure students notice that they are now going to close their written response with a conclusion.

Ask students to complete the MPO based on their initial thinking about quotations and main points of contrast between the two essays.

PART 3: WRITING A DRAFT

COMPOSING A BRIEF INTRODUCTION

Before having them write their introductions, emphasize that students will need to briefly introduce their analysis. The sample introduction below starts with a general statement addressing the perennial theme (in yellow), followed by a more specific statement that refers to the two essays (in green), and ending with a thesis statement that connects how each of the writers gets their point across through subtly different methods (in pink).

Meeting Learners' Needs

If students need a sentence frame to support their thesis writing, here is an option:

While Morrison uses _____ to demonstrate _____
_____, Adkison sets out to prove, through a series of vivid anecdotes, that
_____.

Sample thesis based on frame:

While Morrison uses a series of sharp contrasts to demonstrate how her work could never take priority over her home life, Adkison sets out to prove, through a series of vivid anecdotes, that his workplace acted as his alternate home and that his boss acted like the father he never had.

Sample student introduction:

The way people view the importance of work in their lives is sometimes shaped by their personal circumstances and their home lives. In both Toni Morrison's "The Work You Do, the Person You Are" essay and Danial Adkison's "Drowning in Dishes, but Finding a Home" essay, the writers are reflecting back on their early work experiences and what they learned through those experiences. While Morrison uses a series of sharp contrasts to demonstrate how her work could never take priority over her home life, Adkison sets out to prove through a series of vivid anecdotes that his workplace acted as his alternate home and that his boss acted like the father he never had.

COMPOSING THE SECOND AND THIRD PARAGRAPHS

Have students return to the Venn diagram posters around the room and their own quotation lists to think about which evidence (quotes) from each essay will be the most relevant and compelling to use in their essay's body paragraphs.

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Have students write their body paragraphs. They should probably write their Morrison paragraph first, followed by the Adkison paragraph, because that is how they were presented in class. Remind students that both paragraphs are connecting evidence back to their thesis statements and the transition to the Adkison paragraph can refer back to the Morrison essay.

Sample student body paragraphs:

Morrison makes it clear that the biggest source of her pride as a working teenager was being able to contribute to pay for family expenses. She contrasts squandering some of her pay on frivolous personal things like jacks and ice-cream cones with paying for “real things” like milk, ice, and insurance for her family’s well-being, and considered the latter proof that she was “adultlike, not childlike” (yet another contrast). And when her boss abused her by asking her to do dangerous tasks like carrying bookcases upstairs and Morrison sought her father’s advice, he made it clear to Morrison through the language of contrast that she should prioritize home by saying “You don’t live there. You live here. With your people.”

Adkison had no such stable father figure at home. Instead, he had fraught relationships with a “series of stepfathers” and he therefore looked to his work as a place of stability, “an alternate home.” Unlike Morrison’s boss, Adkison’s manager Jeff doesn’t take advantage of him; instead he acts as a powerful role model. In many ways, Adkison’s essay acts as a tribute to Jeff, and he makes this intention clear in his introduction when when he alludes to the person “who [made] a difference in [his] life” wearing “a tie with a Pizza Hut logo on it.” Then, in a series of anecdotes, Adkison demonstrates how Jeff made that difference. For example, Jeff stretched out Adkison’s dish duty to teach him the hard lesson of not complaining while working. He also steadily increased Adkison’s responsibilities until he was eventually promoted to assistant manager. And, in probably the most memorable moment of his dedication to Adkison’s future, Jeff handed Adkison an overnight envelope and told him to leave work in order to mail his college application in time. All these anecdotes culminate in Adkison declaring that “any job can be the best job if you have the right boss.”

COMPOSING A CONCLUSION

Coming up with a compelling conclusion is often the trickiest part of writing a well-rounded essay. In general terms, students should revisit the ideas that they first brought up in their introductions. Emphasize that they are revisiting the **ideas**, not just using the same words in a different order, and have students write their conclusions.

Meeting Learners’ Needs**Sentence-writing practice**

For free practice using subordinating conjunctions commonly used when comparing and contrasting, visit the following Quill.org activities:

- connect.quill.org/#/play/lesson/-Lcg3ihPzuAscaAe61eW
- connect.quill.org/#/play/lesson/-KQX1jKAlI9bWSg-link

Sample student conclusion:

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Although Morrison's and Adkison's messages may contradict one another, they both can be right in the context of their personal lives. Morrison showed through contrast how her father had her best interest at heart in a way that her employer did not, and Adkison's snapshots into his experience working for Jeff demonstrated how an employer can help prepare you for a future beyond the world you work in. Both Morrison's and Adkison's essays establish that maybe everyone needs a place of strength and security. If you are lucky enough to find that at home, then maybe you don't need to find that at work. And, like Adkison, if you are missing a supportive leader in your own home, maybe you can find one in the "right boss."

Assess and Reflect on Learning Cycle 1

Throughout Unit 3, students will be returning to the lingering-question chat wall to summarize how the different writers in this unit indirectly answer the question, **“What is the value of work for teenagers?”** Remember, the goal of the chat wall is to bring the five writers and their work into conversation with one another; this assess-and-reflect activity asks students to imagine how that conversation would take place between Morrison and Adkison.

SUGGESTED TIMING

1 class period

STUDENT TASK

Remind students that they wrote a reflection from Adkison’s point of view and considered how he might respond to Morrison’s essay. Tell them that today they will write a dramatic dialogue that they would imagine taking place between these two authors in response to the lingering question, **“What is the value of work for teenagers?”** Students should make sure each writer speaks at least three times in the dialogue, and they should take into account the views both writers expressed in their essays.

EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing feedback in the form of questions or suggestions. The table below contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might suggest ...
included their own opinion instead of the writers’ opinions	Use three different colored highlighters to highlight the opinions of each writer plus your own. Remember, this task was intended to be limited to the writers, and each writer should speak at least three times.
had trouble making each writer’s position clear	Try listing a number of responses each writer would have to the chat wall, and then select the strongest and order them into a logical dialogue.

REFLECTION**UNIT 3****TEACHER REFLECTION**

- How well were students able to adopt a writer's point of view and present that view, in all of its complexity, in relation to another writer's view?
- How well were students able to incorporate elements of the two essays into their dialogues?

STUDENT REFLECTION

Give students the opportunity to individually respond to the following questions in writing or in group discussion:

- What was most interesting about your work in this learning cycle?
- What stands out about your work with personal essays? How is this work different from your previous work with short fiction?

Learning Cycle 2

Learning Cycle 2 continues the conversation about teenagers and work, but it more narrowly focuses on arguments about the decline in summer employment among teenagers. Descriptive outlining is introduced as a means to distinguish between what each argument **says** and what each writer **does** as they bolster their claims with a variety of evidence. Students also have the opportunity to construct their own arguments in response to an opinion piece that fails to consider the teenage perspective on the topic.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
3.4: "What to Do with the Kids This Summer? Put 'Em to Work" – When Anecdote Becomes Argument	"What to Do with the Kids This Summer? Put 'Em to Work" (argument)	2 class periods
3.5: Writing an Argument – What the Kids Have to Say About Summer	"What to Do with the Kids This Summer? Put 'Em to Work" (argument)	1–2 class periods
3.6: "The Decline of the American Teenager's Summer Job" – Introducing Different Types of Evidence	"The Decline of the American Teenager's Summer Job" (argument)	2–3 class periods
Assess and Reflect on Learning Cycle 2		1 class period

LESSON 3.4

UNIT 3

“What to Do with the Kids This Summer? Put ‘Em to Work” – When Anecdote Becomes Argument

In this learning cycle students continue their study of nonfiction, transitioning from the analysis of personal essays to the analysis of argument by reading an opinion piece by Senator Ben Sasse. While Sasse’s piece relies heavily on personal anecdote, it also acts as an explicit call to action for American parents. Students create a descriptive outline and a public service announcement (PSA) script for Sasse’s text. These acts of analysis and repurposing will hone students’ ability to recognize the relationships between claim and evidence.

LESSON GOALS

Students will:

- read closely and analyze the development of an argument
- explain how rhetorical features contribute to effect and meaning
- explain how a writer uses narration to accomplish a purpose

and demonstrate understanding through:

- descriptive outlines
- public service announcement scripts

SUGGESTED TIMING

2 class periods

MATERIALS

- Student readers
- **Handout 3.4**
“What to Do with the Kids This Summer? Put ‘Em to Work”: Descriptive Outline

PART 1: WHAT’S IN A TITLE?

OPENING WRITING PROMPT

Share the following prompt with students.



Examine these three titles. How is the last title different from the other two?

List all the differences you can think of.

- “The Work You Do, the Person You Are”
- “Drowning in Dishes, but Finding a Home”
- “What to Do with the Kids This Summer? Put ‘Em to Work”

UNIT 3

MAKING READING PREDICTIONS

Elicit from students the list of differences they generated between the third title and the first two.

For example:

- *The third title asks a question and then answers it. The first two titles are not complete thoughts (the first is a pair of noun phrases and the second is a pair of verb phrases).*
- *The third title uses slang terms: "kids," "em."*
- *The first two titles sound more deep or philosophical; the last title is more about taking action.*

Extend the discussion to ask students to consider the issue of audience. The third title implies an audience. Ask students, **Who is the audience? What clues do you have?** (Possible response: *The kids are not the audience; it is the people who are wondering what to do with the kids over the summer—adults or parents.*)

Based on students' observations, ask them how they expect this piece to be different from Morrison's and Adkison's essays. Since Sasse is using the imperative "Put 'Em to Work," students might predict that this piece of writing might be more commanding and persuasive than Morrison's or Adkison's essays.

FIRST READ

Read Sasse's opinion piece aloud and revisit students' initial expectations of Sasse's essay based on its title. Ask students, **In broad terms, how do you see its purpose as departing from the previously read essays by Morrison and Adkison?**

Emphasize that while all three texts make greater points, an essay's chief purpose is to work through that point in a more exploratory way while an argument's purpose is to convince the reader to do or feel something.

Explain that Morrison and Adkison wrote narrative essays about their early work experiences and the lessons they learned from those experiences; Sasse also includes personal narrative in his argument, but he is more explicitly trying to convince his audience to change their behavior based on his experiences **and** for the good of the country.

Noticing Language**Word study**

When students first hear the term *audience*, they may think of a physical audience who has gathered to watch an event. Be sure students understand that, from a writing perspective, the audience is the reader for whom the writer is imagining writing.

Vocabulary Across Texts

Note Sasse's use of the noun "vigor" in the following quote: "The health of our republic ... is ... built on the Teddy Roosevelt-like vigor of our citizens and local self-reliance."

Students first encountered the word *vigorously* in Unit 1, with the description of the mother in "The First Day" shaking her head *vigorously* to protest her daughter's school assignment and then to describe Farquhar "swimming *vigorously*" for his life.

With these examples in mind, what do they think "Teddy Roosevelt-like *vigor*" means? (It means strength.)

GUIDING STUDENT THINKING**UNIT 3****Genre Classification**

Though it is important for students to understand that texts can often be classified by the features of a particular genre, students may have a tendency to get hung up on genre classification. As they gain exposure to more sophisticated writing, students will come to understand that many pieces of writing defy strict definitions of genre. Similarly, help them recognize that there are also many types of essays: compare-and-contrast essays (like the ones they just wrote), narrative essays, persuasive essays, etc. Encourage students to focus on the purpose of a text and how the writer tried to achieve that purpose rather than trying to decide how to label that text. More important than labeling a piece of writing is the ability to understand its specific purpose and how its writer has tried to achieve that purpose.

MULTIPLE-MEANING WORDS

Point out that Sasse immediately follows his question in the fourth paragraph with the statement "It's not an idle question." Ask students to explain what he means by "idle" in this context, providing them with a summary of *idle*'s multiple meanings: "Something idle is not active. If your car is idling, it's running but not moving. If someone calls you idle, it either means they think you don't have enough to do or that you're just plain lazy. Idle can also mean having no value or purpose: Idle rumors are rumors that people make up when they're bored, but have no grounding in fact." (Via vocabulary.com/dictionary/idle.)

Have students identify the meaning of *idle* in Sasse's statement: "It's not an idle question." (That is, "having no value or purpose;" in other words, Sasse is emphasizing that his question is important.)

PART 2: DESCRIPTIVE OUTLINING**SECOND READ: IDENTIFYING SASSE'S INTRODUCTION**

Begin rereading Sasse's article aloud, this time with students reading along in their readers.

Ask students to raise their hands when you finish reading the article's introduction.

Some students will probably raise their hands when you finish reading the first paragraph. This is a great opportunity to test their assumptions about what an introduction is and its purpose.

Remind students that they may be thinking of an introduction as a first paragraph because they are accustomed to writing brief essays of four to five paragraphs.

Encourage students to think of the **purpose** of an introduction instead of a particular length or number of paragraphs (i.e., the purpose of an introduction is to get the reader's attention, to provide context, and to prepare readers for the thesis statement).

UNIT 3

With those criteria in mind, ask students to continue reading the article and draw a line after the multiple paragraphs they feel make up the introduction.

Display Sasse's piece and draw a line after the one-line fourth paragraph: "That was our summer vacation. What do our kids do today?"

Model via think-aloud an analysis of what Sasse **says** in the first four paragraphs and what he **does** as a writer in the first four paragraphs:

Paragraphs 1–4	Says (paraphrasing): <i>I detasseled corn during summers when I was a teenager, and it was really hard physical work. How are today's teenagers spending their summers?</i>
	Does : <i>Sasse is establishing his credibility as someone who grew up working hard as a teenager and is then presenting his overall topic by questioning the reader about how today's teenagers are spending their summers. He is asking readers to make a comparison between the two generations.</i>

SETTING UP THE DESCRIPTIVE-OUTLINING ACTIVITY

INSTRUCTIONAL RATIONALE

Descriptive outlining is a terrific postreading strategy that encourages students to go beyond merely comprehending a writer's points; it challenges students to find the right words to explain **how** a writer makes those points by asking them to interpret what the writer is **saying** and **doing** in a particular part of a text. Practicing this dual type of thinking is key to rhetorical analysis. A more detailed description of descriptive outlining can be found in Jennifer Fletcher's *Teaching Arguments: Rhetorical Comprehension, Critique, and Response*.

Organize the class into six small groups and distribute **Handout 3.4**, and explain that you have divided Sasse's opinion piece into chunks to more easily identify the chief moves Sasse is making in the development of his argument. Every group should collaborate on completing the descriptive outline and summarizing Sasse's main argument at the bottom of the sheet.

Assign each group one of the remaining six chunks to orally present to the class after small groups conclude their work on the descriptive outline.

Lesson 3.4: "What to Do with the Kids This Summer? Put 'Em to Work" – When Anecdote Becomes Argument

UNIT 3

Directions: For each section of Sasse's article, summarize Sasse's words (what he **says**), and then describe what he accomplishes or **does** as a writer in that section. For the "says" part, write in first person, as if you are Sasse. For the "does" part, write in third person as you describe Sasse's moves as a writer. The first section of the article (paragraphs 1–4) has already been completed for you as a sample. In the "main argument" section at the end, summarize Sasse's central claim.

Paragraphs	Says/Does
1–4	<p>Says: I detasseled corn during summers when I was a teenager, and it was really hard physical work. How are today's teenagers spending their summers?</p> <p>Does: Sasse is establishing his credibility as someone who grew up working hard as a teenager during his summer vacations and is then presenting his overall topic by questioning the reader about today's teenagers.</p>
5–7	<p>Says: <i>After I became a college president, I realized that most students had no experience with hard physical labor. Many were indulged by their well-meaning parents and spent most of their free time consuming entertainment and therefore were not prepared for the critical thinking needed to solve real problems.</i></p> <p>Does: <i>Sasse strengthens his credibility and trustworthiness by pointing out that he eventually obtained a very respectable job as a college president, leading the reader to infer that his experience with hard work prepared him for the role. While acknowledging the perspective of well-meaning parents, he uses his own personal testimony and informed opinions of his faculty to highlight his point that today's youth have not had experiences that prepare them for real-life challenges.</i></p>

Handout 3.4

UNIT 3

Paragraphs	Says/Does
8	<p>Says: <i>I was worried that these kids were not prepared to make it in the real world and that our nation, founded on hard work and sacrifice, would suffer.</i></p> <p>Does: <i>Sasse taps into the reader's emotions and sense of patriotism in this short but vital paragraph. He also promotes a sense of urgency with his simple yet strong statement, "I was worried" and by questioning the ability of our country to survive this change in values.</i></p>
9–10	<p>Says: <i>Adolescence should be a time for kids to transition from childhood to adulthood, but we should not extend this phase and enable our kids by shielding them from real-life problems that they will face as adults.</i></p> <p>Does: <i>Sasse restates the claim he made in the title that teens should work in the summer and further backs up his point that summer work prepares teens for adulthood. He concedes the idea of protecting adolescents from growing up too fast with his word choice in describing the "greenhouse phase." However, he supports his claim by contrasting the good intentions of protective parents with the problems created by being overprotective.</i></p>
11	<p>Says: <i>How can we fix this problem, especially when kids are wasting time over the summer? What jobs can they work today that require as much physical labor of jobs in the past?</i></p> <p>Does: <i>Sasse calls the reader to action by asking, "What can we do about it?" He points out that this is a broad problem that requires action. He reminds the reader of his credibility as someone with experience working the difficult job of detasseling corn in the summer.</i></p>

Handout 3.4, *continued*

Lesson 3.4: "What to Do with the Kids This Summer? Put 'Em to Work" – When Anecdote Becomes Argument

UNIT 3

Paragraphs	Says/Does
12–20	<p>Says: <i>My wife and I do the best we can to give our kids experiences that teach them a strong work ethic and qualities of good citizenship so they will be prepared to succeed as adults, and you should, too.</i></p> <p>Does: <i>Sasse opens these paragraphs with a personal anecdote about his experience of sending his daughter to a cattle ranch to reinforce his credibility as someone who has personally taken action to help solve this problem. He then calls the reader to action and offers specific suggestions and real-life examples to the reader for creating change.</i></p>
21–23	<p>Says: <i>Solving this problem won't be easy or fast. Our nation survives due to guaranteed rights, but also on strong values of resourcefulness. I learned from my grandfather that people should wake up early and go to bed tired from hard work, and I want to teach that to my kids, too.</i></p> <p>Does: <i>Sasse concedes to opposing views by acknowledging that this problem is complex. He adds validity to his claim by using Teddy Roosevelt as an example of a hard-working, successful American representing the values of our country. Sasse then appeals to readers' emotions by sharing his personal anecdote about the lesson he learned from his grandfather.</i></p>
<p>Main argument:</p> <p><i>To protect the strength of our country, adolescents should spend their summers working hard and experiencing opportunities that teach independence, a strong work ethic, and character in order to prepare them to be successful adult citizens.</i></p>	

Handout 3.4, *continued*

UNIT 3

SHARING AND WHOLE-CLASS DISCUSSION REGARDING SASSE'S CLAIM

Ask each group to present its assigned chunk of Sasse's argument, highlighting for the rest of the class the "does" portion of their chunk, answering the question, **How does Sasse develop his argument in this section?**

Point out that some writers choose to begin arguments by stating their claim, while others may build up to their claim (or claims) in a variety of ways. As discussed, Sasse begins his argument with a personal anecdote. Ask students, **When does he get to his claim?**

Instruct students to skim through Sasse's piece and to point to the section where they believe Sasse's claim is most directly stated. Have students check in with their classmates nearby: Are their fingers pointing roughly to the same spot? (Somewhere in the paragraphs 9–10 section.) Ask students, **What words best state the claim?** There could be multiple responses here.

Sample responses:

- "Adolescence is a great thing, but we've made it too long."
- "... adolescence should not be an escape from adulthood; it should be when we learn how to become adults."
- "We're parenting too much, too long."

When the final group is presenting paragraphs 21–23 (Sasse's conclusion), ask them to relate his message about the United States ("our republic") back to his central claim (e.g., "His broadening of the argument to connect the well-being of the country to vigor and self-reliance gives an added sense of urgency to Sasse's argument. He is implying that if teenagers don't become self-reliant, our country will become vulnerable and lose power.").

PART 3: CAPTURING SASSE'S MESSAGE IN A PSA**SYNTHESIZING SASSE'S CALL TO ACTION**

Ask students to look back to paragraphs 12–20, where Sasse spends nine paragraphs on a call to action to fellow parents, advising them about all the ways they could keep their teenage children occupied over the summer instead of having them "expect to be entertained."

As a fun way to have students synthesize Sasse's nine-paragraph call to action, have them create PSAs distilling Sasse's advice.

Share that in 2014, NBC released a series of public service announcements on parenting, narrated by celebrities. Have students watch a couple to get the idea of how each PSA boils down its advice in a succinct and relatable message (each one is less than a minute long): [youtube.com/results?search_query=the+more+you+know+nbc+parenting](https://www.youtube.com/results?search_query=the+more+you+know+nbc+parenting).

Have students return to their small groups to write a script for a one-minute PSA video modeled after the style of the NBC parenting videos and in response to the following prompt.

Boil down Sasse's parenting advice to a minute-long PSA that answers the question he originally posed in his title: "What to do with the kids this summer?"

As students write their scripts, encourage them to incorporate some of the most catchy, sound-bite-like language from Sasse's piece:

- Work that "exercise[s] their muscles and their minds"
- Work that builds "the scar tissue of future character"
- Travel "out of their comfort zones"
- "break out of the artificial age segregation of our era"

RETURNING TO THE LINGERING-QUESTION CHAT WALL

To bring closure to the lesson and to contribute to the ongoing conversation among Unit 3 texts, ask students how Sasse would answer the lingering question, "**What is the value of work for teenagers?**"

Have a volunteer write a concise summary of students' responses on the chat wall (e.g., "Work develops teenagers' self-reliance, a quality this country depends on").

Classroom Facilitation

If time permits and resources are available, students could film their PSAs with one of the group members narrating from Sasse's point of view and including images that capture some of the options he suggests for teenagers (e.g., working on a cattle ranch, mowing lawns, backpacking).

Meeting Learners' Needs

Word-study practice

For free word-study practice on 25 words from "What to Do with the Kids This Summer? Put 'Em to Work," visit Vocabulary.com: [vocab.com/pre-ap/eng1/kids-summer](https://www.vocabulary.com/pre-ap/eng1/kids-summer).

LESSON 3.5

Writing an Argument – What the Kids Have to Say About Summer

This lesson provides a deliberate pause after analyzing an opinion piece directed to parents about what to do with their teenage kids during the summer to hear from kids on the subject. Whether students choose to agree with Sasse’s overall claim or counter it, they use their own personal experiences and observations to support their original arguments.

LESSON GOALS

Students will:

- select and organize relevant evidence
- plan and compose an argumentative essay

and demonstrate understanding through:

- evidence charts
- multiparagraph outlines
- argumentative essays

SUGGESTED TIMING

1–2 class period

MATERIALS

- Student readers
- **Handout 3.5.A**
What’s Your Stand? What Makes You Say So?
- **Handout 3.5.B**
Multiple-Paragraph Outline

PART 1: WHAT’S YOUR STAND? WHAT MAKES YOU SAY SO?

OPENING WRITING PROMPT AND DISCUSSION

Share the following prompt with students.



Review Sasse’s article and the descriptive outline you completed based on its messages and strategies. How many different voices or perspectives do you hear during the course of his argument? Whose voices or perspectives do you think are missing? Why do you think Sasse chose to leave those voices out?

Establish that Sasse’s argument primarily relies on his own personal experiences and observations, with the exception of his quoting his grandfather as saying, “every hour of sleep before midnight is worth two hours of sleep after midnight.”

Students will most likely point out that Sasse does not include the voices of those who may express alternative views—some parents, employers, or teenagers.

UNPACKING THE ARGUMENT WRITING PROMPT

Explain to students that they will write their own arguments about the value of summer work for teenagers, and—just like Sasse—they will rely on their own personal experiences and observations to support their claim.

Although many of your students may not have yet officially worked, they most likely have opinions about some of the ways he characterizes today’s teenagers’ “unnerving passivity” and their inclination to spend their time outside of school “consuming: products, media and entertainment, especially entertainment.” Let them know that this will be their opportunity to respond with their own opinions.

Present the writing prompt below and have students spend a few minutes going back to Sasse’s article to generate ideas about how they feel about specific points he made and how their own observations and experiences may inform their thinking.



You just read about how Ben Sasse feels teenagers should spend their summer vacations. As a teenager, what is your reaction to Sasse’s recommendations?

How do you feel about his suggestions and assumptions? Do you mostly agree, mostly disagree, or agree with some parts but disagree with others?

In a brief argument, defend, challenge, or qualify Sasse’s overall claim that summer employment is the best way to build self-reliance among teenagers.

Support your position with evidence from personal experience and observations, and feel free to include knowledge from other sources.

Handout 3.5.A guides students’ thinking as they list some of Sasse’s statements, decide to what extent they agree or disagree, and log evidence for their personal views (in the “What makes you say so?” column).

Emphasize that students may sometimes agree with one of Sasse’s larger points but may generalize his ideas to fit their personal circumstances. For example, while Sasse might think of physical labor as the ideal way to exercise one’s muscles, a student may instead consider athletics to be the ideal method.

Meeting Learners’ Needs

If students need more support, consider generating ideas for the left column together. Then students could signal their agreement or disagreement physically by moving to one side of the room for agree, the opposite side for disagree, and standing in the middle if they are on the fence. Volunteers could share their perspectives as you model completing the chart. By doing this for a few rows, students may be more prepared to complete the rest in peer groups or independently.

Directions: List some of Sasse's main points in the left-hand column of the chart. Then, for each of Sasse's statements, decide whether you agree or disagree with the statement (or part of it) and mark that in the middle column. In the right-hand column, support your position with evidence from personal experience and observations or based on knowledge from other sources.

Sasse point or quote	What's your stance?		What makes you say so?
	Agree	Disagree (or agree but ...)	
"The time our students didn't spend in school was mostly spent consuming: products, media and entertainment, especially entertainment."	×		Most of my friends do spend most of their time outside of school watching YouTube videos and sharing selfies on Snapchat.
"And parents, on the whole, had fewer household labor needs and could afford to spare their kids the less pleasant experiences of their own childhoods"	×		If physical labor is no longer necessary, it seems more important to find ways for teenagers to learn skills that will be used later in their adult lives. For example, I know kids who go to coding camp and web-design classes over the summer.
"... adolescence should not be an escape from adulthood; it should be when we learn how to be adults."		×	When I complete a group project or play softball, it may not seem like labor, but these activities teach me how to work with others. Working with others is an important skill to learn for adulthood.
"We want our kids to exercise their muscles and their minds."		×	While I agree that teenagers should exercise their muscles and their minds, it doesn't have to come from hard physical work and reading literature (as Sasse suggests). I exercise my muscles by playing softball and exercise my mind by coding.
"The health of our republic ... is also built on the Teddy Roosevelt-like vigor of its citizens and local self-reliance."	×		I agree that self-reliance is an important trait for Americans to have. I may not have a "job," but I am learning self-reliance by excelling in academics and in sports.

Handout 3.5.A

Once students have settled on how they might potentially respond to a list of Sasse's points or quotes, have them articulate their overall claim in a complex sentence.

Completing one of the following frames will help students craft their claim in an academic style.

Sentence frames for agreement:

- Sasse argues _____, and I agree because _____.
- I agree with Sasse that _____ because my experience _____ confirms it.

Source

These and other sentence and paragraph frames can be found in Graff and Birkenstein's *They Say / I Say: The Moves That Matter in Academic Writing*.

Sentence frames for disagreement:

- I disagree with Sasse's view that _____ because, as my personal experiences have demonstrated, _____.
- Sasse's claim that _____ rests upon the questionable assumption that _____.

Paragraph frames for agreeing and disagreeing:

- My feelings on the issue of _____ are mixed. I do support Sasse's position that _____; however, based on my personal experience, _____.
- I am of two minds about Sasse's claim that _____. On the one hand, I agree that _____. On the other hand, I am not sure if _____.

Sample paragraph based on a frame:

My feelings on the issue of teenagers working over summer vacation are mixed. I do support Sasse's position that working hard helps teenagers become self-reliant; however, based on my personal experience, a teenager can also develop self-reliance by juggling the responsibilities of being a hardworking student and team athlete.

PART 2: OUTLINING YOUR ARGUMENT AND ASSERTING YOUR CLAIM

Ask students to use **Handout 3.5.B** (the MPO) to organize their ideas before composing their complete arguments.

In composing their introduction, have students incorporate their customized version of the *They Say / I Say* frame they chose to use, and then ask them to broadly address other subclaims they will assert in the course of their arguments.

Sample student introduction:

My feelings on the issue of teenagers working over summer vacation are mixed. I do support Sasse's position that working hard helps teenagers become self-reliant; however, based on my personal experience, a teenager can also develop self-reliance by juggling the responsibilities of being a hardworking student and team athlete. Also, with the rising importance of technology and the demand for skills outside of physical labor, a teenager's development of technological skills seems to hold more importance than it did in Sasse's generation.

UNIT 3

PART 3: SUPPORTING YOUR CLAIM WITH PERSONAL OBSERVATIONS**COMPOSING THE SECOND AND THIRD PARAGRAPHS**

Have students return to **Handout 3.5.A** and select the most relevant quotes from Sasse and their related responses.

Suggest to students that in structuring their body paragraphs, it might be useful to first introduce Sasse’s quotes or ideas and then follow each with their reactions to those ideas.

Sample student body paragraphs:

Sasse describes how he and his wife design their children’s summer activities to “exercise their minds and their muscles,” and he uses sending his daughter to work on a cattle ranch as an example. While it’s true that working on a ranch probably does exercise the mind and the muscles, in my experience, taking on the responsibilities of being a hardworking student and athlete can require just as much self-reliance and discipline as such a job could. Juggling assignments from all of my classes forces me to learn how to manage my time, schedule in activities like softball practice and other extracurriculars, and even trains me to put away distractions like my cell phone. In fact, completing different academic assignments over summer break and during the school year exercises my mind more than any one task that I would be asked to repeat during a manual summer job such as detasseling would.

The decline in summer employment opportunities can be largely blamed on the decrease in the need for the types of labor that Sasse believes will allow teenagers to become self-reliant. Sasse writes, “... parents, on the whole, had fewer household labor needs and could afford to spare their kids the less pleasant experiences of their own childhoods.” If this physical labor is no longer necessary, it seems that more important than finding ways to allow teenagers to do manual labor is finding ways for teenagers to learn skills that will be used later in their adult lives. While too much media consumption can be unhealthy, with the use of technology only increasing, it practically seems irresponsible for a teenager to not practice skills such as coding or web design that could potentially prepare them for a career in the technology industry.

COMPOSING A CONCLUSION

Before they write their conclusions, recommend to students that they think of the conclusion of their arguments as an opportunity to reassert their overall claim and recast Sasse’s argument through the lens of their own experiences or observations.

Meeting Learners’ Needs**Sentence-writing practice**

For free practice on writing sentences using *however* and *therefore*, visit Quill.org: quill.org/activity_sessions/anonymous?activity_id=168 and connect. quill.org/#/play/lesson/-Lit1Fh52fzccQfBYkH5.

Sample student conclusion:

UNIT 3

Sasse asserts that “... adolescence should not be an escape from adulthood; it should be when we learn how to be adults,” and he’s right. While completing a group project or playing on a sports team may not seem like labor, these activities teach teenagers how to work with others, a skill that is vital in the workplace and is used every day in adult life. And those teenagers who spend their summers designing YouTube videos to teach others the art of origami or how to master a video game challenge could be gaining valuable technological experience while pursuing their passions. Maybe Sasse just needs to get with the times and broaden his thinking to consider the many ways teenagers can develop a sense of self-reliance without toiling in the fields at the break of dawn.

UNIT 3

LESSON 3.6

“The Decline of the American Teenager’s Summer Job” – Introducing Different Types of Evidence

This lesson introduces another argument into the ongoing conversation about the value of work. Like Sasse’s opinion piece, this article from *The Economist* also seeks to explain the decline of the American teenager’s summer job. However, unlike Sasse, the writer of this column steers away from personal narrative and treads into more diverse types of evidence, such as statistics and interviews, to support their claims.

LESSON GOALS

Students will:

- read closely and analyze the development of an argument
- explain how rhetorical features contribute to effect and meaning
- identify stated and implied claims and supporting evidence

and demonstrate understanding through:

- descriptive outlines
- paraphrases
- analytical paragraphs

SUGGESTED TIMING

2–3 class periods

MATERIALS

- **Handout 3.6.A**
“The Decline of the American Teenager’s Summer Job”: Opening Writing Prompt
- **Handout 3.6.B**
“The Decline of the American Teenager’s Summer Job”: Descriptive Outline
- **Handout 3.6.C**
Line by Line, Paraphrasing the Paragraph
- **Handout 3.6.D**
Assigning Blame
- Student readers

PART 1: THE REAGAN ANECDOTE: FOCUSING ON LANGUAGE

OPENING WRITING PROMPT

Share **Handout 3.6.A** and the following prompt from it with students.



Read the first paragraph of “The decline of the American teenager’s summer job,” and state whether you agree or disagree with the statement “The author probably thinks we should respect Ronald Reagan.” What evidence from the paragraph makes you say so?

READ-ALoud AND FOCUSING ON LANGUAGE

Read the first paragraph of the article aloud, directing students to focus on any of Lexington's word choices that led them to agree with the statement from the prompt (e.g., those words and phrases with positive connotations, such as "hailed," "reassuring," "twinkling," "saved 77 lives").

Have students revisit the lingering-question chat wall.

Based on the Reagan anecdote alone, ask them how they think Lexington would answer the question, "**What is the**

value of work for teenagers?" (Possible response: *Reagan's*

job as a teenager provided him with "responsibility," "money for college," "stability," and "glory" for saving lives.)

Ask students, **Do you see parallels between Reagan's and Adkison's experiences?**

(Students will recall that, like Reagan, Adkison found the stability in his job that he did not have at home.)

Meeting Learners' Needs

This is a challenging text. Consider introducing students to some of the vocabulary before reading. Visit Vocabulary.com: [vocab.com/pre-ap/eng1/decline-job](https://www.vocabulary.com/pre-ap/eng1/decline-job).

PART 2: DESCRIPTIVE OUTLINING

Continue reading aloud, and then model, via a think-aloud, applying this dual way of thinking (saying versus doing) to Lexington's title, subtitle, and first three paragraphs (see the handout on the following page). This will give you the opportunity to label the different types of evidence Lexington is introducing.

Have students independently read the rest of the argument in their readers, logging the "says" and the "does" after each section in the descriptive outline on **Handout 3.6.B**.

UNIT 3

Directions: For each section of the article, summarize Lexington's words (what Lexington **says**), and then describe what the writer accomplishes or **does** in that section. For the "says" part, write in first person, as if you are Lexington. For the "does" part, write in third person as you describe Lexington's moves as a writer. The first three parts of the article have already been completed for you as a sample. In the "main argument" section at the end, summarize Lexington's central claim.

Paragraphs or Headings	Says/Does
Title and subtitle	<p>Says: American teenagers work less now in the summer, and so many self-made Americans worked summer jobs as teenagers.</p> <p>Does: Lexington is alerting the reader from the beginning that there is cause for concern, but the reader has to figure this out since it is not stated directly.</p> <p>The reader is left to wonder: "If American teens aren't working over the summer, maybe the United States will suffer from the loss of 'self-made' adults."</p>
1	<p>Says: Long before Reagan became president and "optimist-in-chief," he was a hardworking and heroic teenage lifeguard.</p> <p>Does: Lexington is using Reagan as a prime example to support the claim made in the article's subtitle: that self-made Americans worked summer jobs as teens. Using Reagan as an example is also an appeal to readers who hold him in high regard. It lends legitimacy to Lexington's claim to use a famous and popular former president as an example.</p>
2-3	<p>Says: Many more teenage Americans were working summer jobs in the 1970s than now, and the writer even went to the home of Reagan to find out why, interviewing a teenage lifeguard who told of the pros and cons of working her job.</p> <p>Does: In these two paragraphs Lexington is using statistics and direct quotes from an interview to back up some of the article's earlier points. The statistics support the main title ("The decline of the American teenager's summer job") and the quotes from the interview with the lifeguard in Dixon corroborate the message that summer work is valuable (i.e., the money and patience she gains from her job is worth getting up at 5 in the morning).</p>

Handout 3.6.B

Lesson 3.6: "The Decline of the American Teenager's Summer Job" – Introducing Different Types of Evidence

UNIT 3

Paragraphs or Headings	Says/Does
4–8	<p>Says: I learned from the people of Dixon, a community that takes pride in offering many opportunities for self-improvement, that summer teenage employment has decreased because of many complicated factors, including doting parents who encourage their teens to participate in experiences that prepare them for college rather than the workforce, varying personal goals, politics, and changes in the economy.</p> <p>Does: Lexington uses informed opinions and testimonies of teens, employers, and community officials from Dixon who share their personal experiences with summer employment. These real-life examples provide a credible explanation for the decrease in teenage summer jobs in Dixon that can be applied to other communities across the country.</p>
Subheading	<p>Says: Get teenagers out of bed in the morning so they can do something constructive.</p> <p>Does: Without directly stating it, Lexington insinuates that sleeping late is a form of laziness and that teenagers should not be idle. The mention of the alarm clock leads the reader to infer that teens should be getting out of bed early in the morning to learn job skills.</p>
9–10	<p>Says: Due to their connections, wealthy teens have an easier time getting summer jobs than inner city teens. This threatens American democracy because physically demanding work can teach discipline and level the playing field for teenagers.</p> <p>Does: Lexington provides real-life examples, Mr. Arellano's quote, and statistics to show the advantages affluent teens have over inner city teens in obtaining summer jobs and to highlight the lack of work ethic wealthy teens often learn from their parents. Lexington also uses emotionally loaded language (e.g., "elite," self-discipline," drudgery," humility").</p>
<p>Main argument:</p> <p>Because the skills, responsibility, and work ethic gained through teenage summer employment can contribute to successful adult career paths, today's youth should be encouraged to work summer jobs to prepare them to become "self-made" adults and good citizens.</p>	

Handout 3.6.B, continued

UNIT 3

PART 3: ANALYZING THE CLAIM AND ASSIGNING BLAME**ANALYZING THE CLAIM**

Share with students the idea that writers make many points as they write and are therefore consistently providing evidence for those miniclauses, but most arguments also assert one overarching claim that is debatable and worth pursuing in a broader cultural conversation.

This dominant claim may not be explicitly stated and it may come at any point in the argument.

Ask students, **Where in Lexington's article does the writer state or imply their main argument or claim?**

Point out that Lexington is more subtle about asserting an emotional stance on the decline in summer employment among American teens than Sasse is. Initially, Lexington acts like an investigative journalist who heads to Dixon to solve the mystery of the decline of employment among American teens. Ask, **Where does Lexington's tone shift?**

Students will most likely point to the subheading "Buy That Teenager an Alarm Clock." Ask students, **What kind of "work" is this subheading doing for the article? How would it be different if instead it read "Let's encourage kids to try working" or "The value of manual work"?**

PARAPHRASING THE LAST PARAGRAPH

Have students take a few minutes to preview the vocabulary from the final paragraph of the piece.

Share with the class that the last paragraph is key to understanding Lexington's argument; it is where the claim is finally presented, and there is a noticeable shift in tone as well. The paragraph is worth a line-by-line paraphrasing exercise. On **Handout 3.6.C** have students rewrite the paragraph in their own words, using the word knowledge they gained while previewing the vocabulary.

Classroom Facilitation

One option for previewing is available from Vocabulary.com: [vocab.com/pre-ap/eng1/decline-job-final](https://www.vocabulary.com/pre-ap/eng1/decline-job-final).

Students can preview 10 challenging words from the final paragraph (*value, manual, elite, resilience, drudgery, humility, breach, social, barrier, democracy*).

Directions: Rewrite the final paragraph of "The Decline of the American Teenager's Summer Job" in your own words, using the word knowledge you gained while previewing the vocabulary.

Some parents may question the value of manual work in an age of high-tech change. But an elite education counts for little without self-discipline and resilience. Drudgery can teach humility; when hauling boxes, a brain full of algebra matters less than a teen's muscles. At best, it can breach the social barriers that harm democracy. Summer jobs are called all-American for a reason.

Handout 3.6.C

Lesson 3.6: "The Decline of the American Teenager's Summer Job" – Introducing Different Types of Evidence

UNIT 3

After students have paraphrased the paragraph, ask them, **So what is Lexington's main claim?** (Possible response: *Lexington is saying that American teenagers are better off working hard physical jobs. And by gaining those experiences, they will be more fit to uphold American democratic ideals.*)

ASSIGNING BLAME

To lead students to weigh Lexington's use of evidence in a meaningful way, have them rank who or what they believe is most responsible for the decline of the American teenager's summer job. Ask students, **According to the author (Lexington), who or what is most responsible for the decline of the American teenager's summer job?**

Share **Handout 3.6.D** and explain that the "other" category gives students the option to identify another party or cause to which Lexington assigns blame. Emphasize to students that the evidence they gather to justify their ranking is more important than how they rank who or what is most responsible.

Directions: Rank who or what is most responsible for the decline of the American teenager's summer job by assigning a "1" to that group or entity. Assign a "2" to the second most responsible and a "3" to the least responsible. The order in which you rank the different causes does not matter as much as the evidence you gather to justify your ranking. Include any evidence for your choices.

_____ **Teenagers** _____

Evidence for rank: _____

_____ **Parents** _____

Evidence for rank: _____

_____ **Other:** _____

Evidence for rank: _____

Handout 3.6.D

UNIT 3

CONSENSUS BUILDING

Organize the class into groups of four, and instruct group members to share their rankings and rationales.

Challenge small groups to come to a consensus about how the three different parties or causes should be ranked and to note which examples of evidence ultimately convinced them of that order.

WRITING TO WEIGH EVIDENCE

Ask students to independently write a paragraph explaining their interpretation of Lexington's stance, based on the previous ranking activity.

Meeting Learners' Needs

Students may need the support of a paragraph frame. For example:

According to Lexington, _____ [put #1 here] _____ is/are the most responsible for the decline of summer employment among American teenagers. Lexington supports this claim by _____. Based on the evidence Lexington provides, we can assume that _____ [put #2 or #3 here] _____ is/are less responsible for this decline because _____.

Remember, this is an exercise in weighing evidence. This is a **sample** response and the ranking should not represent "the right answer."

Sample student paragraph based on frame:

According to Lexington, employers are the most responsible for the decline of summer employment among American teenagers. Lexington supports this claim by interviewing the mayor of Dixon and explaining how employers are not always willing to give teenage employees the needed training and instead rely on "college students or older workers with a proven track record." Based on the evidence Lexington provides, we can assume that teenagers are less responsible for this decline because "parents discourage teens from working."

Meeting Learners' Needs**Word-study practice**

For free word-study practice on 29 words from "The Decline of the American Teenager's Summer Job," visit Vocabulary.com: vocab.com/pre-ap/eng1/decline-job.

Sentence-writing practice

For free practice combining sentences, visit Quill.org: connect.quill.org/#/play/lesson/-KqdGWI1rgvtQBg2vIb0.

Assess and Reflect on Learning Cycle 2

In this learning cycle, students were tasked with writing an original argument about the value of work for teenagers as well as analyzing an argument by completing a says/does descriptive outline about two arguments. This formative assessment asks students to revisit those tasks by analyzing their own arguments through the lens of descriptive outlining.

SUGGESTED TIMING

1 class period

STUDENT TASK

Have students complete a descriptive outline about the argument they composed earlier in this learning cycle, describing their main points and the strategies used in each paragraph. At the bottom of the descriptive outline, they should state their overall claim. Let students know they can model the format after the descriptive outlines used in class.

After they complete the descriptive outline, have them write a reflection describing how the process of outlining their own argument made them more aware of the strategies they used. If they were to revise their argument, what additional strategies could they incorporate to strengthen it?

EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing feedback in the form of questions. The table below contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask ...
cannot identify the strategies they used in each paragraph	How does this paragraph serve to advance your argument? What strategies are you using to accomplish that?
had trouble composing the reflection	How did your view of your argument change by the time you completed the descriptive outline? Did you uncover something you hadn't considered? Did you confirm your approach, or did you recognize a need for revision?

REFLECTION

TEACHER REFLECTION

- How well were students able to outline the elements and features of their own arguments?
- After working with the arguments in this cycle, how well are your students now able to identify claims, evidence, and persuasive elements?

STUDENT REFLECTION

Give students the opportunity to individually respond to the following questions in writing or in group discussion:

- What was most interesting about your work in this learning cycle?
- What stands out about your work with writing and analyzing arguments?

Learning Cycle 3

UNIT 3

The final learning cycle of Unit 3 gives students the opportunity to see how graphic representations of data can complement written text and serve as a compelling form of evidence that can tell a story of its own. In reading and analyzing a data-rich argument from *The Atlantic*, students see how arguments can counter previously asserted claims and change the conversation by introducing new variables. The culminating writing task requires students to choose one of the arguments from the unit and explain how its writer builds an argument to explain the causes of the decline in summer employment among American teens and asserts what Americans should do about it, if anything.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
3.7: "Teenagers Have Stopped Getting Summer Jobs—Why?" – Letting Data Do the Talking	"Teenagers Have Stopped Getting Summer Jobs—Why?" (argument)	1 class period
3.8: "Teenagers Have Stopped Getting Summer Jobs—Why?" – Changing the Conversation	"Teenagers Have Stopped Getting Summer Jobs—Why?" (argument)	2–3 class periods
3.9: Writing an Analysis of Argument – Parsing the Essay Prompt		1 class period
3.10: Writing an Analysis of Argument – Outlining and Composing		2 class periods
Assess and Reflect on Learning Cycle 3		1 class period

UNIT 3

LESSON 3.7

“Teenagers Have Stopped Getting Summer Jobs—Why?” – Letting Data Do the Talking

In the ongoing conversation among texts about the value of work for teenagers, students have been exposed to the work of different writers who tend to lead with personal anecdote. This lesson’s article, a piece from *The Atlantic*, leads with data and gives students practice in reading the stories that graphs can tell. Students make assumptions based on the article’s title, subtitle, and a few of its graphs. They test those assumptions when they read the article in the next lesson.

SUGGESTED TIMING

1 class period

MATERIALS

Handout 3.7

Predicting Claims

LESSON GOALS

Students will:

- observe and analyze graphs
- synthesize data from multiple graphs

and demonstrate understanding through:

- brief paragraphs
- exit ticket prompt responses

PART 1: HOW CAN GRAPHS SUGGEST STORIES?

OPENING WRITING PROMPT

Share the following quote and prompt with students.



“Anecdotes can be just as valid as evidence as statistics, even though statistics tend to have a better reputation as objective fact. But every statistic is really a form of anecdote; every statistic tells a tale in shorthand.”

—Ken Lindblom

What do you think Lindblom means by “every statistic tells a tale in shorthand”?

MODELING A GRAPH READING PROTOCOL

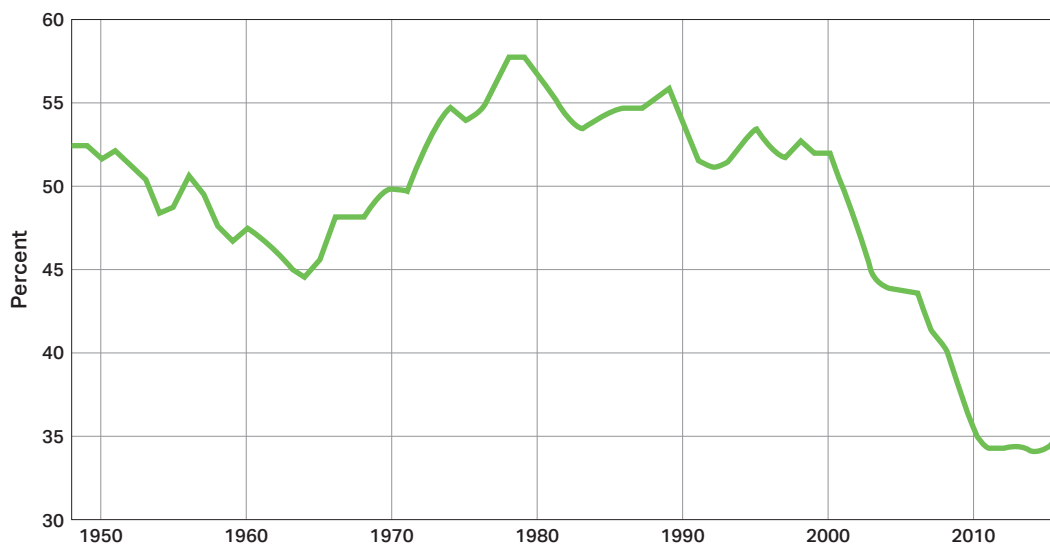
Ask a few students to explain how a statistic could be perceived as "a tale in shorthand." Point out that although most readers tend to think that "numbers don't lie," they do not always tell the whole story either.

Display the first graph and pose the following questions.



- What do you notice?
- What do you wonder?
- What story could this graph tell?

Civilian Labor Force Participation Rate: 16-to-19-Year-Olds



During the discussion, encourage students to use the "language of graphs" and incorporate language from the title of the graph (e.g., "I notice that the *x*-axis shows years, and the *y*-axis shows the percentage of 16-to-19-year-olds who are participating in the labor force").

Urge students to notice trends as well as the individual peaks and dips, using the following sentence frame:

**Based on this graph, I can see that there has been a trend among _____
_____ to work _____ during _____.**

Sample sentence based on frame:

Based on this graph, I can see that there has been a trend among 16-to-19-year-olds to work less during the last 20 years.

INSTRUCTIONAL RATIONALE

Close Observation and Analysis of Graphs

Students regularly encounter visual images, including quantitative ones like charts and graphs, across the school day as well as outside of school. This level of exposure may help some students learn how to read and interpret charts and graphs with the same care they apply to written texts. However, the same haste, avoidance, or surface-level reading that can interfere with reading written texts can also hinder comprehension of visual texts. Students often need practice slowing down to observe the details of a graph, reading it carefully and then rereading and mining for evidence. Critical reading of quantitative data is a skill with cross-disciplinary relevance, a skill assessed on SAT and in the AP English Language and Composition course, and a life skill that helps prepare students to be savvy consumers and informed citizens.

CORROBORATING "STORIES"

When students start to make hypothetical or speculative claims about the graph, explain that they are now creating a story about the graph, and ask them, **What other data or graph could corroborate that story?**

For example, if a student says, "This graph shows that there are fewer jobs for teenagers," you could respond, "That's an interesting story. **What additional data would corroborate that story?**" (Possible response: *A graph showing an increase of the overall unemployment rate could suggest fewer job opportunities.*)

Noticing Language**Word study**

Make sure students understand that the word *corroborate* means to strengthen with new facts, such as giving additional evidence or support for a position.

PART 2: PREDICTING CLAIMS**COLLABORATIVE GRAPH READING**

Ask students to join partners or form small groups of no more than three.

As you pass out **Handout 3.7**, inform the class that you are supplying them with the title, subtitle, and four graphs from an article they will soon read. Review the handout directions with students. What possible claims might they expect to find in the text of the article based on only the title, subtitle, and four graphs?

Tell groups that they should approach each graph with the previous graph-reading prompts in mind (What do you notice? What do you wonder? What story could this graph tell?), but the list of possible claims they generate at the end should take the titles and all of the data into account.

Lesson 3.7: "Teenagers Have Stopped Getting Summer Jobs—Why?" – Letting Data Do the Talking

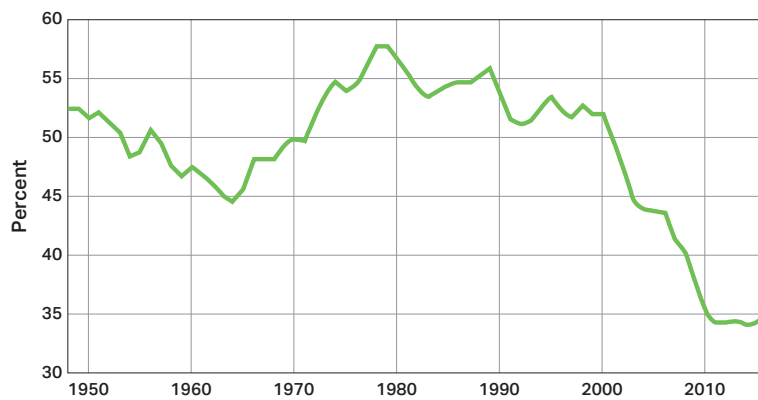
Based on these clues, try to predict the possible claims you might expect to find in the written text of the article.

Title: Teenagers Have Stopped Getting Summer Jobs—Why?

Subtitle: Most used to work in July and August. Now the vast majority don't. Are they being lazy, or strategic?

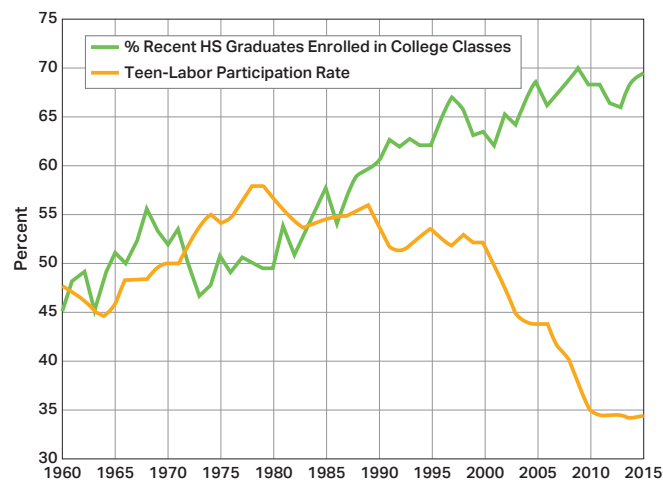
Graph 1:

Civilian Labor Force Participation Rate: 16-to-19-Year-Olds



Graph 2:

Teen-Labor Participation Rate vs. Share of New High School Graduates in College Classes



Handout 3.7

UNIT 3

Graph 3:
Share of Teenagers Taking Summer Classes

Year	Percent
1985	18
1986	20
1987	21
1988	20
1989	21
1990	22
1991	21
1992	22
1993	23
1994	24
1995	25
1996	26
1997	27
1998	28
1999	29
2000	30
2001	31
2002	32
2003	33
2004	34
2005	35
2006	36
2007	37
2008	38
2009	39

Graph 4:
Share of Non-Working Teens Who Say They Wish They Were Working

Year	Percent
1994	24
1995	23
1996	22
1997	20
1998	19
1999	18
2000	16
2001	16
2002	15
2003	14
2004	14
2005	13
2006	13
2007	12
2008	12
2009	13

Possible claims: _____

Handout 3.7, continued

PART 3: PUTTING IT ALL TOGETHER

WRITING PROMPT

Ask students to respond in writing to the question, **Based on the graphic representations of data you analyzed in your small groups, what story could you tell?**

Meeting Learners' Needs

To give students more practice interpreting graphs, send them to The Learning Network's feature "**What's Going On in This Graph?**" on the *New York Times* website.

Meeting Learners' Needs

If students need extra support in synthesizing the data, supply the following frame, which requires them to plug in the appropriate graph numbers:

You might look at [graph #] and assume that the decline in employment among 16-to-19-year-olds should be blamed on teenage laziness. However, once you consider the data from [graph #], you can see that teenagers are more interested in taking college classes ([graph #]) and less interested in getting jobs ([graph #]).

Sample student paragraph based on frame:

You might look at graph 1 and assume that the decline in employment among 16-to-19-year-olds should be blamed on teenage laziness. However, once you consider the data from graphs 2–4, you can see that teenagers are more interested in taking college classes (graphs 2 and 3) and less interested in getting jobs (graph 4).

EXIT TICKET

Ask students to answer the question posed in the article's subtitle as an exit ticket writing exercise to assess student comprehension.

Meeting Learners' Needs**Word-study practice**

To preview 25 words from "Teenagers Have Stopped Getting Summer Jobs—Why?," visit vocab.com/pre-ap/eng1/teenagers-stopped.

Sentence-writing practice

For free practice combining sentences, visit Quill.org: connect.quill.org/#/play/lesson/-KqcNlaHIKsLWgf_wSMR.



Most (teenagers) used to work in July and August. Now the vast majority do not. Are they being lazy or strategic?

UNIT 3

LESSON 3.8

“Teenagers Have Stopped Getting Summer Jobs—Why?” – Changing the Conversation

In this lesson, students read Derek Thompson’s article on the decline of the summer job among teenagers, with a heightened awareness of the data they previewed in the previous lesson. They also read his argument closely to understand the relationship between the graphic representations of data and the written text.

LESSON GOALS

Students will:

- read closely and analyze the development of an argument
- analyze the relevance and sufficiency of evidence
- understand how graphs can support an argument

and demonstrate understanding through:

- descriptive outlines
- academic conversations
- evidence charts

SUGGESTED TIMING

2–3 class periods

MATERIALS

- **Handout 3.8.A**
“Teenagers Have Stopped Getting Summer Jobs—Why?”: Opening Writing Prompt
- **Handout 3.8.B**
“Teenagers Have Stopped Getting Summer Jobs—Why?”: Descriptive Outline
- **Handout 3.8.C**
Pillars of Evidence
- Student readers

PART 1: INTRODUCING NEW DATA

OPENING WRITING PROMPT

Share **Handout 3.8.A** and the following prompt from it with students.



Read the first four paragraphs of Derek Thompson’s article “Teenagers Have Stopped Getting Summer Jobs—Why?”

If Ben Sasse and Lexington started our conversation about the decline in summer employment among teenagers, how is Thompson changing that conversation? In other words, what new idea does Thompson contribute to our ongoing conversation in the first four paragraphs of his article?

READ-ALoud AND FOCUSING ON DATA

Read the first four paragraphs aloud, and ask students to pinpoint the sentence where Thompson first introduces new evidence that changes the conversation (i.e., “But the share of NEETs—young people who are “Neither in Education, Employment, or Training”—has been extraordinarily steady”).

Pause to ask students, **What is the logical conclusion if teenage employment is declining but the share of NEETs is remaining steady?**

Students will recognize that if teenagers are working less but the share of NEETs is steady, then teenagers must be more engaged in education or training instead of employment.

PART 2: DESCRIPTIVE OUTLINING

Review descriptive-outlining practices by logging your observations and analysis of the first three paragraphs of Thompson’s article (see the handout on the following page).

Distribute **Handout 3.8.B**. Have students independently read the rest of the argument in their readers, logging the “says” and the “does” for each section of the descriptive outline.

Meeting Learners’ Needs

Descriptive outlining is a difficult task for many students. If students need additional support, have them complete just the “says” summary statements independently and then collaborate on describing what the writer Thompson “does” in each section.

UNIT 3

Directions: For each section of the article, summarize Thompson’s words (what he **says**), and then describe what he accomplishes or **does** in that section. For the “says” part, write in first person, as if you are Thompson. For the “does” part, write in third person as you describe Thompson’s moves as a writer. The first two parts of the article have already been completed for you as a sample. In the “main argument” section at the end, summarize Thompson’s central claim.

Paragraphs	Says/Does
1	<p>Says: Working a summer job as a teenager helps prepare you for adulthood; however, teenagers are no longer working as much as they did in previous decades.</p> <p>Does: By calling summer work “a rite of passage,” Thompson is beginning his article by stating the conventional way people think of the teenager’s summer job. He also cites a statistic to help prove the trend that summer employment among teenagers is on the decline.</p>
2–3	<p>Says: One typical explanation for the decline is that teenagers are getting lazier. However, if you look at the percent of teenagers who are not involved in working or education, that number is steady.</p> <p>Does: Thompson is debunking what he sees as the myth of the increasingly lazy teenager by introducing new data that sheds new light on the decline.</p>
4–5	<p>Says: <i>One major reason why fewer teens are taking on summer jobs is because of an increased commitment to education. More students than ever before are completing high school, going to college, and using their summers to prepare for both. Many students are enrolled in summer school instead of being employed in summer work. The proportion by which teenage summer employment has dropped almost mirrors the proportion by which college enrollment has risen.</i></p> <p>Does: <i>Thompson provides a stronger, evidence-based reason why fewer teenagers are working in summer jobs than in years past. He contrasts this reason with the laziness idea he used to open his essay: Teens are working harder in school than ever before. He uses nationwide statistics to find a correlation between the rise in American participation in higher education and the drop in American teenage summer employment.</i></p>

Handout 3.8.B

Lesson 3.8: “Teenagers Have Stopped Getting Summer Jobs—Why?” – Changing the Conversation

UNIT 3

Paragraphs	Says/Does
6	<p>Says: <i>A second reason why fewer teens are working during summer vacation is that fewer employers are hiring teenagers. This reluctance is due to societal changes: greater numbers of immigrant workers, fewer federally funded jobs, a rising minimum wage, and finally an increase in unpaid internships for teenagers (which do not count as employment).</i></p> <p>Does: <i>Thompson provides an additional reason to explain why teenagers are less present in the summer workforce. He asserts a major “umbrella” claim—that fewer employers are willing to hire teens—and then outlines four pieces of evidence to support that statement. In his evidence, he proves that teenagers have become a less desirable population to hire for wages because alternative populations have arisen in recent years to work those jobs.</i></p>
7	<p>Says: <i>The last reason why there are fewer teenagers seeking summer employment is that it has become less trendy or popular to do so. Right now, it is more popular to take an unpaid internship or take summer school classes, so as teens come of age, they select those options more visible to them rather than choosing something that was once popular: the summer job.</i></p> <p>Does: <i>Thompson lays out his final reason why teenagers are less likely to take on summer work than in years past. In this section, he uses admittedly less concrete evidence, but instead provides an observation of teenage behavior coupled with data about what teenagers say they are interested in doing to lead the reader to an inference as to why summer work has become less popular. He relies on his reader’s understanding of the teenage mind, peer pressure, and trendsetting to convince the reader of his final reason.</i></p>

Handout 3.8.B, *continued*

UNIT 3

Paragraphs	Says/Does
8–10	<p>Says: <i>Statistics demonstrate that white teenagers tend to have had a greater presence in the summer employment workforce than the other groups, and this may be indicative of privileges enjoyed by these groups. Based on the statistics, summer work is more readily available for those who have greater opportunities in their communities and a larger network for finding employers.</i></p> <p>Does: <i>Thompson provides additional insight on the data, casting summer employment in a new, more controversial light. He provides a set of data and his interpretation of that data, revealing a new assertion that summer employment tends to fall along racial lines, with increased access for those who already enjoy privilege and access. While this does not necessarily support his major arguments about why teenage summer employment has declined, it adds a new insight into the topic that encourages the reader to question whether or not summer employment was “all-American” after all.</i></p>
11–12	<p>Says: <i>While summer jobs have had a positive impact on the lives of many teenagers by providing them with opportunities to develop skills and stay out of trouble, there are greater benefits to staying in school and going to college. Additionally, the fact that there are fewer jobs for teens available means that other Americans are employed, which is great for the economy. And since teens seem to be using their summers productively, it’s not necessarily such a bad thing that the summer job is no longer as popular as it once was.</i></p> <p>Does: <i>Thompson concludes his essay by providing his opinion on the demise of the summer job and by asserting that it’s not such a bad thing that teenagers are more focused on education and less focused on making money during their summer months.</i></p>
<p>Main argument:</p> <p><i>Students are working less over their summers because they are more interested in furthering their education and because there is limited opportunity to work.</i></p>	

Handout 3.8.B, *continued*

PART 3: ASSERTING AND SUPPORTING A CLAIM

UNIT 3

IDENTIFYING THOMPSON'S CLAIM(S)

Hold a class discussion where students can share, section by section, how Thompson is developing his argument.

During the discussion, be sure that students are making explicit connections between the claims they predicted based solely on the first four graphs (in Lesson 3.7) and the claims that Thompson articulates in his written text. Ask students, **Where does Thompson use words to mirror the claims students predicted based on the data?**

Look for the following sentences as students identify Thompson's multifaceted claim:

- **"Education is to blame, rather than indolence."**

(paragraph 4)

This is the predominant claim students most likely predicted based on the title, subtitle, and graphs in the previous lesson.

- **"The second reason why teens work less today is that employers are more reluctant to hire them."**

(paragraph 6)

- **"... summer jobs have lost cultural cachet, as the norm has shifted away from working."** (paragraph 7)

These are secondary claims that Thompson asserts as causes for the decline.

Point out that Thompson is claiming causality. In other words, he is claiming that certain factors are causing the decline in summer employment among teenagers and using evidence to support those claims of causality.

Vocabulary Across Texts

Thompson is using "shifted" here as a verb, to mean "change direction." The trend among teenagers is *shifting* away from working and "toward summer classes and unpaid internships." Students encountered this multiple-meaning word as the noun *shift* (meaning "time period working") while reading Adkison's article on working at Pizza Hut: "I spent my *shifts* behind those steel sinks, being splashed with greasy water."

GUIDING STUDENT THINKING

This is an ideal opportunity to emphasize the distinction between causality and correlation: Just because two things may be happening together, it does not necessarily mean that one is causing the other.

To help reinforce this distinction, consider having students watch the "**Correlation and Causality**" video from Khan Academy.

RELATING EVIDENCE AND CLAIM

Emphasize that even though Thompson may be using very direct, causal language ("is" instead of "may be": "education *is* to blame" and "The second reason why teens work less today *is* that employers are more reluctant to hire them"), he is **not** stating fact. A claim, by its very nature, is debatable. It is a theory.

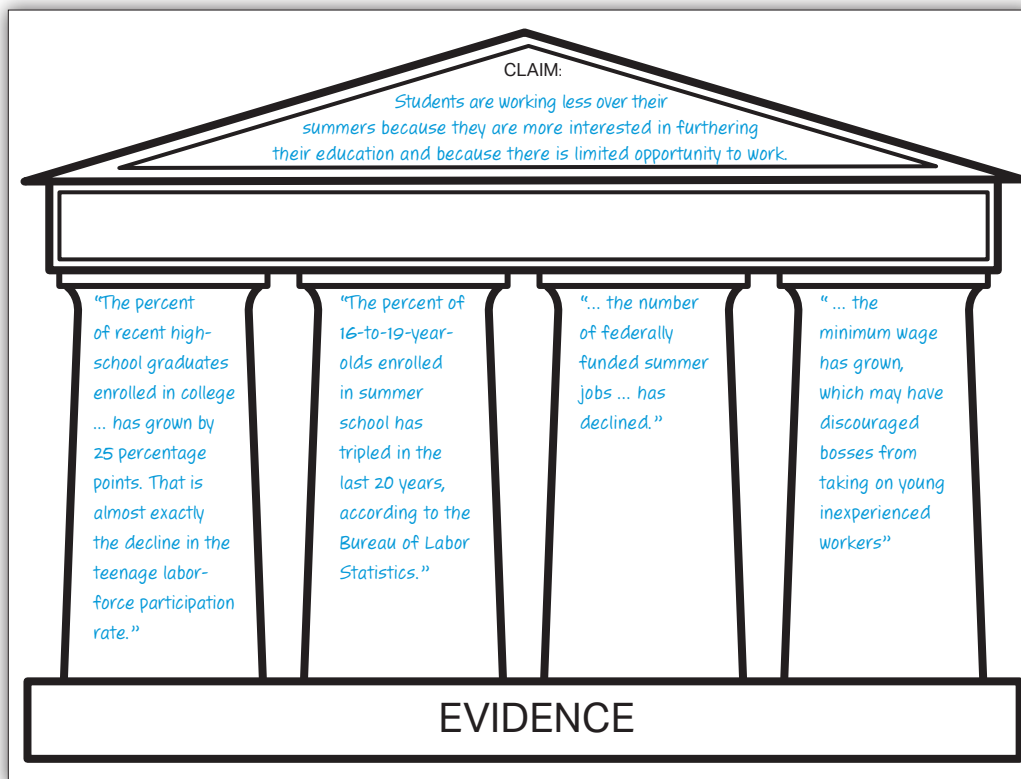
UNIT 3

Pause and allow time for students to summarize Thompson's claim in a single sentence (e.g., "Thompson is claiming that students are working less over their summers because they are more interested in furthering their education and because there is limited opportunity to work").

Emphasize that in reading an argument, a reader should be able to easily identify at least one significant claim and be able to see how that claim is supported by evidence.

To drive this concept home, draw a graphic that states that claim within a building's triangular horizontal pediment and then draw four vertical columns holding up the claim/pediment.

Share **Handout 3.8.C**. Ask students to join partners to revisit the text to identify evidence that supports Thompson's claim and write that evidence, such as quotes or data, in the columns. In the pediment at the top, have students write their single-sentence version of Thompson's claim.



Handout 3.8.C

Returning to the Lingering-Question Chat Wall

To bring closure to the lesson and contribute to the ongoing conversation among Unit 3 texts, ask students how Thompson would answer, based on the final two paragraphs of his article, the lingering question, “**What is the value of work for teenagers?**”

Have a volunteer write a concise summary of students’ responses on the chat wall (e.g., “Sure, work can add value to teenagers’ lives, such as responsibility and a tolerance for the tedium of life, but the benefits of education may outweigh the benefits of summer work. Chill out, American parents!”).

Thompson started his article by saying that “The summer job is considered a rite of passage for the American teenager.” Ask students, based on their analysis, if Thompson considers the summer job a rite of passage for the American teenager.

Have students reflect back on Lexington’s final assertion that “Summer jobs are called all-American for a reason” and consider how the data that Thompson cites in paragraphs 8–10 (and in the accompanying graphs) call Lexington’s message into question. Ask, **According to Thompson, are summer jobs truly “American” or do they represent only a subset of America?**

Meeting Learners’ Needs

Word-study practice

For free word-study practice on 25 words from “Teenagers Have Stopped Getting Summer Jobs—Why?,” visit Vocabulary.com: vocab.com/pre-ap/eng1/teenagers-stopped.

Sentence-writing practice

For free practice combining sentences, visit Quill.org: connect.quill.org/#/play/lesson/-KqcTJxEiuq07PJzbDlc.

Meeting Learners’ Needs

To give students more practice interpreting graphs, once again consider sending them to The Learning Network’s feature “**What’s Going On in This Graph?**” on the *New York Times* website.

LESSON 3.9

Writing an Analysis of Argument – Parsing the Essay Prompt

This is the first of two lessons that support students in writing an analysis of one of the arguments they recently read. This lesson forces students to slow down and parse the essay prompt to better understand the task. Students then revisit the descriptive outlines they previously completed on the three arguments to cull examples of evidence, reasoning, and stylistic or persuasive elements. These lessons offer a chance for students to practice writing an analysis of arguments, a task that is developed further in the AP English Language and Composition course.

SUGGESTED TIMING

1 class period

MATERIALS

- **Handout 3.9**
Interpreting the Task
- Highlighters

LESSON GOALS

Students will:

- identify the key elements of an analytical writing prompt
- cite textual examples of evidence, reasoning, and stylistic elements
- generate ideas and gather relevant evidence

and demonstrate understanding through:

- evidence charts

PART 1: INTERPRETING THE TASK

Distribute **Handout 3.9** and read the full essay prompt aloud.

Directions: Read the following essay prompt and underline every verb phrase.

In this unit, you have analyzed three arguments about the decline of summer work for American teenagers: one by Senator Ben Sasse, one by *The Economist's* Lexington, and one by *The Atlantic* writer Derek Thompson.

Choose ONE of these articles and write an essay in which you explain how the writer builds an argument to explain the causes of the decline in summer employment among American teens and asserts what Americans should do about it, if anything.

As you compose your essay, consider how the writer uses:

- evidence, such as facts or examples, to support claims
- reasoning to develop ideas and to connect claims and evidence
- stylistic or persuasive elements, such as word choice or appeals to emotion, to add power to the ideas expressed

Note: Your essay should not explain whether or not you agree with the author's claims, but rather should explain how the author builds an argument to persuade his audience.

Which verb phrases tell you more about **what you need to do as a writer** of this essay? Highlight those in yellow.

Which verb phrases tell you about **what you should be looking for in the argument** you are analyzing? Highlight those in green.

Handout 3.9

Elicit from students the list of verb phrases that indicate what they will have to do as writers and what they will need to recognize in their argument of choice.

Emphasize that their main task is to analyze and explain someone else's moves as a writer, **not** to assert an opinion or explain what they see as the predominant cause of the decline of teenagers' summer employment.

You may want to provide the sample highlighting below as a snapshot of what students are doing as writers (yellow) versus what they are looking for in the published writer's work (green).

In this unit, you have analyzed three arguments about the decline of summer work for American teenagers: one by Senator Ben Sasse, one by *The Economist's* Lexington, and one by *The Atlantic* writer Derek Thompson.

Choose ONE of these articles and write an essay in which you explain how the writer builds an argument to explain the causes of the decline in summer employment among American teens and asserts what Americans should do about it, if anything.

As you compose your essay, consider how the writer uses:

- evidence, such as facts or examples, to support claims
- reasoning to develop ideas and to connect claims and evidence
- stylistic or persuasive elements, such as word choice or appeals to emotion, to add power to the ideas expressed

Note: Your essay should not explain whether or not you agree with the author's claims, but rather should explain how the author builds an argument to persuade his audience.

PART 2: A SCAVENGER HUNT

GROUP WORK: REVISITING THE DESCRIPTIVE OUTLINES

Be sure students understand that they have already completed a lot of the thinking work in the buildup to this essay assignment by completing a descriptive outline for each of the arguments and distinguishing between what the authors are **saying** and what they are **doing** as writers.

This essay task is asking for students to focus their attention on the **doing**.

Organize the class into partnerships or small groups of at most three or four students, and have them take out their descriptive outlines to share with one another.

UNIT 3

Reread the following section of the prompt aloud and draw a sample three-column chart on the board with the following column titles: “evidence,” “reasoning,” and “stylistic or persuasive elements.”

As you compose your essay, consider how the writer uses:

- **evidence, such as facts or examples, to support claims**
- **reasoning to develop ideas and to connect claims and evidence**
- **stylistic or persuasive elements, such as word choice or appeals to emotion, to add power to the ideas expressed**

Give groups 10–15 minutes to go on a scavenger hunt, using their three descriptive says/does outline handouts, for a couple of examples for each column.

Sample examples:

Evidence	Reasoning	Stylistic or Persuasive Elements
<p><i>Lexington uses informed opinions and testimonies of teens, employers, and community officials from Dixon who share their personal experiences with summer employment. These multiple perspectives and real-life examples provide a credible explanation for the decrease in teenage summer jobs in Dixon that can be applied to other communities across the country.</i></p>	<p><i>Thompson lays out his final reason why teenagers are less likely to take on summer work than in years past. In this section, he uses admittedly less concrete evidence, but instead provides an observation of teenage behavior coupled with data about what teenagers say they are interested in doing to lead the reader to an inference as to why summer work has become less popular. He relies on his reader’s understanding of the teenage mind, peer pressure, and trendsetting to convince the reader of his final reason why fewer teenagers are working.</i></p>	<p><i>Sasse promotes a sense of urgency with his simple yet strong statement, “I was worried.” He then uses questions to provoke anxiety and fear in his readers, on personal and national levels: “How would these kids survive once they left home for good? And how would an America built on self-discipline and deferred gratification survive?”</i></p>

INSTRUCTIONAL RATIONALE**Features of Argument**

The purpose of this scavenger hunt is for students to recognize good examples of evidence, reasoning, and stylistic or persuasive elements among all three arguments. It is not to prepare individual students to organize their thoughts in direct preparation for writing the essay.

UNIT 3**PART 3: TEST-DRIVING SOME TOPICS**

Ask students to duplicate the evidence, reasoning, and stylistic or persuasive elements chart they completed for the group scavenger hunt.

Have students choose one of the three arguments (by Sasse, Lexington, or Thompson) that interests them the most and try to complete the chart with examples from that argument alone.

At this stage of the writing process, have students generate as many examples for each column as possible. This is a brainstorming phase; they can weed out weaker examples in the next phase.

Once they have generated their examples, have them return to that specific text to find quotes or graphic elements that could best illustrate their examples.

Additional Resources

As this essay prompt is similar to the SAT essay prompt, you and your students may want to also consult “**Unpacking the SAT Essay Prompt**” from Khan Academy.

LESSON 3.10

Writing an Analysis of Argument – Outlining and Composing

This lesson guides students to further narrow their essay focus, come up with an organizational structure that fits that focus, and draft their essays.

LESSON GOALS

Students will:

- plan and draft an analytical essay

and demonstrate understanding through:

- multiparagraph outlines
- analytical essay drafts

SUGGESTED TIMING

2 class periods

MATERIALS

- **Handout 3.9**
Interpreting the Task
- **Handout 3.10**
Multiple-Paragraph Outline

PART 1: OUTLINING

OPENING WRITING PROMPT

Share the following prompt with students.



Reread the essay prompt on Handout 3.9, and brainstorm different ways you could structure the body paragraphs of this essay. In other words, if you are writing a four-paragraph essay, what could be the focus of paragraph 2 and the focus of paragraph 3?

SHARING POSSIBLE ORGANIZATIONAL STRUCTURES

Ask students to share the possible ways they could structure their essays.

Establish that students could organize the body paragraphs according to the multiple claims in the argument, the strategies the writer used to persuade their audience of those claims, or the order of the original argument.

Point out that students need to resist the urge to merely summarize a writer's main points, so they should probably avoid mirroring the order of the original argument as their organizational structure.

FORMING AN OUTLINE

Share **Handout 3.10** with students, and ask them to use it to organize their ideas before composing their complete arguments.

The following is a sample “Main Idea” column created for an essay analyzing Thompson’s argument, organized by claim. It is just a sample; students may choose to analyze another argument and use another organizational sequence for their body paragraphs.

Main Idea	
Paragraph 1	Introduction
Paragraph 2	<i>How Thompson supports the claim that teens are putting education before work</i>
Paragraph 3	<i>How Thompson refutes the notion that students are lazy</i>
Paragraph 4	Conclusion <i>Revisiting the thesis in a new light</i>

PART 2: COMPOSING AN INTRODUCTION

Before students draft their introductions, review with them the general flow of most introductory paragraphs to a brief analytical essay focusing on a text: general → specific → thesis.

- general statement that addresses the summer-job topic
- specific statement that refers to the writer, text, and claim
- thesis statement that relates claim to the writer’s strategies

Meeting Learners’ Needs

If students need a sentence frame to support their thesis writing, here is a possibility:

While **[writer’s name]** uses _____ to support his/her claim that _____, he/she relies on _____ to convince his/her audience _____.

UNIT 3

Sample thesis based on frame:

While Thompson uses lots of statistical data to support his claim that teenagers are prioritizing education over summer employment, he relies on stylistic language choices to convince his audience to abandon the stereotype of the lazy teenager who spurns hard physical labor.

Sample introduction:

That the teenage summer job has become a thing of the past shouldn't seem surprising, especially if one subscribes to the notion that American youth are getting lazier and lazier. Blaming the decline in summer employment on teenage laziness, however, is in itself a lazy assumption, according to Derek Thompson in *The Atlantic's* "Teenagers Have Stopped Getting Summer Jobs—Why?" While Thompson uses lots of statistical data to support his claim that teenagers are prioritizing education over summer employment, he relies on stylistic language choices to convince his audience to abandon the stereotype of the lazy teenager who spurns hard physical labor.

Note: As in Lesson 3.3, the general statement is in yellow, the specific statement that refers to the writer, text, and claim is in green, and the thesis statement is in pink.

PART 3: PROVIDING SUPPORTING EXAMPLES AND REVISITING THE THESIS

COMPOSING THE SECOND AND THIRD PARAGRAPHS

Have students return to their evidence, reasoning, and stylistic or persuasive elements charts to consider which examples will be the most relevant and compelling to use in the essay's body paragraphs, and then compose their body paragraphs.

Sample body paragraphs:

For the overall claim that teenagers are more invested in education than employment, Thompson reasons that it is more difficult to get into college than ever before: "With tougher high-school requirements and greater pressure to go to college, summer classes are the new summer job." He then uses data to support the fact that more kids are going to college, linking that to the decline in summer jobs. Through a sequence of graphs, Thompson shows how students are focusing on school more than on summer employment. He also reasons that the 25% growth in college attendance and the corresponding decline in the teen labor force are linked. His assertion that "summer classes are the new summer job" is a tidy way of labeling this phenomenon, which is supported by more statistics from the Bureau of Labor Statistics and a testimonial from a Bloomberg reporter who covers teen employment.

Beyond his skillful use of statistics, Thompson’s word choice reveals how he feels about the teenagers-are-just-lazy theory to explain why teenagers are working less over their summers. In his second paragraph, he asks the rhetorical question, “Why did American teens stop trying to get summer jobs?” and then refers to the answer “They’re just kids, and kids are getting lazier” as “one typical answer.” Thompson’s use of the word typical is a strong sign that he is about to undermine that stereotype with hard evidence. In his final paragraph, Thompson asserts, “But rather than use the fallow months to quintuple their video-game time, teenagers are taking the time to invest in their educational future.” The contrast between the playful wording “quintuple their video-game time” and the serious “invest in their educational future” also highlights how some adults think of teens as lazy if they choose to spend their time with technology and academics instead of taking part in manual labor.

COMPOSING A CONCLUSION

Remind students that they should revisit the ideas that they first brought up in their introduction to come up with their conclusion. Emphasize that they are revisiting the **ideas**, not just using the same words in a different order.

Sample conclusion:

Using both data and careful word choice, Thompson manages to generate a convincing and engaging argument for teenagers deserving more credit than they typically receive. The graphs Thompson chooses to highlight tell a story about the increasing role of education in teenagers’ lives, not a story of lazy teenagers tormenting their parents. This ultimately leads Thompson to cleverly suggest that maybe adults should “expend America’s finite national anxiety” on something besides the vanishing teenage summer job.

Meeting Learners’ Needs

Sentence-writing practice

For free practice combining sentences, visit Quill.org:

connect.quill.

org/#/play/lesson/-

KqcgL00W0ro-Wr4Bts.

Assess and Reflect on Learning Cycle 3

The final argument students read in this learning cycle contained a series of graphs that illustrated trends in data to support the writer's overall claim about the decline in summer employment among teenagers. For this formative assessment task, students will interpret a series of graphs provided by the U.S. Department of Labor and write a clear statement that expresses a trend or possible conclusion that they can draw based on the data and a list of potential arguments the graphs might be able to support.

SUGGESTED TIMING

1 class period

STUDENT TASK

Send students to the "Local Area Unemployment Statistics" page on the U.S. Department of Labor website (bls.gov/lau). Direct them to click on the small graph icon next to the state in which they live (in the right margin). This will open up a page on which students can see four graphs depicting statistics related to their state's labor force, employment rate, and unemployment rate over the last decade.

(Note: Feel free to use another graph if you have one in mind that students could interpret for the purposes of this formative assessment.)

Ask students to choose **one** of their state's graphs and answer the following questions about that graph:

- **What do you notice?**
- **What do you wonder?**
- **What story could this graph tell?**

Then have students complete the following sentence stem with an observation that they can make based on the graph that they chose to interpret:

Based on this graph, I can see that there has been a trend _____ .

Finally, for each graph, ask students to make a list of arguments related to the value of work that might be supported by including the graph.

EVALUATING THE WORK AND PROVIDING FEEDBACK

UNIT 3

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing feedback in the form of questions or suggestions. The table below contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might suggest ...
had trouble identifying trends represented by the graphs	Make a short list of facts about each graph before considering how the facts relate to each other.
had difficulty coming up with a list of potential arguments that the graphs might support	Review the chat wall and descriptive outlines to be reminded of the arguments you have studied related to this topic.

REFLECTION

TEACHER REFLECTION

- How well were students able to read their selected graph?
- How well were students able to articulate a trend based on the data illustrated in their selected graph?

STUDENT REFLECTION

Give students the opportunity to individually respond to the following questions in writing or in group discussion:

- What was most interesting about your work in this learning cycle?
- What stands out about your work with arguments that use data to support their claims? How would you characterize the significant differences among the different types of evidence you were introduced to in Unit 3?

Performance Task

Analyzing an Argument

**PERFORMANCE
TASK**

As you read the passage below, consider how the author, Jeffrey Selingo, uses:

- evidence, such as facts or examples, to support claims
- reasoning to develop ideas and to connect claims and evidence
- stylistic or persuasive elements, such as word choice or appeals to emotion, to add power to the ideas expressed

“WHY MORE TEENAGERS AND COLLEGE STUDENTS NEED TO WORK WHILE IN SCHOOL” BY JEFFREY J. SELINGO

- 1 In researching my forthcoming book on why so many recent college graduates are struggling to launch into a career, one concern I heard repeatedly from employers is that too many of today’s college students lack basic work experience. Though plenty of students completed internships while in college—a critical marker on any résumé—many of them never had other part-time jobs, working the register at McDonald’s or folding clothes at the Gap like previous generations did.
- 2 Indeed, many students now enter college without ever having held a part-time job in high school. The number of teenagers who have some sort of job while in school has dropped from nearly 40 percent in 1990 to just 20 percent today, an all-time low since the United States started keeping track in 1948.
- 3 Some of that can be blamed on a lackluster youth job market, of course, but most teenagers are unemployed by choice. In upper-middle-class and wealthy neighborhoods, in particular, they are too busy doing other things, like playing sports, studying, and following a full schedule of activities booked by their parents.
- 4 There is no replacement for managing a part-time job in something totally outside of your career field. Research has shown that students who are employed while in high school or college allocate their time more efficiently, learn about workplace norms and responsibilities, and are motivated to study harder in their classes so they can achieve a certain career goal.
- 5 And recruiters told me that today’s college graduates don’t have enough experience learning from failures or hardships, so they are not skilled at the prioritizing and dealing with difficult clients that come with the rush of work.
- 6 One reason high-school students and undergraduates used to work was to earn money to pay for college. But one byproduct of skyrocketing college prices is that a part-time paycheck pays a smaller proportion of the tuition bill. As a result, many students find it easier to just take out loans instead of trying to work to pay for their higher education.

PERFORMANCE
TASK

- 7 “You can’t work your way through college anymore,” said Tony Carnevale, director of Georgetown University’s Center on Education and the Workforce. “Even if you work, you have to take out loans and take on debt.”
- 8 Carnevale recently wrote a report on college students who work while going to school. He found that the share of students working held relatively constant in the 1990s and the 2000s, but the chart below shows that it declined after the recession of 2008 and has never recovered as students turned to loans instead of jobs.

Table 1. In the 1990s and 2000s, the share of Americans working while enrolled in postsecondary institutions was consistent until it declined following the recession.

Year	Share working (%)	Average hours worked	Share working full-time (%)	Average student debt (2014\$)
1989–1990	77	30	40	10,139
1992–1993	72	31	34	11,667
1995–1996	79	30	36	12,328
2003–2004	74	29	33	21,072
2007–2008	75	29	32	24,573
2011–2012	62*	29	26	18,081

Sources: All data from the National Postsecondary Student Aid Review, various years; National Center for Education Statistics, 1994; Cuccaro-Alamin and Choy, *Postsecondary Financing Strategies*, 1998; Horn and Berkold, *Profiles of Undergraduates in U.S. Postsecondary Education Institutions*, 1998; Horn and Nevill, *Profiles of Undergraduates in Postsecondary Education Institutions*, 2006; U.S. Department of Education, 2010; U.S. Department of Education, 2014.

* The decline in the percent of working learners in 2011–2012 is mostly likely due to severe job losses during the Great Recession.

- 9 As Carnevale pointed out, even if students work full-time while going to school, they would earn only \$15,000 a year at the federal minimum wage. That’s about half of the published tuition price at an average private college, and it’s just a few thousand dollars more than tuition and fees at a public institution.
- 10 Passing up a job while in school means that teenagers and undergraduates lose more than just a paycheck.

PERFORMANCE
TASK

- 11 A job teaches young people how to see a rhythm to the day, especially the types of routine work teenagers tend to get. It's where they learn the importance of showing up on time, keeping to a schedule, completing a list of tasks, and being accountable to a manager who might give them their first dose of negative feedback so they finally realize they're not as great as their teachers, parents, and college acceptance letters have led them to believe.
- 12 Working part-time while going to school also improves self-awareness. The employers I interviewed said that today's college graduates are willing to work hard to get the job done. But all of them had stories about the behaviors they found unacceptable: young employees checking Facebook incessantly on their computers, leaving in the middle of a team project meeting to go for a workout at the gym, or asking for a do-over when an assignment went awry.
- 13 A college student who attended a job-training program in Boston told me he was surprised when the sessions weren't canceled after an overnight snowstorm. He said professors in college regularly canceled classes for all sorts of reasons, including the weather.
- 14 Colleges increasingly treat students as customers, and it leaves those students unprepared for the travails of full-time work in the real world. This is so at even the most elite colleges and universities, as *New York Times* columnist Frank Bruni discovered when he taught a course at Princeton: "From the moment I arrived on campus to the moment I left, I got the message that the students were my clients, and I was told more often about what I owed them, in terms of unambiguous explanations, in terms of support, than about what they owed me, their professor."
- 15 The more students can work in jobs alongside a variety of generations that help them better understand specific career paths and the nuances of the workplace, the better off they are going to be in launching into the world of work after college.

- Write an essay in which you explain how Jeffrey Selingo builds an argument to persuade his audience that more teenagers and college students should work while pursuing their education.
- In your essay, analyze how Selingo uses one or more of the features in the directions that precede the passage (or features of your own choosing) to strengthen the logic and persuasiveness of his argument. Be sure that your analysis focuses on the most relevant features of the passage.
- Your essay should not explain whether you agree with Selingo's claims, but rather it should explain how Selingo builds an argument to persuade his audience.

"Why More Teenagers and College Students Need to Work While in School" from *The Washington Post* © The Washington Post

Performance Task: Scoring Guidelines

UNIT 3

Score	Reading <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Demonstrates thorough comprehension of the source text. ▪ Shows an understanding of the text's central idea and most of the important details and how they interrelate, demonstrating a comprehensive understanding of the text. ▪ Is free of errors of fact or interpretation with regard to the text. ▪ Makes skillful use of textual evidence (quotations, paraphrases, or both), demonstrating a complete understanding of the source text.
3	<ul style="list-style-type: none"> ▪ Demonstrates effective comprehension of the source text. ▪ Shows an understanding of the text's central idea(s) and important details. ▪ Is free of substantive errors of fact and interpretation with regard to the text. ▪ Makes appropriate use of textual evidence (quotations, paraphrases, or both), demonstrating an understanding of the source text.
2	<ul style="list-style-type: none"> ▪ Demonstrates some comprehension of the source text. ▪ Shows an understanding of the text's central idea(s) but not of important details. ▪ May contain errors of fact and/or interpretation with regard to the text. ▪ Makes limited and/or haphazard use of textual evidence (quotations, paraphrases, or both), demonstrating some understanding of the source text.
1	<ul style="list-style-type: none"> ▪ Demonstrates little or no comprehension of the source text. ▪ Fails to show an understanding of the text's central idea(s), and may include only details without reference to central idea(s). ▪ May contain numerous errors of fact and/or interpretation with regard to the text. ▪ Makes little or no use of textual evidence (quotations, paraphrases, or both), demonstrating little or no understanding of the source text.

Score	Analysis <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Offers an insightful analysis of the source text and demonstrates a sophisticated understanding of the analytical task. ▪ Offers a thorough, well-considered evaluation of the author’s use of evidence, reasoning, and/or stylistic and persuasive elements, and/or feature(s) of the student’s own choosing. ▪ Contains relevant, sufficient, and strategically chosen support for claim(s) or point(s) made. ▪ Focuses consistently on those features of the text that are most relevant to addressing the task.
3	<ul style="list-style-type: none"> ▪ Offers an effective analysis of the source text and demonstrates an understanding of the analytical task. ▪ Competently evaluates the author’s use of evidence, reasoning, and/or stylistic and persuasive elements, and/or feature(s) of the student’s own choosing. ▪ Contains relevant and sufficient support for claim(s) or point(s) made. ▪ Focuses primarily on those features of the text that are most relevant to addressing the task.
2	<ul style="list-style-type: none"> ▪ Offers limited analysis of the source text and demonstrates only partial understanding of the analytical task. ▪ Identifies and attempts to describe the author’s use of evidence, reasoning, and/or stylistic and persuasive elements, and/or feature(s) of the student’s own choosing, but merely asserts rather than explains their importance, or one or more aspects of the response’s analysis are unwarranted based on the text. ▪ Contains little or no support for claim(s) or point(s) made. ▪ May lack a clear focus on those features of the text that are most relevant to addressing the task.
1	<ul style="list-style-type: none"> ▪ Offers little or no analysis or ineffective analysis of the source text and demonstrates little or no understanding of the analytic task. ▪ Identifies without explanation some aspects of the author’s use of evidence, reasoning, and/or stylistic and persuasive elements, and/or feature(s) of the student’s choosing, or numerous aspects of the response’s analysis are unwarranted based on the text. ▪ Contains little or no support for claim(s) or point(s) made, or support is largely irrelevant. ▪ May not focus on features of the text that are relevant to addressing the task, or offers no discernible analysis (e.g., is largely or exclusively summary).

Score	Writing <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Is cohesive and demonstrates a highly effective use and command of language. ▪ Includes a precise central claim. ▪ Includes a skillful introduction and conclusion; demonstrates a deliberate and highly effective progression of ideas both within paragraphs and throughout the essay. ▪ Has a wide variety in sentence structures; demonstrates a consistent use of precise word choice; maintains a formal style and objective tone. ▪ Shows a strong command of the conventions of standard written English and is free or virtually free of errors.
3	<ul style="list-style-type: none"> ▪ Is mostly cohesive and demonstrates effective use and control of language. ▪ Includes a central claim or implicit controlling idea. ▪ Includes an effective introduction and conclusion; demonstrates a clear progression of ideas both within paragraphs and throughout the essay. ▪ Has variety in sentence structures; demonstrates some precise word choice; maintains a formal style and objective tone. ▪ Shows a good control of the conventions of standard written English and is free of significant errors that detract from the quality of writing.
2	<ul style="list-style-type: none"> ▪ Demonstrates little or no cohesion and limited skill in the use and control of language. ▪ May lack a clear central claim or controlling idea or may deviate from the claim or idea over the course of the response. ▪ May include an ineffective introduction and/or conclusion; may demonstrate some progression of ideas within paragraphs but not throughout the response. ▪ Has limited variety in sentence structures or sentence structures may be repetitive. ▪ Demonstrates general or vague word choice or word choice may be repetitive; may deviate noticeably from a formal style and objective tone. ▪ Shows a limited control of the conventions of standard written English and contains errors that detract from the quality of writing and may impede understanding.
1	<ul style="list-style-type: none"> ▪ Demonstrates little or no cohesion and inadequate skill in the use and control of language. ▪ May lack a clear central claim or controlling idea. ▪ Lacks a recognizable introduction and conclusion; does not have a discernible progression of ideas. ▪ Lacks variety in sentence structures or sentence structures may be repetitive; demonstrates general and vague word choice or word choice may be poor or inaccurate; may lack a formal style and objective tone. ▪ Shows a weak control of the conventions of standard written English and may contain numerous errors that undermine the quality of writing.

Unit 4



Unit 4

Powerful Openings



Overview

“The book is a film that takes place in the mind of the reader.”

— Paulo Coelho

Earlier in the year, students became attuned to interpreting telling details and pivotal words and phrases in the context of multiple literary genres; in this unit, they apply those same lessons as they explore how novelists introduce settings and characters through a variety of unique narrative voices.

Instead of reading a novel in its entirety—tracking all the twists and turns of the plot or how themes resurface and evolve over the course of the story—in this unit’s model lessons, students closely read the openings of several novels. Through doing so they gain an appreciation for the captivating ways writers lure their readers in, one line at a time.

From the bleak opening setting of Bradbury’s *Fahrenheit 451* to the magical setting of Morgenstern’s *The Night Circus*, students are immersed in starkly different worlds and learn how to use literary clues to orient themselves. The concluding performance task asks students to consider how narrative voice shapes their interpretations of a novel’s opening and how that perspective acts as a lens through which they view not only setting but the characters they meet in those settings.

LEARNING CYCLES AT A GLANCE

Learning Cycle	Texts	Formative Writing Task	Suggested Timing
Learning Cycle 1 <i>Lessons 4.1–4.5</i>	<p>Film clips Excerpts from teacher-selected films</p> <p>Novel excerpts <i>The Sound and the Fury</i> by William Faulkner <i>1984</i> by George Orwell <i>The Night Circus</i> by Erin Morgenstern</p>	Literary analysis: 1 paragraph	6–8 class periods
Learning Cycle 2 <i>Lessons 4.6–4.10</i>	<p>Novel excerpts <i>Out of My Mind</i> by Sharon M. Draper <i>Fahrenheit 451</i> by Ray Bradbury <i>All the Light We Cannot See</i> by Anthony Doerr</p>	Literary analysis: 1 paragraph	7–10 class periods
Learning Cycle 3 <i>Lessons 4.11–4.15</i>	<p>Novel excerpts <i>The Girl Who Fell from the Sky</i> by Heidi W. Durrow <i>To Kill a Mockingbird</i> by Harper Lee</p>	Literary analysis: multiparagraph essay	6–11 class periods

The formative writing tasks in this unit provide opportunities to monitor student learning and adapt instruction as needed, such as by either accelerating or slowing down the pace.

Suggested timing is based on a 45-minute class period, but it will understandably vary based on student needs and school schedules.

In addition to the provided model lessons, students will complete at least one of two available online learning checkpoints during the course of this unit, and at the end of the unit they will take the Unit 4 Performance Task.

ENDURING UNDERSTANDINGS ADDRESSED IN UNIT 4 MODEL LESSONS

UNIT 4

Big Idea: Engaging with Texts

EU 1.1 Close, critical reading of complex literary and nonfiction texts leads to a deeper understanding of the explicit and implicit meanings of the works.

EU 1.3 Analyzing literature is a complex task that includes making inferences, examining an author's use of literary and stylistic elements, and drawing conclusions about the meaning of the work as a whole.

EU 1.4 A text may be read in conversation with other texts or in the broader context in which it was written or read.

Big Idea: Constructing Texts

EU 2.1 Composing is a recursive process that can be used to explore ideas and illuminate concepts for both the writer and the reader.

EU 2.3 Writing an analysis requires interpreting the relevant details and features of a work and explaining their relationship to the meaning of the work as a whole.

EU 2.4 Writing a narrative allows a writer to convey experience, share perspective, or deepen their own understanding.

Big Idea: Focusing on Language

EU 3.1 Critical readers develop a sense of word consciousness that motivates them to investigate word meanings.

EU 3.2 Precise word choice and compelling language patterns can stir the thoughts, emotions, and actions of readers.

EU 3.3 Conventions of Standard English are used to aid the reader's understanding, and authors may use or defy these conventions to achieve different stylistic effects.

Big Idea: Investigating Through Research

EU 4.1 Research is a powerful, recursive process used to gain knowledge, solve problems, make informed decisions, and enhance understanding.

Big Idea: Entering the Conversation

EU 5.1 Academic discourse requires collaboration to advance and deepen understanding of topics or texts.

Learning Cycle 1

In this learning cycle, students closely analyze the openings of novels and some of the fascinating ways novelists tantalize readers to enter their fictional worlds. The final writing exercise in this learning cycle gives students the opportunity to practice creating their own fictional worlds.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
4.1: The Art of Seduction – A Film’s Opening Scene		1 class period
4.2: The Art of Seduction – A Novel’s First Lines	<i>The Sound and the Fury</i> (novel excerpt)	1 class period
4.3: Where Am I? Orienting Yourself in a Novel’s World, I	<i>1984</i> (novel excerpt)	1–2 class periods
4.4: Where Am I? Orienting Yourself in a Novel’s World, II	<i>The Night Circus</i> (novel excerpt)	1–2 class periods
4.5: Creating a Fictional World		1 class period
Assess and Reflect on Learning Cycle 1	<i>Harry Potter and the Sorcerer’s Stone</i> (novel excerpt)	1 class period

LESSON 4.1

UNIT 4

The Art of Seduction – A Film’s Opening Scene

This unit highlights how a novelist—unlike the poet or the writer of short fiction—has to employ their craft to gradually seduce the reader from the very first page. To help students recognize this concept, they begin with a medium that is very accessible to them: movies. In this first lesson, students look at the openings of several movies to see how filmmakers engage their viewers in opening scenes.

SUGGESTED TIMING

1 class period

MATERIALS

Several film clips

LESSON GOALS

Students will:

- identify techniques used by filmmakers to introduce settings and characters
- recognize similarities among techniques used in films and novels

and demonstrate understanding through:

- academic conversations
- written or oral responses to a prompt

PART 1: THINKING ABOUT OPENINGS

Share the opening writing prompt with students.



Imagine yourself in a movie theater—or on your own couch—waiting for a movie you have never seen to start. What do you expect should happen in the first few minutes of the film? Why do you have these expectations? How often does the beginning of a film really hook you? What movies can you think of that have interesting beginnings?

Explain that this activity is intended to help students recognize the ways that filmmakers and novelists use telling details, pivotal words and phrases, and technique to introduce their audience to the world they have created in their films and novels.

UNIT 4

PART 2: WATCHING THE OPENINGS

Find two or three film clips online or use movies in your own collection, and show students the first 5–10 minutes only. To encourage close viewing, the film clips should not be longer than 10 minutes.

The following films would work well for this exercise, but if access is limited, you may select different film openings:

- *Up*
- *Forrest Gump*
- *ET*
- *The Matrix*
- *2001: A Space Odyssey*
- *Citizen Kane*
- *Edward Scissorhands*
- *The Searchers*
- *Children of Men*
- *Rear Window*
- *Touch of Evil*
- *La La Land*

Share a few of the film terms below with students to facilitate their discussion. Students may already be familiar with some of these terms. Using the correct terminology gives students a common language with which to discuss the movie openings, as they can refer to specific techniques the filmmakers use.

- **Framing:** How the object is positioned within the shot; how much of the frame of the movie screen the object will occupy.
 - ◆ Long shot: The object on the screen appears small or appears to be seen from some distance away; used to establish setting. If a person is shown, generally you will be able to see his or her entire body.
 - ◆ Close-up or close shot: The object or subject takes up most of the screen space and therefore appears to be very large. This shot can be used to direct viewers’ attention or show emotion.
- **Angles:** Where the camera will be placed in relation to the subject.
 - ◆ Low angle: When the camera is below the subject; used to emphasize dominance and power.
 - ◆ High angle: When the camera is above the subject; used to emphasize weakness.
 - ◆ Dutch angle: When the camera is tilted slightly producing a sideways image within the frame; also known as a *canted angle*.

- **Lighting**

- ◆ Low-key lighting: A small source of lighting is used, characterized by the presence of prominent shadows; used to show suspicion, mystery, and danger; suggests that characters are evil or hiding something.
- ◆ High-key lighting: An even light source and few shadows, as in an office building; suggests honesty, nothing to hide, or lack of threat.

- **Editing**

- ◆ Fade: The image on screen slowly fades away; makes a connection between two objects or characters.
- ◆ Dissolve: One image fades out as another image fades in so the two images are on the screen briefly at the same time.
- ◆ Crosscut: Also known as parallel editing; the director cuts between two different episodes; builds suspense.
- ◆ Flashback/flash-forward: Gives viewers important information about what has happened in the past or may happen in the future.

After students watch each clip, ask them to write in response to or discuss the following questions:

- **What do you know about the world, *the setting*, that the film is presenting? What about the time period? The location? The time of day or the date? How similar or different is it to where and when you live?**
- **What do you know (or suspect you know) about the people, the *characters*, in this film so far? What questions do you have about them?**
- **What film techniques—lighting, camera movement, or framing—does the filmmaker use to help create the world and/or establish the characters in this film?**
- **Make an inference about what will happen later in this film based ONLY on what is presented in the film’s opening. What details or key words and phrases from the opening help you to draw this inference?**

Additional Resources

To learn more about using film in the ELA classroom, see Golden’s *Reading in the Dark: Using Film as a Tool in the English Classroom*.

PART 3: REFLECTING ON OPENINGS

Ask students to respond to the following prompt, either through writing or in dialogue with a partner or small group.

What is a filmmaker’s job at the beginning of a film? How does a filmmaker try to draw the viewer into the film? How might this process be similar to and different from the job of a novelist at the beginning of a novel?

UNIT 4

LESSON 4.2

The Art of Seduction – A Novel’s First Lines

This lesson applies the line of inquiry used in the previous lesson with film openings to the opening of a novel. Students conduct a close read of the opening paragraphs of William Faulkner’s *The Sound and The Fury*—one line at a time. Following each sentence or section of text, the class generates all the questions those words spark. Then, after zooming out and reading the whole opening, students consider how the telling details of the passage lead the reader to answer some of their own questions.

SUGGESTED TIMING

1 class period

Note: This unit will showcase a variety of novel openings of varying degrees of complexity. For example, this lesson opens with a quote from a Faulkner interview, and it includes a gradual reveal of the first three paragraphs of *The Sound and the Fury*; however, the expectation is not for English 1 students to read a Faulkner novel.

LESSON GOALS

Students will:

- understand the significance of novel beginnings
- generate questions and make text-based inferences
- understand the function of narrative point of view

and demonstrate understanding through:

- academic conversations
- analytical sentences

PART 1: DEFINING THE JOB OF THE NOVELIST

OPENING WRITING PROMPT

Share the following prompt with students.

William Faulkner—one of America’s most respected authors and recipient of the Nobel Prize in Literature—said the following in a 1956 interview:



“I’m a failed poet. Maybe every novelist wants to write poetry first, finds he can’t, and then tries the short story, which is the most demanding form after poetry. And, failing at that, only then does he take up novel writing.”

What do you think Faulkner meant by this quote? What abilities or talents might a poet or a short story writer possess that a novelist, even a novelist as talented as Faulkner(!), might be missing?

DEFINING THE NOVEL

Invite students to share their reactions to the Faulkner quote, and establish that poetry and short fiction are tighter literary forms than the novel and therefore require a writer to use words more sparingly or economically than a novelist would.

Share the following definition of a *novel*: “an invented prose narrative that is usually long and complex and deals especially with human experience through a usually connected sequence of events” (source: [merriam-webster.com/dictionary/novel](https://www.merriam-webster.com/dictionary/novel)).

Establish that since the novel is a longer and more complex work, the pressure is on the novelist to hook the reader’s attention at the very beginning—and then maintain it.

PART 2: PROMPTING QUESTIONS WITH THE GRADUAL REVEAL

Point out that a skilled novelist begins a novel by divulging just enough to pique your interest and curiosity, but not so much that you feel like you do not have to stick around to read the rest of the story.

When your curiosity is piqued as an attentive reader, you are in a constant state of questioning. To demonstrate this phenomenon, model a gradual reveal of just the first three paragraphs of *The Sound and the Fury*, generating questions that each line provokes.

GUIDING STUDENT THINKING

Modeling Line-By-Line Questioning

When modeling this process, it is important to display each line or section **one at a time** and then pause long enough to generate a handful of questions that pertain to just that line or section. Ask students to resist trying to answer any of the questions they generate until you have completed the gradual reveal and are zooming out and considering all three paragraphs together. What follows is a sample gradual-reveal-and-questioning sequence.

Reveal just the opening sentence of *The Sound and the Fury*, pausing afterward to have students jot down any questions this line provokes.

Through the fence, between the curling flower spaces, I could see them hitting.

Possible questions:

- Who is talking?
- Is there a fight?
- “*Curling flower spaces*” is a strange use of language. Is English the narrator’s first language?

UNIT 4

Reveal the next sentence. Ask students, **What questions does it raise?**

They were coming toward where the flag was and I went along the fence.

Possible questions:

- *What kind of flag? Why are they moving toward it?*
- *Is the narrator following their movements?*

Now reveal the rest of the first paragraph. Ask, **What new questions does it raise?**

Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass.

Possible questions:

- *Who is Luster?*
- *What is he looking for in the grass?*

Reveal the second paragraph. Ask, **What new questions does it raise?**

"Here, caddie." He hit. They went away across the pasture. I held to the fence and watched them going away.

Possible questions:

- *Who said, "Here, caddie."?*
- *Is "caddie" someone's name? If so, why is it not capitalized?*
- *Why are they in a pasture? Is there a farm on the other side of the fence?*

Reveal the third paragraph: Ask students, **What new questions does it raise?**

“Listen at you, now.” Luster said. “Aint you something, thirty three years old, going on that way. After I done went all the way to town to buy you that cake. Hush up that moaning. Aint you going to help me find that quarter so I can go to the show tonight.”

Possible questions:

- *Why does the narrator not sound like a 33-year-old?*
- *What is the relationship between the narrator and Luster?*
- *What kind of show cost only a quarter?*

PART 3: SHARING QUESTIONS AND AHA MOMENTS

ZOOMING OUT

Display the first three paragraphs as one block of text, and ask students to join partners for a few minutes to share their questions and theorize about possible answers.

Through the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass.

“Here, caddie.” He hit. They went away across the pasture. I held to the fence and watched them going away.

“Listen at you, now.” Luster said. “Aint you something, thirty three years old, going on that way. After I done went all the way to town to buy you that cake. Hush up that moaning. Aint you going to help me find that quarter so I can go to the show tonight.”

Resume the whole-class discussion, and ask partners if they had any aha moments of discovery during their discussions.

Introduce the following big-picture questions that students can ask themselves when framing their analysis. Look for the anticipated responses mentioned on the next page in the discussion.

UNIT 4

- **What world have I entered?**

The narrator is watching a golf game through the fence. Perhaps some students drew this conclusion based on the gradual release of clues: *hitting*, moving *flags*, and *caddie*.

The only other clue about this world or setting is that Luster is planning on seeing a show with a quarter, implying that it must not be a current setting since shows are much more expensive now.

- **Who is my guide in this world?**

Your guide in a novel is the storyteller, the narrator. In this case, students may have wondered if this first-person narrator has a cognitive disability since he uses simple and somewhat stilted language despite the fact that he is 33 years old.

- **What voices do I hear?**

Besides the voice of the narrator, you hear a golfer saying “Here, caddie” and Luster reprimanding the narrator for moaning and not helping to search for the quarter.

- **What relationships are at play?**

It seems like Luster is speaking to the narrator almost like a parent might, referring to buying the narrator cake and trying to direct his actions.

APPRECIATING NARRATIVE POINT OF VIEW

Pose the discussion question, **What if Faulkner had instead used a third-person narrator who explicitly described a 33-year-old cognitively disabled man watching golf through a fence?**

Establish that reading a third-person account of this scene would have deprived the reader of unlocking the mystery of the narrator’s perspective. Allowing the reader direct access to the narrator’s thoughts enables a sense of empathy for this narrator.

Acknowledge that Faulkner most likely knew his opening line would lead readers to make the false assumption that the narrator was watching a fight due to his use of the word *hitting*.

Establish that a false start can be part of the readers’ journey into orienting themselves in the world of the novel. It is not unlike hitting a wall in a maze and then having to redirect yourself to successfully find your way out.

EXIT TICKET

To check to see if students understand the effects Faulkner achieves in this novel opening, ask them to complete one of the following sentence frames as an exit ticket:

- **In the opening of *The Sound and the Fury*, Faulkner introduces readers to _____ through the use of _____ .**
- **In the opening of *The Sound and the Fury*, Faulkner _____ .**

LESSON 4.3

UNIT 4

Where Am I? Orienting Yourself in a Novel's World, I

Sometimes novelists captivate their readers by dropping them into mysterious worlds. This lesson guides students through active reading strategies for identifying and interpreting the telling details of a fictional setting. Beginning again with a novel's opening lines, students practice picking up on both the physical details that help them envision setting and the word choice that contributes to the overall emotional effect of entering that fictional world.

LESSON GOALS

Students will:

- identify and interpret telling details that establish setting
- explain the function of specific words and phrases in a novel opening

and demonstrate understanding through:

- highlighted texts
- setting webs
- analytical paragraphs

SUGGESTED TIMING

1–2 class periods

MATERIALS

- Student readers
- **Handout 4.3**
1984 Setting Webs
- Highlighters

PART 1: WHERE AM I?

MAPPING VISUAL CLUES

Use Geoguessr, an online guessing game that requires players to scan the digital landscape of an image, to have students look for telling clues that may lead them to correctly identify several locations and landmarks: [geoguessr.com](https://www.geoguessr.com).

Display the locations, and ask students to note the telling details contained in each image and then guess the image's location on the site's map. Telling details might include architectural styles, car brands, terrain, etc.

If students are having difficulty identifying the locations, supply them with the answers and have them match each image to the locations. (Here are the five locations in this

Classroom Facilitation

To access a game made for this lesson, create a free login at [geoguessr.com](https://www.geoguessr.com), and then visit [geoguessr.com/5b06ef1f596695b70811b58c](https://www.geoguessr.com/5b06ef1f596695b70811b58c) and click "PLAY."

UNIT 4

GeoGuessr challenge with the links to the Google Street View: the **Alamo**, San Antonio, Texas; **Ponte Vecchio**, Florence, Italy; **Machu Picchu**, Central highlands, Peru; **Pike Place Market**, Seattle, WA; the **Taj Mahal**, Agra, Uttar Pradesh, India.)

OPENING LINE AS RED FLAG

Display the opening line from George Orwell's *1984* without revealing its source.

It was a bright cold day in April, and the clocks were **striking** thirteen.

Ask students to jot down any telling details from this opening line that indicate what kind of world you are entering by reading this line.

Next, have students identify the detail that jumps out at them as odd (i.e., clocks “striking thirteen”). This telling detail immediately raises a red flag, alerting readers to the fact that this is no ordinary world; this is a world that plays by different rules than the world they live in.

Vocabulary Across Texts

Here, the verb *strike* is referring to a clock striking or indicating the time. Later in this learning cycle, students will re-encounter this multiple-meaning word in *To Kill a Mockingbird*, when Scout refers to *striking* a match to ignite it. The adjective *striking* is also often used to describe someone or something that captures your attention.

PART 2: READING TO ENVISION AND TO FEEL**FIRST READ: ENVISIONING THE WORLD**

Read aloud the first four paragraphs of *1984* (again, not revealing the source).

Suggest to students the option of closing their eyes as you read aloud so they can more easily envision the physical details of the world, being described.

After reading the excerpt, ask students to write down one adjective to answer the question, “What does this place **look** like?” In other words, “How would you sum up the physical details of this world?”

SECOND READ: FEELING THE WORLD

Ask students to reread the four-paragraph opening in their readers and then jot down one adjective to answer the question, “What does this place **feel** like?” In other words, “How would you sum up the emotional effect of this world?”

HIGHLIGHTING DETAILS AND SETTLING ON ADJECTIVES

Have students join partners or small groups of no more than four students.

Supply each group with a few highlighters and ask them to highlight the most striking examples of imagery in the first four paragraphs **and** those details that elicit the strongest emotional responses as they read.

GUIDING STUDENT THINKING

UNIT 4

It is easy for students to have a misconception about **imagery**. It is important to remind them that even though they may associate the word *imagery* with visual images, imagery can include any language that appeals to any of the physical senses. For example the sound of “a fruity voice” and the sensation of “skin roughened by coarse soap and blunt razor blades” would both be considered examples of imagery.

Sample highlighted text:

It was a **bright cold day** in April, and the **clocks were striking thirteen**. Winston Smith, his chin nuzzled into his breast in an **effort to escape the vile wind**, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a **swirl of gritty dust** from entering along with him.

The hallway **smelt of boiled cabbage and old rag mats**. At one end of it a colored poster, too large for indoor display, had been tacked to the wall. It depicted simply an **enormous face**, more than a meter wide: the face of a man of about forty-five, with a **heavy black moustache and ruggedly handsome features**. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the **electric current was cut off** during daylight hours. It was part of the economy **drive** in preparation for **Hate Week**. The flat was seven flights up, and Winston, who was thirty-nine and had a **varicose ulcer above his right ankle**, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the **enormous face gazed** from the wall. It was one of those pictures which are so contrived that the **eyes follow you about** when you move. **BIG BROTHER IS WATCHING YOU**, the caption beneath it ran.

Inside the flat **a fruity voice** was reading out a list of figures which had something to do with the production of pig iron. The voice came from an **oblong metal plaque like a dulled mirror** which formed part of the surface of the right-hand wall. Winston turned a switch and the **voice sank** somewhat, though the words were still distinguishable. The instrument (the **telescreen**, it was called) could be dimmed, but there was no way of shutting it off **completely**. He moved over to the window: **a smallish, frail figure, the meagerness of his body** merely emphasized by the **blue overalls** which were the uniform of the Party. His **hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter** that had just ended.

UNIT 4

Outside, even through the **shut window pane**, the world looked cold. Down in the street **little eddies of wind were whirling dust and torn paper into spirals**, and though the sun was shining and the **sky a harsh blue**, there seemed to be **no color in anything**, except the posters that were plastered everywhere. The **black-moustachio'd face gazed down from every commanding corner**. There was one on the house-front immediately opposite. **BIG BROTHER IS WATCHING YOU**, the caption said, while the **dark eyes looked deep** into Winston's own. Down at street level another poster, torn at one corner, **flapped fitfully in the wind**, alternately covering and uncovering the single word **INGSOC**. In the far distance a **helicopter skimmed** down between the roofs, **hovered for an instant like a bluebottle**, and darted away again with a curving flight. It was the Police Patrol, **snooping** into people's windows. The patrols did not matter, however. **Only the Thought Police mattered.**

Ask students to share their adjectives with their partners or fellow group members and to collectively decide on the best adjectives to describe the physical details and emotional impressions of the world described in the excerpt.

Encourage students to choose adjectives that are not too vague like *creepy* or *depressing* by supplying feedback questions such as "In what way is it creepy?" or "In what way is it depressing?"

SETTING WEBS

Distribute **Handout 4.3** and ask students, **How would you sum up the physical details of this world?** Have partners or groups write their one-word response in the center bubble and in each surrounding bubble a different quote from the text that supports their one-word response. Then have them repeat this process on the second page of the handout in response to the question, **How would you sum up the emotional effect of this world?**

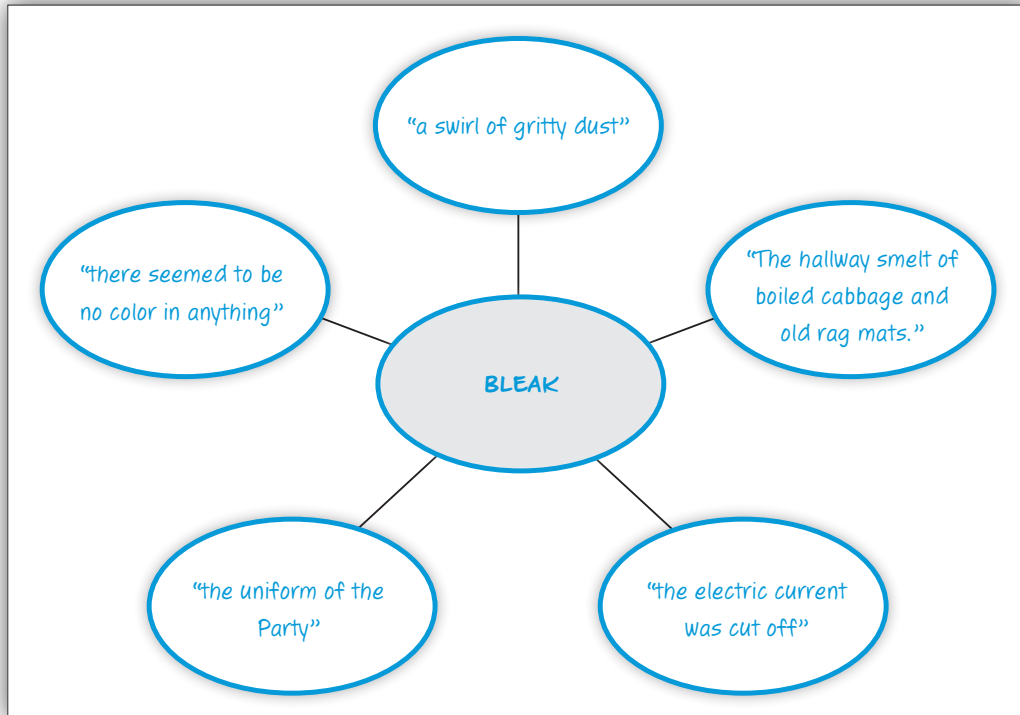
The following handout shows possible student responses, not correct answers.

Vocabulary Across Texts

The noun "drive" in the excerpt refers to a special effort or campaign (e.g., a canned-food drive). Later in this unit, students will re-encounter this multiple-meaning word in *Farinheit 451*, when a man is described as being "driven back by flame" (forced).

Classroom Facilitation

Suggest the use of a thesaurus to motivate students to broaden their descriptive vocabulary and to be more precise in their word choice as they are selecting adjectives.



Handout 4.3

UNIT 4

PART 3: WRITTEN ANALYSIS

EVIDENCED-BASED WRITING

Ask students to individually write a brief paragraph summarizing their observations and analysis of the setting of *1984*, based on the four-paragraph excerpt they read.

Emphasize that novels often have multiple settings, and they are basing this paragraph on only the four-paragraph opening of the novel.

Meeting Learners' Needs

Word-study practice

For free word-study practice on 20 words from the opening four paragraphs of *1984*, visit [Vocabulary.com: vocab.com/pre-ap/eng1/1984](http://Vocabulary.com/vocab.com/pre-ap/eng1/1984).

Meeting Learners' Needs

Provide the following paragraph frame for students who could benefit from such support:

From the very first page, Orwell's *1984* presents a world that looks _____ and feels _____. The "_____ " and "_____ " create an atmosphere that is _____. Furthermore, the references to _____ and _____ fill the reader with a sense of _____.

Sample paragraph based on frame:

From the very first page, Orwell's *1984* presents a world that looks bleak and feels oppressive. The "swirl of gritty dust" and the smell of "boiled cabbage and old rag mats" create an atmosphere that is gray and desolate. Furthermore, the references to the Thought Police and telescreens that can't be turned off fill the reader with a sense of confinement and paranoia.

DRAWING CONCLUSIONS AND GENERATING QUESTIONS

In a whole-class discussion, revisit the notion, introduced in the previous lesson, that a novel's opening should pique the reader's curiosity and ignite a series of alternating questions and "aha" moments of discovery. Ask students, **What are the major questions this excerpt provokes? What are the aha moments?**

This short excerpt will most likely produce many more questions than aha moments. That is Orwell's intention. However, press students to consider some of the implications of the telling details. For example, Orwell uses the words "lift" and "flat." Ask them what this could indicate.

Continue, asking students, **What could the telling details imply about the economic state of the setting? The political state?**

Noticing Vocabulary

Multiple-meaning words

The use of Britishisms such as *lift* and *flat* implies that this setting is at least loosely based on post-industrial England. If students are unfamiliar with these particular meanings, show them a dictionary entry for each word and have them choose the appropriate meaning for the context.

LESSON 4.4

UNIT 4

Where Am I? Orienting Yourself in a Novel's World, II

Lesson 4.4 gives students the opportunity to apply the same active reading protocol they used with *1984* to the fictional setting of Erin Morgenstern's novel *The Night Circus*. Students who are ready can work with this passage independently.

Note: This lesson uses only a brief excerpt from *The Night Circus*, which is not commonly taught at the ninth-grade level. Its suitability for use beyond the short excerpt is at your discretion.

LESSON GOALS

Students will:

- identify and interpret telling details that establish setting
- explain the function of specific words and phrases in a novel opening

and demonstrate understanding through:

- highlighted texts
- setting webs
- analytical paragraphs

SUGGESTED TIMING

1–2 class periods

MATERIALS

- Student readers
- **Handout 4.4**
The Night Circus Setting Webs
- Highlighters

PART 1: OPENING LINE AS RED FLAG

Display the opening line from *The Night Circus* without revealing its source.

The circus arrives without warning.

Ask students to jot down any telling details from this opening line that indicate what kind of world you are entering by reading it.

Hold a brief discussion where you elicit students' reactions to the opening line. Students will most likely note:

- Usually bad things, such as severe storms, are notable for arriving without a warning. Why would someone warn others of a circus?
- It is strange that people did not know about the circus in advance. Usually, a circus is advertised in advance and people await its arrival.

UNIT 4

PART 2: READING TO ENVISION AND TO FEEL**FIRST READ: ENVISIONING THE WORLD**

Read aloud the opening of *The Night Circus* (again, not revealing the source).

Suggest to students the option of closing their eyes as you read aloud the excerpt so they can more easily envision the physical details of the world being described.

After reading the excerpt, ask students to write down one adjective to answer the question, "What does this place **look** like?" In other words, "How would you sum up the physical details of this world?"

SECOND READ: FEELING THE WORLD

Ask students to reread the opening in their readers and then jot down one adjective to answer the question, "What does this place **feel** like?" In other words, "How would you sum up the emotional effect of this world?"

HIGHLIGHTING DETAILS AND SETTLING ON ADJECTIVES

Supply students with highlighters and ask them to individually highlight the most striking examples of imagery **and** those details that elicit the strongest emotional responses as they read.

Sample highlighted text:**Anticipation**

The **circus arrives without warning.**

No announcements precede it, no paper notices on downtown posts and billboards, no mentions or advertisements in local newspapers. It is simply there, when yesterday it was not.

The **towering tents are striped in white and black**, no golds and crimsons to be seen. **No color at all**, save for the neighboring trees and the grass of the surrounding fields. **Black-and-white stripes on grey sky**; countless tents of varying shapes and sizes, with an **elaborate wrought-iron fence** encasing them in a **colorless world**. Even what little ground is visible from outside is black-or-white, painted or powdered, or treated with some other circus trick.

But it is not open for business. Not just yet.

Within hours everyone in town has heard about it. By afternoon news has spread several towns over. Word of mouth is a more effective method of advertisement than typeset words and exclamation points on paper pamphlets or posters. It is impressive and unusual news, the sudden appearance of a mysterious circus.

People marvel at the staggering height of the tallest tents. They stare at the clock that sits just inside the gates that no one can properly describe.

And the black sign painted in white letters that hangs upon the gates, the one that reads:

Opens at Nightfall

Closes at Dawn

"What kind of circus is only open at night?" people ask. No one has a proper answer, yet as dusk approaches there is a substantial crowd of spectators gathering outside the gates.

You are amongst them, of course. Your curiosity got the better of you, as curiosity is wont to do. You stand in the fading light, the scarf around your neck pulled up against the chilly evening breeze, waiting to see for yourself exactly what kind of circus only opens once the sun sets.

The ticket booth clearly visible behind the gates is closed and barred. The tents are still, save for when they ripple ever so slightly in the wind. The only movement within the circus is the clock that ticks by the passing minutes, if such a wonder of sculpture can even be called a clock.

The circus looks abandoned and empty. But you think perhaps you can smell caramel wafting through the evening breeze, beneath the crisp scent of the autumn leaves. A subtle sweetness at the edges of the cold.

The sun disappears completely beyond the horizon, and the remaining luminosity shifts from dusk to twilight. The people around you are growing restless from waiting, a sea of shuffling feet, murmuring about abandoning the endeavor in search of someplace warmer to pass the evening. You yourself are debating departing when it happens.

First, there is a popping sound. It is barely audible over the wind and conversation. A soft noise like a kettle about to boil for tea. Then comes the light.

All over the tents, small lights begin to flicker, as though the entirety of the circus is covered in particularly bright fireflies. The waiting crowd quiets as it watches this display of illumination. Someone near you gasps. A small child claps his hands with glee at the sight.

When the tents are all aglow, sparkling against the night sky, the sign appears.

Stretched across the top of the gates, hidden in curls of iron, more firefly-like lights flicker to life. They pop as they brighten, some accompanied by a shower of glowing white sparks and a bit of smoke. The people nearest to the gates take a few steps back.

UNIT 4

At first, it is only a random pattern of lights. But as more of them ignite, it becomes clear that they are aligned in scripted letters. **First a C is distinguishable, followed by more letters. A q, oddly, and several e's.** When the final bulb pops alight, and the smoke and sparks dissipate, it is finally legible, this elaborate incandescent sign. Leaning to your left to gain a better view, you can see that it reads:

Le Cirque des Rêves

Some in the crowd smile knowingly, while others frown and look questioningly at their neighbors. A child near you tugs on her mother's sleeve, begging to know what it says.

"The circus of dreams," comes the reply. The girl smiles delightedly.

Then the **iron gates shudder and unlock**, seemingly by their own volition. They swing outward, inviting the crowd inside.

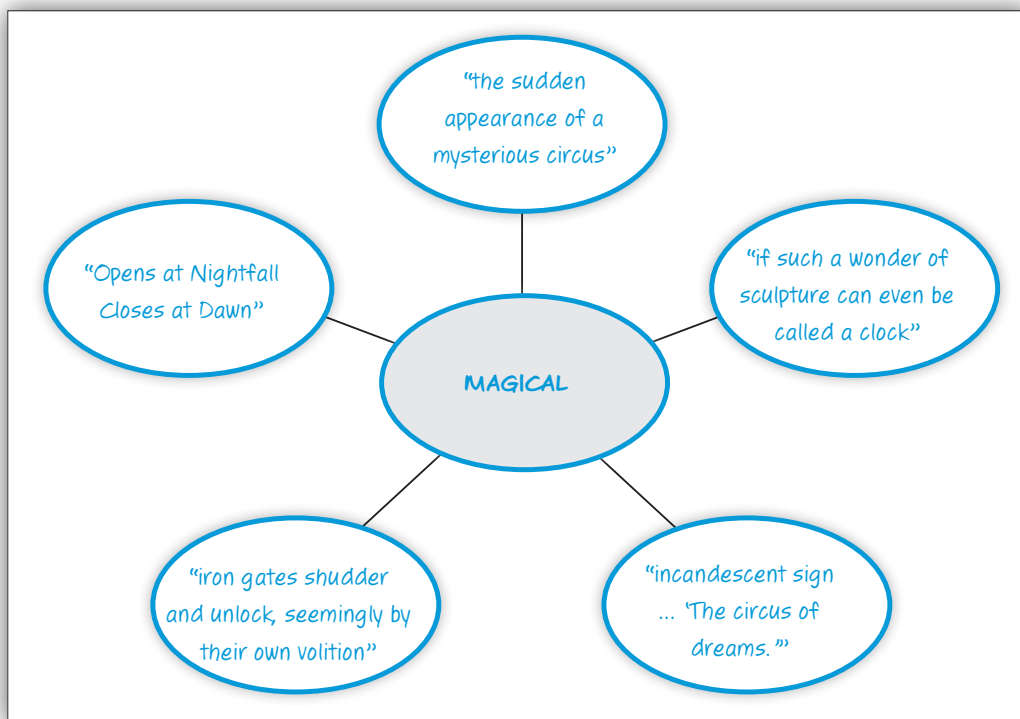
Now the circus is open.

Now you may enter.

SETTING WEBS

Share **Handout 4.4** and ask students, **How would you sum up the physical details of this world?** Have individual students write their one-word response in the center bubble and in each surrounding bubble a different quote from the text that supports their one-word response. Then have them repeat this process on the second page of the handout in response to the question, **How would you sum up the emotional effect of this world?**

The following handout shows possible student responses, not correct answers.



Handout 4.4

UNIT 4

PART 3: WRITTEN ANALYSIS**EVIDENCE-BASED WRITING**

Ask students to write brief paragraphs summarizing their observations and analysis of the initial setting of *The Night Circus*, based on the excerpt they have read.

Emphasize that novels often have multiple settings, and they are basing this paragraph on only the opening of the novel.

Meeting Learners' Needs

Provide the following paragraph frame for students who could benefit from such support:

From the very first page, Morgenstern's *The Night Circus* presents a world that looks _____ and feels _____. The "_____ " and "_____ " create an atmosphere that is _____. Furthermore, the references to _____ and _____ fill the reader with a sense of _____.

Sample paragraph based on frame:

From the very first page, Morgenstern's *The Night Circus* presents a world that looks stark and feels magical. The "wrought-iron fence encasing [the tents] in a colorless world" and the "shower of glowing white sparks and a bit of smoke" create an atmosphere that is severe and striking. Furthermore, the references to iron gates shuddering and unlocking and an incandescent sign that reads "The Circus of Dreams" fill the reader with a sense of mystery and suspense.

DRAWING CONCLUSIONS AND GENERATING QUESTIONS

To guide a whole-class discussion, ask students, **What are the major questions this excerpt provokes? What are the aha moments?**

Like the excerpt from Orwell's *1984*, this short excerpt will most likely produce many more questions than aha moments. Urge students to consider some of the implications of the telling details and how they might spark more questions.

Possible questions that the excerpt may provoke:

- The incandescent sign is written in French, but the audience is seemingly English speaking. Is the circus from France?
- Since the first sign announces that the circus will open at nightfall and close at dawn, it seems that there are particular rules that govern the world of the circus. What are some of the other rules?

Meeting Learners' Needs**Word-study practice**

For free word-study practice on 25 words from the opening of *The Night Circus*, visit Vocabulary.com: vocab.com/pre-ap/eng1/night-circus.

LESSON 4.5

UNIT 4

Creating a Fictional World

Now that students have analyzed how several novelists used language to transplant readers into different settings, they will be given the opportunity to construct their own fictional worlds. This lesson guides students through a series of creative writing and reflection activities that will enrich their understanding and appreciation of how word choice can enhance setting and tone.

LESSON GOALS**Students will:**

- plan and write a description of an original setting
- select and use language to achieve an intended effect
- reflect on the writing process

and demonstrate understanding through:

- descriptive paragraphs
- written reflections

SUGGESTED TIMING

1 class period

MATERIALS

- **Handout 4.5.A**
Describing the Scene You See
- **Handout 4.5.B**
Describing an Original Scene
- **Handout 4.5.C**
Reflecting on the Writing Process: Setting

PART 1: DESCRIBING SETTING WITH A VISUAL PROMPT

OPENING WRITING PROMPT

Display the following photograph of a defunct bank vault (from marchandmeffre.com/detroit/9), and distribute **Handout 4.5.A**.

UNIT 4



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Ask students to describe this scene without using the words *bank* or *vault*. Explain that they can choose to write from any narrative point of view (first, second, or third) and should use as many details as possible to help the reader **envision** and **feel** this scene. Give them five minutes.

Sample description:

Void of natural light and surrounded by scattered safe deposit boxes, I could see the ironclad door was still firmly in place despite the destruction. The rust color of the metal boxes was slightly muted by layers of dust and grime. And, like someone had been caught mid-ransacking the space in search of a long-lost deed or family heirloom, many of the safe deposit boxes were left unlocked and protruding from the wall. I carefully scanned the subterranean walls, the low tin ceiling, and the concrete floor, and realized that there was no source of ventilation and no easy way out.

SHARING SENTENCES AND WRITING STRATEGIES

Have students reread their own description or one of their classmate's descriptions and underline strong imagery and striking physical details.

Invite students to cherry-pick their favorite descriptive details from their description or their neighbors' to share with the class.

Acknowledge especially vivid imagery or precise word choice as students read their phrases or sentences aloud.

Ask students the following questions to guide a whole-class discussion:



- **What physical details did you provide to lead readers to infer that you were describing a bank vault?**
- **Did you use your imaginations to describe what might have previously happened in this space?**
- **Did you use any figurative language to convey the overall mood?**

PART 2: CONSTRUCTING ORIGINAL SETTINGS

Distribute **Handout 4.5.B**, and let students know that they will now be describing an original setting of their own. They should do this according to the directions on the handout.

Directions: Describe an original setting, keeping all of the following in mind:

1. Choose a narrative point of view. You could write in first person (using an "I" narrator, as Faulkner did in the opening to *The Sound and the Fury*), in second person (speaking to the reader as "you," as Morgenstern did in *The Night Circus*), or third person (as Orwell used in *1984*).
2. Picture the scene in your mind's eye or find an image for inspiration.
3. Decide if you are writing realistic fiction, such as *The Sound and the Fury*, or if you are going to incorporate fantastic or futuristic elements, such as in *The Night Circus* or *1984*.
4. Remember that imagery can appeal to any of the senses. If you were behind a camera lens and viewing your setting, what would you see? What would you hear? Feel? Taste? Smell?
5. Consider ways that you can orient your reader with telling details. Recall that both Orwell and Morgenstern used physical signs "BIG BROTHER IS WATCHING YOU" and "Le Cirque des Rêves" to orient their readers. What will you use?
6. What do you want your reader to feel as a result of entering your world? What descriptive imagery or figurative language can you use to emotionally affect your readers?
7. After you finish your draft, revisit your opening line and assess whether or not it sets the appropriate tone for your setting. If not, revise it.

Handout 4.5.B

UNIT 4

PART 3: REFLECTING ON THE WRITING PROCESS

After students have written their setting descriptions, share **Handout 4.5.C** and have them spend a few minutes reflecting on their intentions and process before answering the questions on the handout.

Directions: Respond to the following prompts:

1. What physical details were you trying to communicate and what emotional effects on the reader were you hoping to achieve in your setting description? What specific word-choice or language decisions did you make in an effort to achieve those effects?
2. Did you use any telling details to lead the reader to make any inferences? If so, what were those details and what inferences were you expecting the reader to make based upon those details?
3. As a check, share your description with a partner and have them read it and create a setting-web graphic similar to the ones you used when analyzing the opening settings of *1984* and *The Night Circus*.
4. What adjective did your reader write in the center bubble to summarize the physical or emotional impressions of your setting? What supporting quotes? Do your reader's impressions jibe with your intentions as a writer?

Handout 4.5.C

Assess and Reflect on Learning Cycle 1

UNIT 4

In Learning Cycle 1, students closely read a novel's opening and gained additional practice considering telling details and pivotal words and phrases, focusing on those that provide a sense of the novel's setting. This formative assessment gives students another opportunity to apply those same skills in analyzing the setting of Hogwarts in *Harry Potter and the Sorcerer's Stone* by J.K. Rowling.

SUGGESTED TIMING

1 class period

STUDENT TASK

Have students write a brief paragraph summarizing their observations and analysis of the setting of Hogwarts' Great Hall, based on the following brief excerpt.

Harry had never even imagined such a strange and splendid place. It was lit by thousands and thousands of candles that were floating in midair over four long tables, where the rest of the students were sitting. These tables were laid with glittering golden plates and goblets. At the top of the hall was another long table where the teachers were sitting. Professor McGonagall led the first years up here, so that they came to a halt in a line facing the other students, with the teachers behind them. The hundreds of faces staring at them looked like pale lanterns in the flickering candlelight. Dotted here and there among the students, the ghosts shone misty silver. Mainly to avoid all the staring eyes, Harry looked upward and saw a velvety black ceiling dotted with stars. He heard Hermione whisper, "It's bewitched to look like the sky outside, I read about it in *Hogwarts: A History*."

It was hard to believe there was a ceiling there at all, and that the Great Hall didn't simply open on to the heavens.

EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing feedback in the form of questions or suggestions. The table on the next page contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might suggest ...
did not include specific details	Try completing a setting web before revising your paragraphs.
had difficulty using precise language	Remember, you can consult a thesaurus.

MEETING LEARNERS' NEEDS

For students who need more support offer the following paragraph frame to help them get started:

In *Harry Potter and the Sorcerer's Stone*, Hogwarts' Great Hall is presented as a world that looks _____ and feels _____. The " _____ " and " _____ " create an atmosphere that is _____. Furthermore, the references to _____ and _____ fill the reader with a sense of _____.

REFLECTION

TEACHER REFLECTION

- How well were students able to select relevant telling details and compelling language to illustrate the physical look and emotional feel of Hogwarts?
- How well were students able to smoothly incorporate evidence into their setting analysis paragraphs?

STUDENT REFLECTION

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- What was most interesting about your work in this learning cycle?
- What stands out about your work with fictional settings?

Learning Cycle 2

Learning Cycle 2 takes students on a journey through multiple narrative perspectives so they can compare and contrast different viewpoints and the viewpoints' effects on a reader. With a special focus on the omniscient narrator's ability to seamlessly shift perspectives, students also compose evidence-based paragraphs analyzing how the narrator reveals the internal feelings of multiple characters in the first chapter of Anthony Doerr's historical novel *All the Light We Cannot See*.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
4.6: Look Who's Talking – The Role of the Narrator	<i>Out of My Mind</i> (novel excerpt) <i>Fahrenheit 451</i> (novel excerpt)	1–2 class periods
4.7: <i>All the Light We Cannot See</i> – Word Study	<i>All the Light We Cannot See</i> (novel excerpt)	1 class period
4.8: <i>All the Light We Cannot See</i> – The Power of the Omniscient Narrator	<i>All the Light We Cannot See</i> (novel excerpt)	1–2 class periods
4.9: <i>All the Light We Cannot See</i> – The Omniscient Narrator as Mind Reader	<i>All the Light We Cannot See</i> (novel excerpt)	2 class periods
4.10: <i>All the Light We Cannot See</i> – Composing Paragraphs on Characterization	<i>All the Light We Cannot See</i> (novel excerpt)	1–2 class periods
Assess and Reflect on Learning Cycle 2	<i>All the Light We Cannot See</i> (novel excerpt)	1 class period

UNIT 4

LESSON 4.6

Look Who's Talking – The Role of the Narrator

This lesson develops students' awareness of how different narrative voices and points of view shape readers' impressions from the moment they begin a novel. Students review how to distinguish between first-person point of view and third-person-limited point of view and appreciate how authors can use each perspective to different effects.

LESSON GOALS

Students will:

- read closely the opening paragraphs of a novel
- identify and explain the function of narrative point of view

and demonstrate understanding through:

- written responses to a prompt
- academic conversations
- original adaptations of novel openings

SUGGESTED TIMING

1–2 class periods

MATERIALS

- Student readers
- **Handout 4.6**
Shifting Perspectives

PART 1: OBSERVING MELODY AND MONTAG

Share the opening writing prompt with students.



You are about to meet two very different characters: Melody, from Sharon Draper's novel *Out of My Mind*, and Montag, from Ray Bradbury's novel *Fahrenheit 451*. Read the opening of each novel in your reader, and then write a couple of sentences describing Melody and then a couple of sentences describing Montag.

PART 2: ANALYZING NARRATIVE POINTS OF VIEW

SHARING DESCRIPTIONS

In a whole-class discussion, invite students to share their written descriptions from Part 1.

If possible, record and display some student-written descriptions so the class can identify common patterns, perhaps in a chart such as the following, which contains possible student sentences.

Sample sentences describing Melody:	Sample sentences describing Montag:
<i>Melody is a girl who understands language and words very well but cannot talk. She has a fascination with language and loves words and how they can piece together her thoughts.</i>	<i>Montag enjoys fire and destruction because it says, "Montag grinned the fierce grin of all men singed and driven back by flame."</i>
<i>Melody is either shy or has a disability that makes her unable to speak. I think that's why she loves words so much. She may not be able to speak them but loves learning them. She feels that the words make up her life and that her life is surrounded by words.</i>	<i>Montag is a pyro, he likes to burn things up and he enjoys watching objects get eaten up by flames. He likes to specifically burn books and has no care for the work inside them.</i>
<i>Melody has a good memory and she associates many words with images in her head.</i>	<i>His hose is described as a python, so he must feel he has a lot of power by burning.</i>
<i>Melody seems to be trapped in her mind. She is alone with her thoughts and can't speak her mind. It seems like she is smart for an 11-year-old considering she uses big, expressive, descriptive words.</i>	<i>After reading this, Montag seems almost sinister. He grinned and joked after burning books.</i>
<i>Melody seems to like words and wordplay. She also seems to be a complicated thinker with deep thoughts and memories. But it appears in the last sentence that she can't talk or is mute.</i>	<i>Montag loves his job. It seems like he wants to burn books like it's some sort of privilege. He is in control over his flames like a conductor controls his musicians.</i>

RELATING DESCRIPTIONS TO NARRATIVE POINT OF VIEW

Continuing the whole-class discussion, have students identify common patterns in student descriptions. For example:

- Melody is associated with her fascination and fondness for words, although she cannot use them to express herself. As one student sample puts it, "Melody seems to be trapped in her mind."
- Montag is associated with his fascination with fire. Students may see his "fierce grin" as a sign of his pleasure as he burns the books. They may also point out the figurative language used to describe his power or control (e.g., "amazing conductor playing all the symphonies of blazing and burning").

UNIT 4

Ask students to identify each novel's narrative point of view (i.e., *Out of My Mind* is written in first person and *Fahrenheit 451* is written in third person). Prompt further discussion by asking, **What qualities of your character descriptions are related to narrative point of view?**

Establish that Draper's use of first person allows readers direct access to Melody's thoughts and emotions. Readers feel Melody's isolation because they are also trapped in her mind.

Bradbury, on the other hand, uses third person to convey a physical description of Montag, allowing the reader the chance to observe him in the act of burning books and to witness the physical signs of his pleasure.

PART 3: APPRECIATING SHIFTING NARRATIVE PERSPECTIVE

To build appreciation for the nuances that each narrative point of view affords, ask students to choose one of the two novel openings introduced in this lesson and rewrite it from another perspective.

Share **Handout 4.6** and review the prompt with students.

Directions: Choose **one** of the following writing prompts:

Rewrite a section of the *Out of My Mind* novel opening from a third-person perspective, allowing the reader to see Melody from more of a distance.

Rewrite a section of the *Fahrenheit 451* novel opening from a first-person perspective, allowing the reader direct access to Montag's thoughts.

As you rewrite, keep the spirit of the passage but shift the perspective. For example, if you are writing from Montag's first-person perspective, you cannot alter the fact that he is experiencing pleasure, but you can give more detail about how you imagine he is **thinking** as he burns the books.

Handout 4.6

Invite students to share their novel opening rewrites. Ask them, **What was gained by shifting narrative perspective? What was lost? How does shifting narrative perspective alter the reader's feelings toward each character?**

LESSON 4.7

UNIT 4

***All the Light We Cannot See* – Word Study**

This list-group-label (LGL) exercise helps prepare students to read and analyze the vocabulary-rich opening of Anthony Doerr’s Pulitzer Prize–winning novel *All the Light We Cannot See*. Without knowing the source of them, students actively engage in learning new words and proper nouns as they attempt to categorize and label the terms in groups. This word-study activity prepares students to pick up on the telling details that will inform their analysis of the novel’s narrative perspective and opening setting.

LESSON GOALS**Students will:**

- determine word meanings through research and discussion
- explain relationships among groups of words

and demonstrate understanding through:

- word groups and labels
- analytical sentences

SUGGESTED TIMING

1 class period

MATERIALS

- **Handout 4.7**
Words to Sort
- Blank sticky notes
- Scissors
- Student readers

PART 1: SORTING AND CATEGORIZING WORDS

Organize the class in small groups and distribute a copy of **Handout 4.7**, a handful of blank sticky notes, and a pair of scissors to each group.

Since this is an anticipatory activity, do not reveal the source of these words (*All the Light We Cannot See*) until the following day.

UNIT 4

paper	ramparts	cane
France	monarch	German
hum	The Channel	ink
Her Majesty	flutter	revolution
bombardier	hive	sightless

worker bees	leaflets	mortars
rattling	cannon	queen
swirl	artillery	cartwheels
Braille	drone	

Handout 4.7

Instruct groups to use scissors to cut the handout into individual words, and then sort the 26 words into categories that they will determine and name based on their vocabulary knowledge and online research.

Encourage groups to discuss the words' meanings and relationships (with the aid of the internet and/or dictionaries as needed) in order to decide how they will categorize them.

Let students know that there is no right or wrong way to create categories as long as their word groupings make sense to them. For example, one group may decide to place the word *drone* with other words associated with noise (e.g., *hum* and *rattling*), another group might interpret *drone* as a word associated with bees and categorize it with other "bee words" (*worker bees*, *queen*, *hive*), and yet another group may think of a *drone* as an instrument of war and place it with words such as *cannon*, *mortars*, and *artillery*.

Once groups have decided how they will categorize their words, have them use the sticky notes to make labels for the different word groupings they have created.

At the end of the warm-up exercise, each group should have their sticky-note labels organized on a student desk with each set of words positioned in a row under each label.

PART 2: MAKING READING PREDICTIONS

Invite students to walk around the classroom to observe how the other groups categorized and labeled the same set of words. Ask students, **What commonalities or patterns do you see? What differences?**

Inform students that all of the words they categorized are contained in one novel's opening chapter, and ask, **Based on your work with the words, what can you theorize about the chapter's setting or subject?**

Some students will likely predict that the story is set somewhere in Europe, based on the words *German*, *France*, *Her Majesty*, and *The [English] Channel*. They might also predict that the story is set during a war (*ramparts*, *artillery*, *mortars*) and may involve a blind character (*sightless*, *cane*, *Braille*).

PART 3: PUTTING IT IN WRITING

Reveal the name of the novel, and as an exit ticket, ask students to write a complete sentence expressing a prediction about the opening chapter of *All the Light We Cannot See*. Students may wish to choose among the following sentence frames.

Meeting Learners' Needs

Word-study practice

For free word-study practice on 50 words from the first chapter of *All the Light We Cannot See*, visit [Vocabulary.com: vocab.com/pre-ap/eng1/all-light](http://Vocabulary.com/vocab.com/pre-ap/eng1/all-light).

UNIT 4

For predicting physical location of setting:

I predict that the first chapter of *All the Light We Cannot See* will be set in _____
_____ based on Doerr’s use of the words _____.

For predicting time period of setting:

I predict that the first chapter of *All the Light We Cannot See* will be set during _____
_____ based on Doerr’s use of the words _____.

For making a general prediction:

I predict that the first chapter of *All the Light We Cannot See* will be about _____
_____ based on Doerr’s use of the words _____.

FORMATIVE ASSESSMENT OPPORTUNITY

Exit tickets provide a quick check of students’ ability to make inferences based on categories of words as well as their ability to craft complete sentences. Save these predictions to revisit after students have read the complete chapter.

LESSON 4.8

UNIT 4

All the Light We Cannot See – The Power of the Omniscient Narrator

In this lesson, students use the insights gained from the previous lesson (the LGL exercise) and telling details from the opening of *All the Light We Cannot See* to appreciate the omniscient narrator’s unique ability to inhabit multiple perspectives and shed light on historical context and physical setting.

LESSON GOALS

Students will:

- read closely the opening paragraphs of a novel
- analyze details that reveal setting and historical context
- explain the function of narrative point of view

and demonstrate understanding through:

- written responses to a prompt
- annotated texts
- analytical sentences

SUGGESTED TIMING

1–2 class periods

MATERIALS

- **Handout 4.8**
All the Light We Cannot See: Opening Writing Prompt 1
- Student readers
- Student internet access

PART 1: OBSERVING WORD CHOICE

OPENING WRITING PROMPT

Share **Handout 4.8**, and ask students to read the opening paragraphs of *All the Light We Cannot See*, making sure to notice the bolded words, and then respond to the prompt.

Directions: Read the opening two paragraphs of the historical novel *All the Light We Cannot See* and notice how the seven bolded words, which were included with those you sorted in the previous lesson, appear in context. **Does anything about Doerr’s use of these words in the same passage surprise you? Explain.**

7 August 1944

Leaflets

At dusk they pour from the sky. They blow across the **ramparts**, turn **cartwheels** over rooftops, **flutter** into the ravines between houses. Entire streets **swirl** with them, flashing white against the cobbles. *Urgent message to the inhabitants of this town, they say. Depart immediately to open country.*

The tide climbs. The moon hangs small and yellow and gibbous. On the rooftops of beachfront hotels to the east, and in the gardens behind them, a half-dozen American **artillery** units drop incendiary rounds into the mouth of **mortars**.

Handout 4.8

UNIT 4

WHOLE-CLASS DISCUSSION

Invite students to share their reactions to reading the list-group-label words in context. The following themes, ideas, and reactions should emerge:

- The words *cartwheels*, *flutter*, and *swirl* are often associated with the movements of living things. Here they are being used to describe the motion of leaflets falling from the sky.
- There is a sharp contrast in tone between the pleasant words being used to describe the falling leaflets and the harsh, threatening words associated with war (*artillery*, *incendiary*, *mortars*, etc.) and the message on the leaflets (*urgent*, *immediately*).

PART 2: ANALYZING HISTORICAL CONTEXT AND SETTING**IDENTIFYING SIGNS OF SETTING**

Read the opening two sections of *All the Light We Cannot See* aloud (“Leaflets” and “Bombers”).

Ask students to reread these two sections in their readers and underline any clues that could potentially lead them to deduce the physical setting and historical context of the novel’s opening.

Sample underlining of clues:

7 August 1944

Leaflets

At dusk they pour from the sky. They blow across the ramparts, turn cartwheels over rooftops, flutter into the ravines between houses. Entire streets swirl with them, flashing white against the cobbles. *Urgent message to the inhabitants of this town, they say. Depart immediately to open country.*

The tide climbs. The moon hangs small and yellow and gibbous. On the rooftops of beachfront hotels to the east, and in the gardens behind them, a half-dozen American artillery units drop incendiary rounds into the mouth of mortars.

Bombers

They cross the Channel at midnight. There are twelve and they are named for songs: *Stardust* and *Stormy Weather* and *In the Mood* and *Pistol-Packin’ Mama*. The sea glides along far below, spattered with countless chevrons of whitecaps. Soon enough, the navigators can discern the low moonlit lumps of islands ranged along the horizon.

France.

Intercoms crackle. Deliberately, almost lazily, the bombers shed altitude. Threads of red light ascend from anti-air emplacements up and down the coast. Dark, ruined ships appear, scuttled or destroyed, one with its bow shorn away, a second flickering as it burns. On an outermost island, panicked sheep run zigzagging between rocks.

Inside each airplane, a bombardier peers through an aiming window and counts to twenty. Four five six seven. To the bombardiers, the walled city on its granite headland, drawing ever closer, looks like an unholy tooth, something black and dangerous, a final abscess to be lanced away.

COLLABORATIVE, ON-THE-SPOT RESEARCH

Depending on the availability of internet and devices, ask students to either join partners or small groups to share the clues they underlined and research any references they think may be significant in figuring out setting or historical context. (If they do not have internet access, you could model researching the references while displaying your screen.)

Ask students to create a two-column chart to document the clues and their assumptions and findings.

Sample chart:

Clues	Assumptions or Research Findings
7 August 1944	<ul style="list-style-type: none"> ▪ This is a European way of recording a date, so maybe this is set in Europe. ▪ 1944 is during World War II.
tide ... beachfront	The setting must be near the ocean.
American artillery units ... into the mouths of mortars	American forces are preparing to bomb this setting.
They (Bombers) cross the Channel	The planes are flying between England and France.
<i>Stardust, Stormy Weather, In the Mood, Pistol-Packin' Mama</i>	These are classic WWII-era American songs. If the bombers are named after these songs, they are probably American bombers.
islands ... along the horizon	The planes are heading toward islands.
France	The setting is in France.
walled city	The setting is a walled city.

UNIT 4

WRITING A SUMMARY IN A COMPLEX SENTENCE

Challenge students to write **one** complex sentence that summarizes their assumptions and findings about the novel's setting.

If students need support, suggest a sentence frame such as:

The opening of the novel *All the Light We Cannot See* is set in _____ during _____ .

Sample sentence based on frame:

*The opening of the novel *All the Light We Cannot See* is set in a walled city in coastal France during a World War II invasion by American forces.*

Briefly discuss how their predictions based on the LGL activity compare with their assumptions based on reading these two opening sections of the novel. What does or does not surprise them thus far?

PART 3: APPRECIATING THE POWER OF THE OMNISCIENT NARRATOR (TO PHYSICALLY TRAVEL ANYWHERE)

Have students reflect back on their previous film analysis and discussions of shots and camera angles. Ask them, **If you were trying to capture these two sections of the novel opening (“Leaflets” and “Bombers”) in a film, what visual images (and from what perspectives) would you need to film?**

Some possible shots:

- a close shot of the leaflets falling to the ground, enabling the viewer to read one
- a close shot of the American soldiers preparing the mortars
- a long shot of the bombers crossing the Channel
- an aerial view, looking down on the “ruined ships” and “panicked sheep [running] zigzagging between rocks”
- an aerial view of the “walled city ... drawing ever closer.”

DEFINING THE PHYSICAL RANGE OF THE OMNISCIENT NARRATOR

Ask students to survey the range of physical perspectives the third-person narrator has inhabited in only a few paragraphs.

Explain that a third-person **omniscient** narrator has the power to be all-seeing and all-knowing (as the word's etymology implies: **omni** [meaning “all”] + **scient** [meaning “knowing/knowledge”]).

Meeting Learners' Needs**Word-study practice**

For free word-study practice on 50 words from the first chapter of *All the Light We Cannot See*, visit Vocabulary.com: **vocab.com/pre-ap/eng1/all-light**.

LESSON 4.9

UNIT 4

All the Light We Cannot See – The Omniscient Narrator as Mind Reader

This lesson deepens students' appreciation for the unique ability of the omniscient narrator to shift perspectives seamlessly. Whereas the previous lesson focused on physical setting and historical context, this lesson focuses on how the omniscient narrator reveals the internal thoughts and attitudes of multiple characters.

LESSON GOALS

Students will:

- analyze the function of an omniscient narrator
- analyze characterization in the opening of a novel
- cite and evaluate textual evidence in an academic conversation

and demonstrate understanding through:

- written responses to a prompt
- analytical sentences
- academic conversations

SUGGESTED TIMING

2 class periods

MATERIALS

- **Handout 4.9.A**
All the Light We Cannot See: Opening Writing Prompt 2
- **Handout 4.9.B**
Academic Conversation Protocol: Marie-Laure and Werner
- Student readers

PART 1: OBSERVING SHIFTS IN PERSPECTIVE

OPENING WRITING PROMPT

Share **Handout 4.9.A** and the following prompt from it with students.



Reread the final paragraph of the “Bombers” section of *All the Light We Cannot See* and the first paragraph of “The Girl.” How do these two perspectives of the French walled city of Saint-Malo differ?

WHOLE-CLASS DISCUSSION

Invite students to share examples of how the two perspectives differ.

Encourage a focus on the textual evidence that best demonstrates the two perspectives, such as:

- The simile in the first paragraph that compares Saint-Malo to a diseased tooth or an infection that is in need of being “lanced away.”
- In “The Girl,” the city is represented by a model that shows all of its “hundreds of houses and shops and hotels within its walls.”

UNIT 4

PART 2: ANALYZING THE OMNISCIENT NARRATOR'S ROLE IN CHARACTERIZATION

RELATING LANGUAGE TO CHARACTERIZATION

Point out that author Anthony Doerr is **not** limiting himself (and the reader) to first-person narration. Therefore, the reader can inhabit the minds of **both** the bombardiers and Marie-Laure LeBlanc.

To give students context, if possible, display an aerial photograph of Saint-Malo, such as the following.



Credit: Antoine2K/Shutterstock

Ask students, **How do the two depictions of Saint-Malo in the text serve to characterize the bombardiers and Marie-Laure LeBlanc?**

Provide the following sentence frame to help students contrast the two perspectives:

**Ironically, Marie-Laure LeBlanc is able to see Saint Malo as _____ ,
whereas the bombardiers see Saint-Malo as _____ .**

Sample sentence based on frame:

Ironically, Marie-Laure LeBlanc is able to see Saint Malo as a real city with lots of intricate detail, whereas the bombardiers see the walled city as one big infection that needs to be destroyed.

ACADEMIC CONVERSATION PROTOCOL

Ask students to read the rest of the chapter independently (the sections “The Girl” and “The Boy”), noting what they are learning about the characters Marie-Laure and Werner and their circumstances as they read.

After students complete their reading, have them think of words they would use to describe the characters Marie-Laure and Werner and then underline quotations in the text that led them to those descriptions.

Organize the class into small groups of three. Share **Handout 4.9.B** with students, and introduce the academic conversation protocol that each group will repeat in six rounds: three times to analyze the character Marie-Laure and three times to analyze the character Werner. Students will take turns playing Student A, Student B, and Student C so that every student has a turn at each role.

Directions: Conduct the following academic conversation protocol, once for each character (once for Marie-Laure and once for Werner). Take turns playing Student A, Student B, and Student C so that every member of your group has a turn at each role.

1. **Student A:** Offer a simple statement about the character, answering the question “What’s he/she like?”
2. **Student B:** Ask Student A to supply evidence from the text by asking, “What makes you say so?”
3. **Student A:** Offer a direct quote.
4. **Student C:** Ask Student A to analyze the quote and how it relates back to the original statement.
5. **Student A:** Respond by explaining how the quote supports your stance or any other reason the quote attracted you (for its word choice, literary devices, etc.).

After each round, leave time for a final “something else I noticed” opportunity for the two group members who did not make the initial claim and select evidence. This will give all members of your group a chance to revisit the quote or the larger text and find more support **for or against** the initial statement.

Handout 4.9.B

INSTRUCTIONAL RATIONALE

Academic Conversation Protocol

According to Jeff Zwiers and Marie Crawford, in their book *Academic Conversations*, postreading academic conversations about literature can “allow students to fill in any holes of understanding and solidify what they just read.” In this particular academic conversation protocol, each student has a turn developing a claim about a character and is then encouraged by their peers to support that claim with relevant evidence. The sequence in the protocol also serves to prepare students to write well-organized literary analysis paragraphs (claim → evidence → explanation).

See below for possible academic conversation characterizations. Two samples are provided for each character.

First-round Student A leads with a claim about Marie-Laure:

Student A: *Marie-Laure is vigilant.*

Student B: *What makes you say so?*

Student A: *“All evening she has been marching her fingers around the model, waiting for her great-uncle Etienne, who owns this house, who went out the previous night while she slept, and who has not returned. And now it is night again, another **revolution** of the clock, and the whole block is quiet, and she cannot sleep.”*

Student C: *Why did you pick that quote?*

Student A: *I like this quote because the sentences run on and on, like they are mirroring the never-ending vigil Marie-Laure is holding as she waits for her great-uncle.*

Student B or C: *Something else I noticed is word choice. Doerr says that Marie-Laure’s fingers are “marching.” Fingers don’t usually march. “March” is a word used to describe the movements of guards or soldiers. I think Doerr is trying to show that Marie-Laure is repeating her tracing of the model almost like a trained soldier or guard marching back and forth on duty.*

Noticing Language**Multiple-meaning words**

Students may be familiar with the meaning of *revolution* as “the overthrowing of a government.” Here, “revolution” means a complete cycle of the clock, a 24-hour period.

Second-round Student A leads with a claim about Marie-Laure:

Student A: *Marie-Laure is observant.*

Student B: *What makes you say so?*

Student A: *"Something rattling softly, very close. She eases open the left-hand shutter and runs her fingers up the slats of the right. A sheet of paper has lodged there. She holds it to her nose. It smells of fresh ink. Gasoline, maybe. The paper is crisp; it has not been outside long."*

Student C: *Why did you pick that quote?*

Student A: *This quote shows how Marie-Laure relies on her multiple senses to try to figure out the source of the paper. First, she heard the rattling, and then smelled the ink, and then felt the paper's crispness.*

Student B or C: *Something else I noticed about Marie-Laure is that she also pays close attention to what she is not sensing. For example, she notices the absence of common noises—"no engines, no voices, no clatter."*

First-round Student A leads with a claim about Werner:

Student A: *Werner has an appreciation for art.*

Student B: *What makes you say so?*

Student A: *"Werner's favorites are five faded frescoes on the ceilings of the grandest upper rooms, where bees as big as children float against blue backdrops, big lazy drones and workers with diaphanous wings—where, above a hexagonal bathtub, a single nine-foot-long queen, with multiple eyes and a golden-furred abdomen, curls across the ceiling."*

Student C: *Why did you pick that quote?*

Student A: *The quote shows that Werner not only appreciates the artistic frescoes in the hotel, he has studied them enough to have "favorites."*

Student B or C: *Something else I noticed is how Werner compares the soldiers' attention to a cannon to worker bees serving the queen bee. It seems like the images of the bees from the frescoes stick with him.*

Second-round Student A leads with a claim about Werner:

Student A: *Werner feels all alone.*

Student B: *What makes you say so?*

Student A: *“He drags open the cellar door and pauses a moment, vision swimming. ‘This is it?’ he asks. ‘They’re really coming?’ But who is there to answer?”*

Student C: *Why did you pick that quote?*

Student A: *The quote shows that Werner is asking questions, even though he knows there is no one to answer his questions.*

Student B or C: *Something else I noticed is how Werner is watching the other German and Austrian soldiers as if he is not one of them. (“Eight Luftwaffe men, none of whom will survive the hour, singing a love song to their queen.”) Because Werner can’t relate to the other German soldiers, he feels alone.*

PART 3: CONNECTING THE DOTS AND APPRECIATING DOERR’S CRAFT

Ask the small groups to briefly share their collective insights into Doerr’s characterizations of Marie-Laure and Werner with the whole class.

When discussing Marie-Laure, revisit the quote “Something rattling softly, very close. She eases open the left-hand shutter and runs her fingers up the slats of the right. A sheet of paper has lodged there.” Ask students, **What is the paper? How do you know?**

After a student acknowledges that the paper is one of the “urgent message” leaflets, pose the additional question, **Why does Doerr describe it as a “sheet of paper” instead of a “leaflet”?**

Establish that the omniscient narrator is now seeing the paper from Marie-Laure’s perspective in the “The Girl” section of the chapter.

As the reader, **we** can figure out it was a leaflet that fell from the sky, but Doerr wants us to realize how helpless Marie-Laure is, stuck on the top floor of a house during a bombing raid and ignorant of the urgent message on the leaflet she holds in her hand.

Meeting Learners’ Needs**Word-study practice**

For free word-study practice on 50 words from the first chapter of *All the Light We Cannot See*, visit Vocabulary.com: **vocab.com/pre-ap/eng1/all-light**.

LESSON 4.10

UNIT 4

All the Light We Cannot See – Composing Paragraphs on Characterization

This writing lesson builds on the previous academic conversations students had about the characters Marie-Laure and Werner in the opening chapter of *All the Light We Cannot See*. Students use their notes from the conversation protocol as the basis for composing evidence-based, well-organized paragraphs about how the two characters are depicted by the omniscient narrator. There will be a specific emphasis on how to incorporate direct quotes smoothly and within a greater analytical context.

SUGGESTED TIMING

1–2 class periods

MATERIALS

- Student readers
- **Handout 4.10**
Single-Paragraph Outline

LESSON GOALS

Students will:

- plan and draft an analytical paragraph on characterization
- incorporate direct quotations smoothly and effectively

and demonstrate understanding through:

- analytical paragraphs with direct quotations

PART 1: COMPOSING A TOPIC SENTENCE

Let students know that they will be composing a paragraph on either Marie-Laure or Werner, and have them choose one character to be the focus of the paragraph.

Distribute **Handout 4.10**, and ask students to revisit their notes to compose a topic sentence based upon one of their (or their fellow group member’s) claims. For example, a claim that reads “Marie-Laure is vigilant” could lead to the following topic sentence: “In the opening chapter of *All the Light We Cannot See*, Doerr’s omniscient narrator depicts the character Marie-Laure LeBlanc as worried but vigilant.”

Let students know that they can tweak the previous claim as they think about the specific focus of their paragraphs.

PART 2: SELECTING EVIDENCE (QUOTES AND ANALYSIS)

Direct students to return to their characterization notes and the text to cull the most compelling evidence and analysis to support the paragraph’s topic sentence.

UNIT 4

Ask students to fill out their outline. Have them write out their complete topic sentences and concluding sentences on their single-paragraph outlines; they should indicate the supporting quotes and analysis in an abbreviated form next to the numbered bullets.

Sample single-paragraph outline:

T.S. In the opening chapter of *All the Light We Cannot See*, Doerr's omniscient narrator depicts the character Marie-Laure LeBlanc as worried but vigilant.

1. "And now it is night again ... and she cannot sleep."

2. "All evening she has been marching her fingers around the model, waiting for her great-uncle Etienne, who owns this house, who went out the previous night while she slept, and who has not returned."

3. word choice: march

4. Repetition of who phrases

C.S. In "The Girl," Doerr has combined physical description and background details to reveal Marie-Laure's internal feelings and circumstances.

Source

The single- and multiple-paragraph outlines in this unit are based on materials from *The Writing Revolution*: thewritingrevolution.org.

PART 3: INCORPORATING EVIDENCE**INCORPORATING DIRECT QUOTES INTO LONGER SENTENCES**

Explain to students that direct quotes should always be smoothly incorporated when they use them in their writing, and they should only use the most relevant words of the quoted material (not necessarily the entire quote they are considering).

Display an example of a sentence containing a quote that is not a complete sentence. For example, the following sentence contains words and phrases that were cherry-picked from the text and incorporated into a longer complete sentence: She "cannot sleep" and her fingers are described as "marching ... around the model, waiting for her great-uncle Etienne, who owns this house, who went out the previous night while she slept, and who has not returned."

PUTTING IT ALL TOGETHER

Point out that quotations should always be used strategically to provide meaningful support and illustration. They are not intended as filler!

You might want to use the metaphor of the sandwich to explain ideal usage of direct quotes in this single-paragraph format: the top layer of bread is your topic sentence or claim, the direct quote is your peanut butter, and the bottom layer of bread is the analysis that explains how the direct quote relates back to the claim.

The following is a sample paragraph you may want to discuss before having students complete the drafting process:

In the opening chapter of All the Light We Cannot See, Doerr’s omniscient narrator depicts the character Marie-Laure LeBlanc as worried but vigilant. She “cannot sleep” and her fingers are described as “marching ... around the model, waiting for her great-uncle Etienne, who owns this house, who went out the previous night while she slept, and who has not returned.” Doerr’s use of the word march conveys how Marie-Laure’s fingers are going through the same motions over and over again dutifully. This sentence is also long and repetitious, just like her night. These examples show how Doerr has combined physical description and background details to reveal Marie-Laure’s internal feelings and circumstances.

EXTENSION OPPORTUNITY

A more challenging culminating writing assignment for this learning cycle could require a character analysis of both Marie-Laure and Werner in the same essay, with a focus on how these two characters are presented as separate but connected.

A possible entry point for such an analysis:

The omniscient narrator has the unique ability to reveal the internal thoughts of multiple characters in a work of literature. In the opening chapter of *All the Light We Cannot See*, Doerr is conveying that even though Marie-Laure and Werner are on opposing sides of World War II, they are both _____.

Assess and Reflect on Learning Cycle 2

In this learning cycle, students considered how specific narrative points of view influence a reader's perceptions of characters. This formative writing task asks students to revisit the opening chapter of *All the Light We Cannot See* and compose a paragraph analyzing novelist Anthony Doerr's characterization of either Marie-Laure or Werner.

SUGGESTED TIMING

1 class period

STUDENT TASK

Let students know that they will use their notes from the rounds of small-group academic conversations they had about the characters Marie-Laure and Werner as the basis for a second analytical paragraph. This time, however, they will be analyzing the **other** character—the one they did not choose to write about in Lesson 4.10. Remind students to incorporate direct quotes smoothly and within a greater analytical context.

EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing feedback in the form of questions or suggestions. The table below contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask or suggest ...
included too few or too many direct quotes	Highlight all direct quotes and compare the highlighted sentences to the rest of the paragraph.
did not include inferences or commentary about characterization	What do you think Doerr wanted the reader to know about this character? What makes you say so?
did not address narrative point of view in their writing	Which narrative point of view did Doerr choose for this opening? In your paragraph, did you explain the point of view and why it is relevant?

REFLECTION**UNIT 4****TEACHER REFLECTION**

- How well were students able to make inferences about characterization based on telling details from the opening chapter of *All the Light We Cannot See*?
- How well do students understand the different types of narrative point of view and how they may affect readers' perceptions of characterization?

STUDENT REFLECTION

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- What was most interesting about your work in this learning cycle?
- What stands out about your work analyzing characters through academic conversations with your classmates?

Learning Cycle 3

Unlike a third-person narrator, a first-person narrator is both a storyteller and a character. Learning Cycle 3 culminates in a literary analysis essay that asks students to explain how Harper Lee characterizes the narrator, Scout Finch, and how her narrative voice shapes the reader's perceptions of setting or another character in the first chapter of *To Kill a Mockingbird*. To build students' analytical skills to tackle such a sophisticated task, this learning cycle guides students to notice how word choice communicates tone and how the voice of the retrospective first-person narrator differs from the voice of first-person narrator who speaks in present tense.

Lessons at a Glance		
Lesson	Texts	Suggested Timing
4.11: <i>The Girl Who Fell from the Sky</i> – The Bias of the First-Person Narrator	<i>The Girl Who Fell from the Sky</i> (novel excerpt)	1–2 class periods
4.12: <i>To Kill a Mockingbird</i> – The Voice of Scout Finch	<i>To Kill a Mockingbird</i> (novel excerpt)	1–2 class periods
4.13: <i>To Kill a Mockingbird</i> – The Layers of Scout's World	<i>To Kill a Mockingbird</i> (novel excerpt)	1–2 class periods
4.14: <i>To Kill a Mockingbird</i> – Preparing to Write a Literary Analysis	<i>To Kill a Mockingbird</i> (novel excerpt)	1–2 class periods
4.15: <i>To Kill a Mockingbird</i> – Writing a Literary Analysis	<i>To Kill a Mockingbird</i> (novel excerpt)	1–2 class periods
Assess and Reflect on Learning Cycle 3	<i>To Kill a Mockingbird</i> (novel excerpt)	1 class period

LESSON 4.11

UNIT 4

The Girl Who Fell from the Sky – The Bias of the First-Person Narrator

As readers of first-person narration, students need to be aware that they are viewing other characters through a subjective lens. This lesson helps students build this type of awareness by guiding them through an analysis of the relationship between the narrator Rachel and her grandmother in the opening of Heidi Durrow's novel *The Girl Who Fell from the Sky*.

LESSON GOALS

Students will:

- read closely the opening paragraphs of a novel
- explain the function of first-person narrative perspective
- cite and evaluate textual evidence in an academic conversation

and demonstrate understanding through:

- written responses to prompts
- academic conversations

SUGGESTED TIMING

1–2 class periods

MATERIALS

- Student readers
- **Handout 4.11**
Academic Conversation Protocol: Rachel and Grandma

PART 1: GETTING THE BACKSTORY

Share the opening writing prompt with students.



Read the opening excerpt from Heidi Durrow's novel *The Girl Who Fell from the Sky*. As the narrator Rachel tells us, the setting is "fall 1982 in Portland." How did Rachel end up in Portland in 1982? How do you know?

Invite a student to read their response to the opening prompt, establishing that Rachel has come to Portland to live with her grandmother after being injured in some type of accident.

UNIT 4

To guide a whole-class discussion, ask students to point to the clues that Durrow has sprinkled throughout this opening scene that allude to Rachel’s backstory:

- “This my grandbaby. Come to live with me”
- “She is leaning across me like a seat belt and speaks into my bad ear—it is the only lasting injury from the accident.”
- “Then we are home. Grandma’s home, the new girl’s home in a new dress.”

PART 2: ANALYZING GRANDMA, THROUGH RACHEL’S EYES

Ask students to reread the excerpt, this time focusing on how Durrow has portrayed the character of Grandma through Rachel’s eyes.

Explain to students that they are going to return to the academic conversation protocol from the previous lesson to consider how the grandmother is characterized, but with an added awareness of how the narrator, Rachel, shapes the reader’s impressions of her grandmother.

Organize the class into small groups of three. Distribute **Handout 4.11** and reintroduce the academic conversation protocol that each group will repeat in three rounds, focusing on Rachel’s view of her grandma. Students will take turns playing Student A, Student B, and Student C so that every student has a turn at each role.

Directions: Conduct the following academic conversation protocol, focusing on Rachel’s view of her grandma. Take turns playing Student A, Student B, and Student C so that every member of your group has a turn at each role.

1. **Student A:** Offer a simple statement about the grandmother, answering the question “How does Rachel view her grandma?”
2. **Student B:** Ask Student A to supply evidence from the text by asking, “What makes you say so?”
3. **Student A:** Offer a direct quote.
4. **Student C:** Ask Student A to analyze the quote and how it relates back to the original statement.
5. **Student A:** Respond by explaining how the quote supports your stance or any other reason the quote attracted you (for its word choice, literary devices, etc.).

After each round, leave time for a final “something else I noticed” opportunity for the two group members who did not make the initial claim and select evidence. This will give all members of your group a chance to revisit the quote or the larger text and find more support **for or against** the initial statement.

Handout 4.11

See the next page for sample academic conversation characterizations.

First-round Student A leads with a claim about how Rachel views her grandma:

UNIT 4

Student A: Rachel sees her grandma as protective of her.

Student B: What makes you say so?

Student A: “Her hand is wrapped around mine like a leash.”

Student C: Why did you pick that quote?

Student A: I like this quote because the simile “like a leash” shows how her grandmother is protecting her almost like a prized pet. She is not willing to let go of Rachel.

Student B or C: Something else I noticed is how the grandmother keeps her hands on Rachel during the entire bus ride. “Grandma seems to be holding me down, as if I might fly away or fall.” This quote makes me wonder if Rachel feels too controlled by her grandmother’s protective nature.

Second-round Student A leads with another claim about how Rachel views her grandma:

Student A: Rachel sees her grandma as proud of her.

Student B: What makes you say so?

Student A: “You my lucky piece,” Grandma says.

Student C: Why did you pick that quote?

Student A: It shows how the grandmother proudly views Rachel and treasures her, like a “lucky piece.”

I also picked this quote because it’s the quote Darrow decided to open the novel with, so it must express something important about Rachel’s relationship to her grandmother.

Student B or C: Something else I noticed about Rachel’s view of her grandmother is how much pleasure Rachel gets from being the source of her grandmother’s pride. When the bus driver compliments the grandmother as a “special grandma,” Rachel declares, “This is the picture I want to remember: Grandma looks something like pride. Like a whistle about to blow.”

UNIT 4

PART 3: APPRECIATING PRESENT VERSUS PAST TENSE

Invite small groups to briefly share their collective insights into how the grandmother is characterized through Rachel's narrative lens. (Students may finish the statement "Rachel sees her grandma as ..." with a variety of responses, such as "tender," "caring," "protective," "proud," "controlling," "a stranger.")

In a whole-class discussion, share the following prompt.



What if Durrow would have opened the novel with a sentence like "I remember when I was a little girl and I went to live with my grandmother." How would that have changed your impression of Rachel's voice?

Establish that Rachel is telling the story in present tense ("Grandma **says**"), from the perspective of a little girl—not from the perspective of a woman looking back on her childhood. Follow up by asking, **Why would Durrow choose to tell the story in present tense? How does this affect your experience as a reader?**

Discuss how reading Rachel's narration in the present tense drops readers into the middle of the action and allows them to understand the perspective of a child. For example, the reader can understand that Rachel is a little girl who cares about how the puddle water has splashed on her new shoes, threatening her special "new-girl feeling."

Meeting Learners' Needs**Word-study practice**

For free word-study practice on 11 words from the opening of *The Girl Who Fell from the Sky*, visit Vocabulary.com: [vocab.com/pre-ap/eng1/girl-sky](https://www.vocabulary.com/pre-ap/eng1/girl-sky).

LESSON 4.12

UNIT 4

To Kill a Mockingbird – The Voice of Scout Finch

This lesson introduces students to the retrospective first-person narrator Scout Finch of *To Kill a Mockingbird*. Students look at things like verb tense and word choice as signs of Scout’s reflective perspective, and then work in small groups to chronologically order events mentioned in the opening of the novel. Through these exercises, students gain an appreciation for how Harper Lee has crafted a story that takes place in a community and a family that are both plagued by their complicated pasts.

LESSON GOALS

Students will:

- read closely and analyze the opening paragraphs of a complex novel
- explain the function of first-person narrative perspective
- identify the function of chronology in a work of fiction

and demonstrate understanding through:

- written responses to a prompt
- timelines of events
- academic conversations

SUGGESTED TIMING

1–2 class periods

MATERIALS

- Student readers
- **Handout 4.12.A**
The Voice of Scout Finch:
Opening Writing Prompt
- **Handout 4.12.B**
To Kill a Mockingbird:
Establishing a Timeline
- Scissors

PART 1: LISTENING TO THE VOICE OF SCOUT

OPENING WRITING PROMPT

Share **Handout 4.12.A** and the following prompt from it with students.



Read the opening two paragraphs of Harper Lee’s novel *To Kill a Mockingbird*, which are written from the perspective of the character and narrator Scout Finch. What can you learn about Scout based on only these two paragraphs?

UNIT 4

COLLABORATIVE CONVERSATION: SCOUT'S VOICE

Invite students to offer their insights into Scout's character, listing details and characteristics one at a time.

Try to start with the more factual details about Scout and progress to the more subtle or inferential. For example:

- Scout has an older brother named Jem who loved to play football and was in an accident when he was 13.
- Scout is not afraid to challenge Jem. (Supporting quote: "I maintain that the Ewells started it all, but Jem, who was four years my senior, said it started long before that.")

Establish that, unlike the first-person narrator from *The Girl Who Fell from the Sky*, Scout is looking back in time at her childhood (supporting quote: "When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading to his accident").

Ask the class, **How is Scout's retrospective point of view evident in her voice? What words or phrases let us know she is no longer a child?** (Possible words or phrases: advanced vocabulary words like *assuaged* or more formal phrases like "four years my senior" or "seldom self-conscious")

Noticing Language**Word study**

When introducing *retrospective* (looking back), point to its word parts: **retro** (meaning "back") and **spect** (meaning "look").

PART 2: DETERMINING CHRONOLOGY**READ-ALLOUD**

Explain that just as the omniscient third-person narrator of *All the Light We Cannot See* could seamlessly shift physical perspectives and read multiple minds, the retrospective first-person narrator Scout has her own "superpower": the ability to shift between her adult perspective and her perspective as a child.

Read aloud the first 13 paragraphs of *To Kill a Mockingbird*, and establish that the voice of Scout remains a mature one throughout this section. Ask students to read the rest of the chapter and to remain on the lookout for perspective shifts as they read.

Note that although Scout's perspective as a mature woman looking back on her childhood remains constant in these opening paragraphs, the order of events she mentions can be confusing.

CREATING A CHRONOLOGICAL TIMELINE OF EVENTS

Organize the class into small groups of three or four students each, and share **Handout 4.12.B** and a pair of scissors with each group. Read aloud the directions from the handout.

Directions: Here are nine events mentioned in the first 13 paragraphs of *To Kill a Mockingbird*, written in the order in which they appear in the text. With a pair of scissors, separate this list into nine individual event strips and place them in chronological order along a rough timeline that you draw on a piece of paper.

Hint: Two of the events allude to important events in American history, so you may want to consult internet resources to confirm dates as you order the events.

Jem got his arm badly broken at the elbow.

Dill gave Scout and Jem the idea of making Boo Radley come out.

In England, Simon Finch was irritated by the persecution of those who called themselves Methodists.

Simon Finch worked his way across the Atlantic to Philadelphia, thence to Jamaica, thence to Mobile, and up the Saint Stephens.

the disturbance between the North and the South

Atticus Finch went to Montgomery to read law.

Atticus Finch returned to Maycomb and began his law practice.

Maycomb County (and the U.S.) had recently been told that it had "nothing to fear but fear itself."

Scout and Jem's mother died.

Handout 4.12.B

INSTRUCTIONAL RATIONALE

Manipulatives for Plot

Used more often in math or science classrooms, manipulatives are physical objects that students can count, group, arrange, and rearrange while learning. Manipulatives are also useful in the early grades when students are learning to identify the sequence of events in a story or to plan the sequence of events in their narrative writing. Listing each event on its own strip of paper allows students to experiment and to easily shift their thinking. Perhaps surprisingly, manipulatives are also useful in the high school English classroom. Plots that contain multiple flashbacks, subplots, or time shifts can be hard to track, but identifying these elements not only aids comprehension, it can also serve as a way to take note of an author's moves. In this lesson, there are multiple events from the novel opening that are not presented chronologically. Using manipulatives to arrange and rearrange those events provides an accessible and tangible way for students to first become oriented and then consider why the author might have chosen to structure the text in a specific way.

UNIT 4

CONFIRMING THE CHRONOLOGY

Draw and display a horizontal line that can function as a timeline, and ask groups if they were able to validate dates for the two historic events mentioned.

Use the two dates for the historic events as anchors you can add to the timeline: the Civil War, “the disturbance between the North and the South” (1861–1865), and FDR’s inaugural address (March 4, 1933), which included the line “nothing to fear but fear itself.”

Ask for volunteers to add the rest of the events to the timeline on the display, establishing that the events occurred in the following chronological order:

1. In England, Simon Finch was irritated by the persecution of those who called themselves Methodists.
2. Simon Finch worked his way across the Atlantic to Philadelphia, thence to Jamaica, thence to Mobile, and up the Saint Stephens.
3. the disturbance between the North and the South
4. Atticus Finch went to Montgomery to read law.
5. Atticus Finch returned to Maycomb and began his law practice.
6. Scout and Jem’s mother died.
7. Maycomb County (and the U.S.) had recently been told that it had “nothing to fear but fear itself.”
8. Dill gave Scout and Jem the idea of making Boo Radley come out.
9. Jem got his arm badly broken at the elbow.

PART 3: APPRECIATING THE IMPORTANCE OF LEGACY

Have students contrast the order of events mentioned in the text and the events in a timeline. Ask them, **Why do they differ? Why would the author Harper Lee start her story by mentioning Jem’s accident in the 1930s and then time travel back to events taking place before the Civil War (when their ancestor Simon Finch left England and founded Finch’s Landing)?**

Engage students in a brief whole-class discussion, theorizing about Lee’s intentions in this opening. Although the story that is about to unfold throughout the rest of the novel begins with Dill’s arrival in Maycomb and ends with Jem’s accident, Lee uses the more mature voice of Scout to provide greater historical context.

Ask students, **What is gained by going back in time?**

Students will most likely recognize that Lee is establishing the complicated backdrop for the setting of Maycomb, Alabama (i.e., the Creek War of 1836 and the Civil War) and the complicated legacy that her immediate family has inherited (i.e., Simon Finch was a slaveholder whose land was taken from the Creek Nation).

Meeting Learners’ Needs**Word-study practice**

For free word-study practice on the words in the first chapter of *To Kill a Mockingbird*, visit Vocabulary.com: vocab.com/pre-ap/eng1/kill-mockingbird.

LESSON 4.13

UNIT 4

***To Kill a Mockingbird* – The Layers of Scout’s World**

In this lesson, through several close-reading exercises, students analyze Harper Lee’s rich descriptions of Maycomb and the Radley Place with a heightened awareness of observing these settings through the eyes of narrator Scout Finch.

LESSON GOALS**Students will:**

- analyze the function of first-person narrative perspective
- analyze the relationship between a character and setting
- explain how specific words and phrases reveal setting

and demonstrate understanding through:

- written responses to a prompt
- setting webs
- analytical paragraphs

SUGGESTED TIMING

1–2 class periods

MATERIALS

- **Handout 4.13.A**
The Layers of Scout’s World: Opening Writing Prompt
- **Handout 4.13.B**
The Radley Place Setting Web
- Student readers

PART 1: SCOUT ON MAYCOMB**OPENING WRITING PROMPT**

Distribute **Handout 4.13.A** and ask students to reread the section in which Scout describes her hometown of Maycomb and answer the questions.

UNIT 4

Directions: Reread the following section in which Scout describes her hometown of Maycomb, and answer the questions below.

Maycomb was an old town, but it was a tired old town when I first knew it. In rainy weather the streets turned to red slop; grass grew on the sidewalks, the courthouse sagged in the square. Somehow, it was hotter then: a black dog suffered on a summer’s day; bony mules hitched to Hoover carts flicked flies in the sweltering shade of the live oaks on the square. Men’s stiff collars wilted by nine in the morning. Ladies bathed before noon, after their three-o’clock naps, and by nightfall were like soft teacakes with frostings of sweat and sweet talcum.

People moved slowly then. They ambled across the square, shuffled in and out of the stores around it, took their time about everything. A day was twenty-four hours long but seemed longer. There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County.

What is Scout’s attitude toward her hometown? How do you know?

Rewrite a sentence or two from the excerpt that might reveal a different attitude toward Maycomb. **What words had to change to reveal this new attitude?**

Handout 4.13.A

REGARDING WORD CHOICE AND TONE

Invite students to read aloud their descriptions of Scout’s attitude toward Maycomb. Students will most likely summarize her attitude as negative and hopeless. Some supporting quotes may include:

- “a tired old town”
- “courthouse sagged in the square”
- “A day was twenty-four hours long but seemed longer.”
- “There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County.”

Next, ask a few volunteers to present how they revised one or two of Scout’s descriptions to reveal a different attitude.

Sample revision:

Original: “There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County.”

Revised: *The people of Maycomb were in no hurry, for they were content to stay put. They preferred a simple life and did not seek outside entertainment. Maycomb County was enough.*

Wrap up this whole-class discussion by pinpointing the specific word choice that communicates Scout's tone and attitude. For example, in the original sentence, the sequence of "no" phrases (i.e., "no hurry," "nowhere to go," "nothing to buy," "no money," "nothing to see") leaves the readers with a sense of hopelessness. In the revised version, the addition of the words *content* and *enough* present Maycomb in a whole different light.

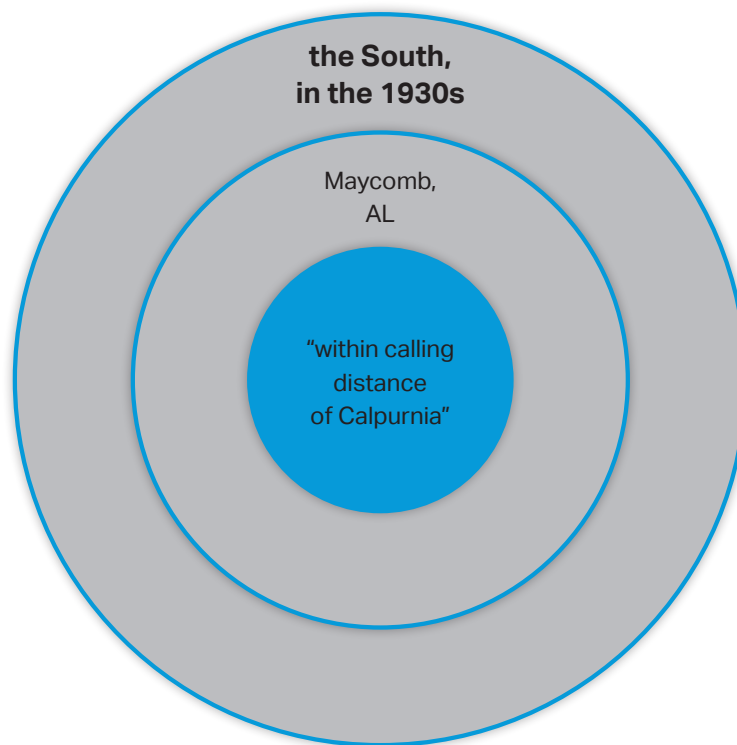
PART 2: ANALYZING THE LAYERS OF SETTING

READ-ALLOUD

Read aloud paragraph 14 of *To Kill a Mockingbird* and note how Scout is zooming in on how the boundaries of her world were defined during this summer of her childhood (as opposed to her view of the world as an older narrator).

Display the rings graphic below and explain that paragraph 14 marks a shift from the more-mature Scout's historical, context-laden view of setting to the perspective of Scout as a child.

Share with students that the blue circle at the center of the graphic represents how the young Scout thinks about her world—it is her perception of setting ("within calling distance of Calpurnia"). The gray, outer rings represent the more-mature Scout's broadened perspective on her setting, zooming out and taking into account the significance of the societal repercussions of living in Alabama during the Depression.



UNIT 4

In paragraph 14, focus on this first description of the Radley Place as “inhabited by an unknown entity the mere description of whom was enough to make us behave.”

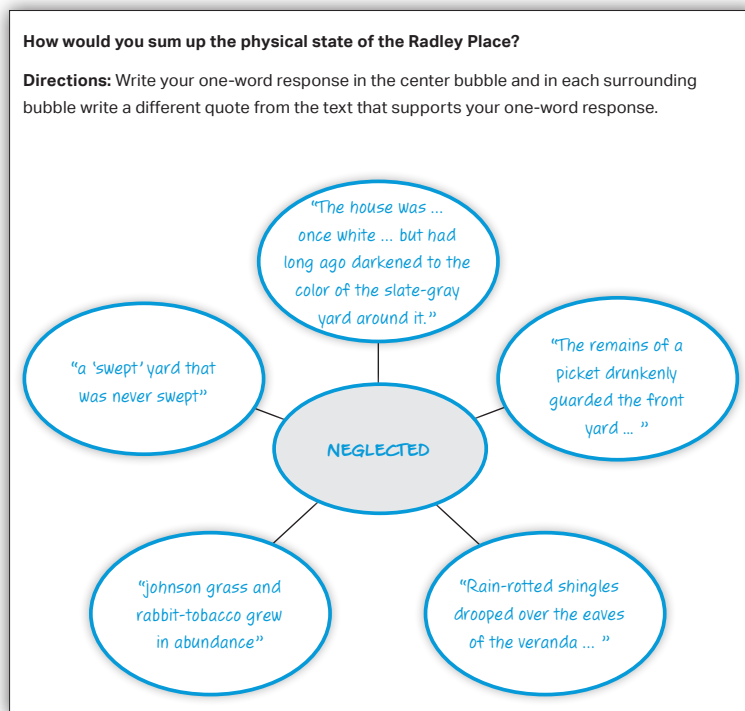
When I was almost six and Jem was nearly ten, our summertime boundaries (within calling distance of Calpurnia) were Mrs. Henry Lafayette Dubose’s house two doors to the north of us, and the Radley Place three doors to the south. We were never tempted to break them. The Radley Place was inhabited by an unknown entity the mere description of whom was enough to make us behave for days on end; Mrs. Dubose was plain hell.

Have students paraphrase this description in their notes and share their paraphrases with a neighbor (e.g., “Something lived in the Radley Place that was so scary that even hearing a description of it was enough to make us be good and stay away”).

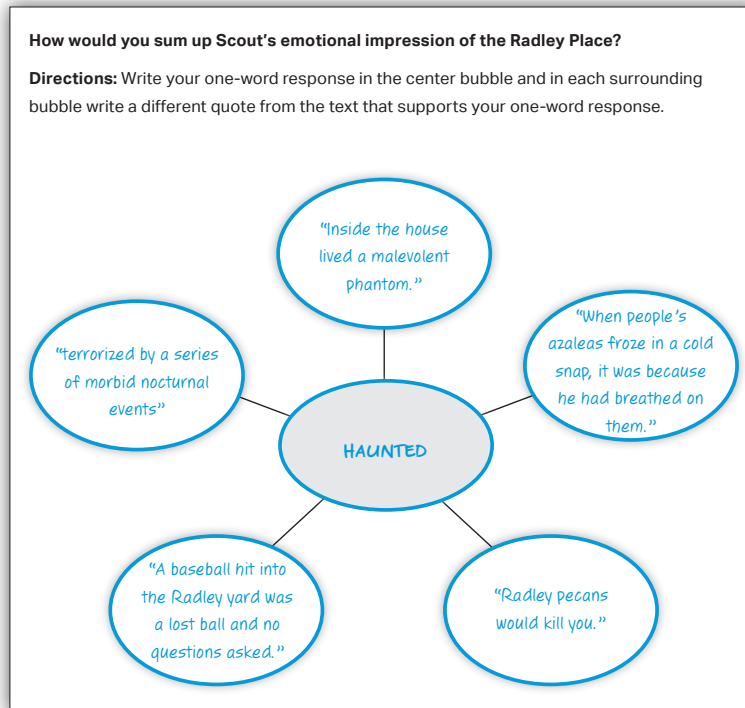
INDEPENDENT READING AND ANALYSIS: SETTING WEBS

Instruct students to read independently from the line “That was the summer Dill came to us” through paragraph 44—the longer description of the Radley Place that ends with the sentence “A baseball hit into the Radley yard was a lost ball and no questions asked.”

After students have completed their reading, share **Handout 4.13.B** and have them create setting webs with central adjectives to describe the physical state of the Radley Place and Scout’s emotional response to it.



Handout 4.13.B

Handout 4.13.B, *continued*

PART 3: WRITTEN ANALYSIS

Ask students to write a brief paragraph summarizing their analysis of the Radley Place, based on their reading thus far.

Emphasize that they should take into account Scout's narrative point of view as she described this by asking, **Was Scout describing the Radley Place from an older, more mature perspective or from her perspective as a superstitious child?**

Meeting Learners' Needs

Provide a paragraph frame for students who could benefit from such support

In the opening chapter of *To Kill a Mockingbird*, Scout describes the Radley Place from the perspective of _____. She observes that the house is physically _____ and _____. The "_____" and "_____" give the impression that _____. Furthermore/However, _____.

UNIT 4

Sample paragraph based on frame:

In the opening chapter of *To Kill a Mockingbird*, Scout describes the Radley Place from the perspective of a spooked child. She observes that the house is physically neglected and fears that it is haunted. The “rain-rotted shingles” and the yard that is “never swept” give the impression that the place is abandoned. However, according to local legend, “Inside the house [lives] a malevolent phantom.”

Note: Since the remainder of this unit guides students through writing a literary analysis essay on the first chapter of *To Kill a Mockingbird*, you may want to assign reading the rest of the chapter, available in the student reader, as homework. Students should be given time to write the essay in class, but you may want to preserve in-class instructional time for note-taking, outlining, and drafting instead of reading.

Meeting Learners’ Needs**Word-study practice**

For free word-study practice on the words in the first chapter of *To Kill a Mockingbird*, visit Vocabulary.com: [vocab.com/pre-ap/eng1/kill-mockingbird](https://www.vocabulary.com/pre-ap/eng1/kill-mockingbird).

LESSON 4.14

UNIT 4

To Kill a Mockingbird – Preparing to Write a Literary Analysis

This lesson prepares students to write a literary analysis of the first chapter of *To Kill a Mockingbird*. As a culminating writing assignment, it gives students a choice to analyze setting or characterization with an awareness of how readers' perceptions are influenced by Scout Finch's first-person narration.

LESSON GOALS

Students will:

- develop a thesis for a literary analysis essay
- gather and organize textual evidence

and demonstrate understanding through:

- thesis statements
- quote logs with textual evidence

SUGGESTED TIMING

1–2 class periods

MATERIALS

- **Handout 4.14**
Unpacking the Prompt
- Student readers

PART 1: INTERPRETING THE TASK AND BRAINSTORMING TOPICS

Distribute **Handout 4.14** and read aloud the directions and the essay prompt.

Directions: Read the following essay prompt and underline the key directions.

Because *To Kill a Mockingbird* is a novel told in first person, readers are never given an outside view of its narrator, Scout Finch. Instead, we meet her and get to know how she thinks and what she feels through her narration, dialogue, and descriptions of the characters and setting around her.

In a well-organized and developed essay, explain how Harper Lee characterizes the narrator Scout Finch and explain how that characterization shapes the reader's perceptions of either ONE of the novel's settings or ONE of the other characters introduced in the opening chapter.

Note: Do not merely summarize the plot of chapter 1.

Based on your understanding of the prompt, create a list of all the essay topics that you could pursue in responding to this prompt.

Handout 4.14

UNIT 4

In a whole-class discussion, have students share the list of viable essay topics they generated (e.g., settings: Maycomb in general, the Radley Place; characters: Atticus, Jem, Calpurnia, Dill, Mr. Radley, Boo).

PART 2: GATHERING EVIDENCE AND PREPARING QUOTE LOGS

Ask students to select the setting or character that most interests them in chapter 1; make sure they consider their interest in Scout's relationship to that setting or character as well.

Once students have selected their setting or character, they should revisit the text and create a quote log to chronicle their thinking and analysis of relevant quotes.

Emphasize that this is a quote-gathering and analysis phase to help students narrow their focus and formulate their thesis statements. Students should be encouraged to document and analyze many potential quotes with an understanding that they will ultimately only use a few quotes in their final essays.

Draw a sample chart on the board with the following column titles: "Quote," "What does this quote reveal about X?" and "What does this quote reveal about Scout or her relationship to X?" (X = specific setting or character)

Complete one row of the chart to demonstrate for students the type of thinking required to complete the middle and right-hand columns.

Sample student quote log for the character Jem:

Quote	What does this quote reveal about Jem?	What does this quote reveal about Scout or her relationship to Jem?
<i>When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When it healed, and Jem's fears of never being able to play football were assuaged, he was seldom self-conscious about his injury ... He couldn't have cared less, so long as he could pass and punt.</i>	<i>This quote reveals Jem's confidence. He is not concerned with what others think about how his arm looks; instead, he cares about his passions (in this case, football).</i>	<i>Scout is observant and sensitive to Jem's nature, and tuned in to his internal state. You can also tell by the way she describes Jem, Scout is fond of him and has nostalgia for their childhood together. She is communicating a tone of admiration.</i>

Lesson 4.14: *To Kill a Mockingbird* – Preparing to Write a Literary Analysis

UNIT 4

Quote	What does this quote reveal about Jem?	What does this quote reveal about Scout or her relationship to Jem?
<p><i>Our mother died when I was two ... I did not miss her, but I think Jem did. He remembered her clearly, and sometimes in the middle of a game he would sigh at length, then go off and play by himself behind the car-house. When he was like that, I knew better than to bother him.</i></p>	<p>This quote reveals that Jem grieved the loss of his mother for many years and internalized that loss, keeping his pain to himself.</p>	<p>This quote shows that Scout is in tune with her brother Jem’s internal feelings. She recognizes his pain and provides him space to grieve.</p> <p>Scout demonstrates sensitivity and empathy through this quote.</p>
<p><i>“Shoot no wonder, then,” said Jem, jerking his thumb at me. “Scout yonder’s been readin’ ever since she was born, and she ain’t even started to school yet.”</i></p>	<p>This quote reveals that Jem is proud of his sister Scout and admires her intelligence.</p>	<p>It’s no wonder that Scout remembers this conversation since Jem is expressing pride in his younger sister’s accomplishments.</p>
<p><i>Jem scowled. “I’m big enough to fit mine,” he said. “Your name’s longer’n you are. Bet it’s a foot longer.”</i></p>	<p>This quote reveals Jem’s proud nature. If an outsider like Dill insults him, he defends himself.</p>	<p>When Scout is remembering back to her childhood, Jem is more of a tough-guy character.</p>
<p><i>In all his life, Jem had never declined a dare.</i></p> <p><i>Jem thought about it for three days. I suppose he loved honor more than his head, for Dill wore him down easily ...</i></p>	<p>This quote reveals Jem’s desire to act like a hero, never backing down from a challenge.</p>	<p>This quote reveals that Scout recognizes that her brother prioritizes pride over safety. It also shows that Scout almost admires this quality in her brother, probably because it entertains her.</p>
<p><i>Jem said he reckoned he wasn’t [scared], he’d passed the Radley Place every school day of his life.</i></p> <p><i>“Always runnin’,” I said.</i></p>	<p>This quote reveals Jem’s impulse to be defensive.</p>	<p>When Scout says “Always runnin’,” she is goading Jem into approaching the Radley Place. She is trying to get a rise out of Jem.</p>

UNIT 4

Quote	What does this quote reveal about Jem?	What does this quote reveal about Scout or her relationship to Jem?
<p><i>Jem wanted Dill to know once and for all that he wasn't scared of anything: "It's just that I can't think of a way to make him come out without him gettin' us." Besides, Jem had his little sister to think of.</i></p> <p><i>When he said that, I knew he was afraid. Jem had his little sister to think of the time I dared him to jump off the top of the house: "If I got killed, what'd become of you?" he asked. Then he jumped, landed unhurt, and his sense of responsibility left him until confronted by the Radley Place.</i></p>	<p>This quote reveals that Jem uses his sister as an excuse when he is feeling insecure about taking a risk. He acts like he needs to protect Scout; meanwhile, he is really trying to protect himself and his reputation.</p>	<p>This quote reveals how insightful Scout is about her brother's nature and actions. She sees through his excuse that he has "his little sister to think of." She has recognized that whenever Jem is afraid, he can use her as an excuse not to act.</p>
<p><i>He walked to the corner of the lot, then back again, studying the simple terrain as if deciding how best to effect an entry, frowning and scratching his head.</i></p> <p><i>Then I sneered at him.</i></p>	<p>This quote reveals Jem's hesitation in approaching the Radley Place.</p>	<p>This again proves that Scout likes to goad Jem (she sneered at him and therefore he had to prove himself).</p>

PART 3: NARROWING THE FOCUS AND IDENTIFYING PATTERNS

Ask students to join partners, share quote logs, and help one another identify recurring ideas or themes in the middle and right-hand columns.

Share via a think-aloud how they might identify common themes or ideas in their logs. For example, in the Jem quote log above, Jem's defensive and proud nature is apparent in a few of the selected quotes (see the middle column), and Scout's sensitive, observant, and playful nature is highlighted (see the right-hand column).

LESSON 4.15

UNIT 4

***To Kill a Mockingbird* – Writing a Literary Analysis**

At this point in the essay-preparation process, students should have already selected an essay topic (focusing on a particular setting or character) and completed a quote log. This lesson guides students to further narrow their essay focus, come up with an organizational structure that fits that focus, and compose their initial essay draft.

LESSON GOALS**Students will:**

- select an organizational structure for a literary analysis essay
- plan and draft a literary analysis essay

and demonstrate understanding through:

- multiparagraph outlines
- literary analysis essays

SUGGESTED TIMING

1–2 class periods

MATERIALS

- **Handout 4.14**
Unpacking the Prompt
- **Handout 4.15**
Multiple-Paragraph Outline
- Student readers

PART 1: OUTLINING**PLANNING THE STRUCTURE**

Share the following prompt with students.

Reread the essay prompt on Handout 4.14 and your quote log, and then brainstorm different ways you could structure the body paragraphs of this essay. In other words, if you are writing a four- or five-paragraph essay, what could be the focus of the two or three body paragraphs?

SHARING POSSIBLE ORGANIZATIONAL STRUCTURES

Ask students to share the possible ways they could structure their essays.

Establish that students could organize the body paragraphs according to the character traits they want to emphasize about Scout's relationship to their chosen topic. Or they may choose the key quotes that are the most relevant to their thesis and analyze them one at a time, according to the order in which they appear in the chapter.

Point out that students need to resist the urge to merely summarize the plot of chapter 1. They are not retelling the story; they are analyzing the dynamic between the narrator Scout and something or someone she is introducing in chapter 1.

UNIT 4

FORMING AN OUTLINE

As in previous units, students can use the multiple-paragraph outline to organize their ideas. Distribute **Handout 4.15**.

Inform students that they are to use the outline to organize their ideas before they begin writing. Remind them that the left column of the outline should capture the main idea of each paragraph, and the column on the right is where they will list the supporting details for each of their main ideas (these do not need to be complete sentences).

The following is a sample “Main Idea” column created for an essay analyzing Scout’s relationship with Jem and how that relationship affects how she portrays him through her narration—this is just a sample organizational structure. Students may choose to analyze Scout’s portrayal of another character or setting.

Main Idea	
Paragraph 1	Introduction <i>paragraph focused on the dynamic between Scout and Jem</i>
Paragraph 2	<i>Quote regarding their mother (revealing Jem as private and proud, revealing Scout as insightful and sensitive)</i>
Paragraph 3	<i>Quotes regarding Jem’s hesitation in approaching the Radley Place (revealing Jem’s defensive and hypocritical nature and Scout’s playfulness)</i>
Paragraph 4	Conclusion <i>Revisiting the thesis in a new light</i>

PART 2: COMPOSING AN INTRODUCTION

Review with students the general flow of most introductory paragraphs to a brief analytical essay focusing on a text: general → specific → thesis.

- general statement that addresses first-person narration in general
- specific statement that refers to the writer, text, and topic

- thesis statement that conveys Lee’s characterization of Scout and how it shapes the reader’s perceptions of setting or another character

Have students write their thesis statement. If they need a sentence frame to support their thesis writing, here is a possibility:

**Through her unique voice, the reader gets to know Scout as _____
who portrays _____ as _____.**

Sample thesis statement based on frame:

Through her unique voice, the reader gets to know Scout as a sensitive and playful storyteller who portrays Jem as her proud and defensive older brother and also as her counterbalance.

Next, have students compose their entire introduction, including a general statement, a specific statement, and their thesis statement.

Sample introduction:

*While reading a novel with a first-person narrator, you have no choice but to view the setting, characters, and events of the story through a biased lens. Harper Lee chose to tell the story *To Kill a Mockingbird* through the voice of Scout Finch looking back on her childhood in Maycomb, Alabama, during the 1930s. Through her unique voice, the reader gets to know Scout as a sensitive and playful storyteller who portrays Jem as her proud older brother and also as her counterbalance.*

Note: As introduced in Unit 3, the general statement is shown in yellow, the specific statement that refers to the writer, text, and claim is in green, and the thesis statement is in pink.

PART 3: PROVIDING SUPPORTING EXAMPLES AND REVISITING THE THESIS

COMPOSING THE SECOND AND THIRD PARAGRAPHS

Ask students to return to their quote logs to consider which quotes and analysis will be the most relevant and compelling to use in the essay’s body paragraphs. Then have them compose their body paragraphs.

Sample student body paragraphs:

Through Scout’s portrayal of Jem, we get to know him as a proud young boy who doesn’t always reveal his true feelings. For example, while explaining her mother’s death, Scout gives us some insight into Jem’s hidden more sensitive side: “Our mother died when I was two ... I did not miss her, but I think Jem did ... and sometimes in the middle of a game he would sigh at length, then go off and play by himself at the car-house. When he was like that, I knew better than to bother him.” In this quote, Scout paints a picture of Jem as emotional and grieving, but the reader would not see that side of Jem without Scout’s sensitive insight.

UNIT 4

Reminding us that siblings have complex relationships and that children are more perceptive than adults sometimes think, Lee has Scout present her complaints and observations of Jem's false pride as well. When Dill dares Jem to lure Boo Radley out of his house and Jem backs out by declaring his obligation to protect his younger sister, Scout shares that, "when he said that, I knew he was afraid. Jem had his little sister to think of the time I dared him to jump off the top of the house," revealing to the reader that she sees right through Jem's tough facade by sharing this bit of historic insight, thereby making the reader perceive even further how Jem tries to act tougher than he is. Scout even takes the opportunity to poke fun at this quality by responding to Jem's boasting. When he bragged that "he'd passed the Radley Place every school day of his life," Scout playfully offers, "Always runnin'."

COMPOSING A CONCLUSION

Remind students they should revisit the ideas that they first brought up in their introductions to come up with their conclusion. Emphasize that they are revisiting the **ideas**, not just using the same words in a different order!

Finally, have students compose their essay's conclusion.

Sample conclusion:

Scout tends to unapologetically provide her thoughts on every matter she reports. And her thoughts are filled with strong opinions of the people in her world, shaping the reader's perception of each character she describes. Scout shapes the reader's understanding of Jem by uncovering some of his quiet, private moments with delicacy and love, showing us the tragedy of losing a parent and how it impacts children for the rest of their lives. Like any good sibling, however, Scout also shows us Jem's manipulative side and calls out his hypocrisy in using her to benefit himself. In *Scout*, Harper Lee has created a sharp, observant narrator whose personality shines through her narrative voice and whose opinionated commentary shapes readers' perceptions of all she sees.

Assess and Reflect on Learning Cycle 3

UNIT 4

The final learning cycle emphasized how a first-person narrator affects readers' perceptions of setting, characters, and events through a biased lens. Scout Finch, the retrospective first-person narrator of *To Kill a Mockingbird*, is no exception. This formative assessment task asks students to consider how a particular paragraph describing the character Boo demonstrates Scout's awareness of her brother Jem's childhood fascination with Boo.

SUGGESTED TIMING

1 class period

STUDENT TASK

Have students read the following paragraph from the first chapter of *To Kill a Mockingbird* in which Jem gave "a reasonable description" of their mysterious neighbor Boo. Based on this paragraph, have them write a paragraph analyzing how the character Boo is being characterized by Jem and explaining why they think Scout decided to include this description from Jem's perspective. Ask students to refer to telling details and word choice in their analysis.

Jem gave a reasonable description of Boo: Boo was about six-and-a-half feet tall, judging from his tracks; he dined on raw squirrels and any cats he could catch, that's why his hands were bloodstained—if you ate an animal raw, you could never wash the blood off. There was a long jagged scar that ran across his face; what teeth he had were yellow and rotten; his eyes popped, and he drooled most of the time.

EVALUATING THE WORK AND PROVIDING FEEDBACK

Provide individual feedback that highlights what students are already doing well and what they can do next to achieve what they appear to be on the verge of learning. Consider providing feedback in the form of questions or suggestions. The table on the next page contains a few examples, but it is not intended to be an exhaustive list.

If the student ...	You might ask or suggest ...
had trouble explaining Scout's motivation	How does Scout view Jem? How does Scout's own voice differ from Jem's? Why might she feel that it's important to share Jem's own words?
had difficulty analyzing Boo's characterization	Make a short list of words you might use to describe Boo based on Jem's language (e.g., <i>monster</i> , <i>scary</i> , <i>inhuman</i>). Identify the telling details in the paragraph that made you select those words and consider how you included those telling details and explanations in your analysis.

REFLECTION

TEACHER REFLECTION

- How well were students able to analyze Boo's characterization and Scout's motivation to include it?
- How well were students able to incorporate details and word choice from the text to support their analysis?

STUDENT REFLECTION

Give students the opportunity to respond to the following questions, either in writing or in group discussion:

- What was most interesting about your work in this learning cycle?
- What stands out about your work with narrative point of view in *To Kill a Mockingbird*? How does Scout's voice differ from some of the other narrative voices you encountered in this unit?

Performance Task

Writing a Literary Analysis Essay

**PERFORMANCE
TASK**

Sometimes an author chooses to open a novel by dropping the reader into an unfamiliar world and then familiarizing the reader with that world through the use of descriptive imagery and careful word choice.

- **Read the opening six paragraphs of David Guterson's *Snow Falling on Cedars*, a novel that opens with a scene depicting the trial of Kabuo Miyamoto. As you read, focus your attention on the character Miyamoto and his immediate surroundings.**
- **After reading, write a well-organized essay in which you analyze how the author characterizes Miyamoto and creates a contrast between Miyamoto and the setting, both inside and outside the courtroom.**

Note: Make sure to include specific examples of imagery and word choice as you analyze the author's choices and develop your essay. Do not merely summarize the plot.

SNOW FALLING ON CEDARS BY DAVID GUTERSON

- 1 The accused man, Kabuo Miyamoto, sat proudly upright with a rigid grace, his palms placed softly on the defendant's table—the posture of a man who has detached himself insofar as this is possible at his own trial. Some in the gallery would later say that his stillness suggested a disdain for the proceedings; others felt certain it veiled a fear of the verdict that was to come. Whichever it was, Kabuo showed nothing—not even a flicker of the eyes. He was dressed in a white shirt worn buttoned to the throat and gray, neatly pressed trousers. His figure, especially the neck and shoulders, communicated the impression of irrefutable physical strength and of precise, even imperial bearing. Kabuo's features were smooth and angular; his hair had been cropped close to his skull in a manner that made its musculature prominent. In the face of the charge that had been leveled against him he sat with his dark eyes trained straight ahead and did not appear moved at all.
- 2 In the public gallery every seat had been taken, yet the courtroom suggested nothing of the carnival atmosphere sometimes found at country murder trials. In fact, the eighty-five citizens gathered there seemed strangely subdued and contemplative. Most of them had known Carl Heine, a salmon gillnetter with a wife and three children, who was buried now in the Lutheran cemetery up on Indian Knob Hill. Most had dressed with the same communal propriety they felt on Sundays before attending church services, and since the courtroom, however stark, mirrored in their hearts the dignity of their prayer houses, they conducted themselves with churchgoing solemnity.

PERFORMANCE
TASK

- 3 This courtroom, Judge Llewellyn Fielding's, down at the end of a damp, drafty hallway on the third floor of the Island County Courthouse, was run-down and small as courtrooms go. It was a place of gray-hued and bleak simplicity—a cramped gallery, a bench for the judge, a witness stand, a plywood platform for the jurors, and scuffed tables for the defendant and his prosecutor. The jurors sat with studiously impassive faces as they strained to make sense of matters. The men—two truck farmers, a retired crabber, a bookkeeper, a carpenter, a boat builder, a grocer, and a halibut schooner deckhand—were all dressed in coats and neckties. The women all wore Sunday dresses—a retired waitress, a sawmill secretary, two nervous fisher wives. A hairdresser accompanied them as alternate.
- 4 The bailiff, Ed Soames, at the request of Judge Fielding, had given a good head of steam to the sluggish radiators, which now and again sighed in the four corners of the room. In the heat they produced—a humid, overbearing swelter—the smell of sour mildew seemed to rise from everything.
- 5 Snow fell that morning outside the courthouse windows, four tall, narrow arches of leaded glass that yielded a great quantity of weak December light. A wind from the sea lofted snowflakes against the windowpanes, where they melted and ran toward the casements. Beyond the courthouse the town of Amity Harbor spread along the island shoreline. A few windwhipped and decrepit Victorian mansions, remnants of a lost era of seagoing optimism, loomed out of the snowfall on the town's sporadic hills. Beyond them, cedars wove a steep mat of still green. The snow blurred from vision the clean contours of these cedar hills. The sea wind drove snowflakes steadily inland, hurling them against the fragrant trees, and the snow began to settle on the highest branches with a gentle implacability.
- 6 The accused man, with one segment of his consciousness, watched the falling snow outside the windows. He had been exiled in the county jail for seventy-seven days—the last part of September, all of October and all of November, the first week of December in jail. There was no window anywhere in his basement cell, no portal through which the autumn light could come to him. He had missed autumn, he realized now—it had passed already, evaporated. The snowfall, which he witnessed out of the corners of his eyes—furious, wind-whipped flakes against the windows—struck him as infinitely beautiful.

Performance Task: Scoring Guidelines

UNIT 4

Score	Reading <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Demonstrates thorough comprehension of the source text. ▪ Is free of errors of interpretation with regard to the text. ▪ Makes skillful use of textual evidence (quotations, paraphrases, or both), demonstrating a complete understanding of the source text.
3	<ul style="list-style-type: none"> ▪ Demonstrates effective comprehension of the source text. ▪ Is free of substantive errors of interpretation with regard to the text. ▪ Makes appropriate use of textual evidence (quotations, paraphrases, or both), demonstrating an understanding of the source text.
2	<ul style="list-style-type: none"> ▪ Demonstrates some comprehension of the source text. ▪ May contain errors of interpretation with regard to the text. ▪ Makes limited and/or haphazard use of textual evidence (quotations, paraphrases, or both), demonstrating some understanding of the source text.
1	<ul style="list-style-type: none"> ▪ Demonstrates little or no comprehension of the source text. ▪ May contain numerous errors of interpretation with regard to the text. ▪ Makes little or no use of textual evidence (quotations, paraphrases, or both), demonstrating little or no understanding of the source text.

UNIT 4

Score	Analysis <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Offers an insightful analysis of the source text and demonstrates a sophisticated understanding of the analytical task. ▪ Offers a thorough, well-considered evaluation of how the author creates a contrast between the main character and the setting. ▪ Contains relevant, sufficient, and strategically chosen support for claim(s) or point(s) made. ▪ Focuses consistently on those features of the text that are most relevant to addressing the task.
3	<ul style="list-style-type: none"> ▪ Offers an effective analysis of the source text and demonstrates an understanding of the analytical task. ▪ Competently evaluates how the how the author creates a contrast between the main character and the setting. ▪ Contains relevant and sufficient support for claim(s) or point(s) made. ▪ Focuses primarily on those features of the text that are most relevant to addressing the task.
2	<ul style="list-style-type: none"> ▪ Offers limited analysis of the source text and demonstrates only partial understanding of the analytical task. ▪ Identifies and attempts to describe how the author creates a contrast between the main character and the setting but merely asserts rather than explains the contrast, or one or more aspects of the response's analysis are unwarranted based on the text. ▪ Contains little or no support for claim(s) or point(s) made. ▪ May lack a clear focus on those features of the text that are most relevant to addressing the task.
1	<ul style="list-style-type: none"> ▪ Offers little or no analysis or ineffective analysis of the source text and demonstrates little or no understanding of the analytic task. ▪ Identifies without explanation how the author creates a contrast between the main character and the setting, or numerous aspects of the response's analysis are unwarranted based on the text. ▪ Contains little or no support for claim(s) or point(s) made, or support is largely irrelevant. ▪ May not focus on features of the text that are relevant to addressing the task, or the response offers no discernible analysis (e.g., is largely or exclusively summary).

Score	Writing <i>The response ...</i>
4	<ul style="list-style-type: none"> ▪ Is cohesive and demonstrates a highly effective use and command of language. ▪ Includes a precise central claim. ▪ Includes a skillful introduction and conclusion; demonstrates a deliberate and highly effective progression of ideas both within paragraphs and throughout the essay. ▪ Has a wide variety in sentence structures; demonstrates a consistent use of precise word choice; maintains a formal style and objective tone. ▪ Shows a strong command of the conventions of standard written English and is free or virtually free of errors.
3	<ul style="list-style-type: none"> ▪ Is mostly cohesive and demonstrates effective use and control of language. ▪ Includes a central claim or implicit controlling idea. ▪ Includes an effective introduction and conclusion; demonstrates a clear progression of ideas both within paragraphs and throughout the essay. ▪ Has variety in sentence structures; demonstrates some precise word choice; maintains a formal style and objective tone. ▪ Shows a good control of the conventions of standard written English and is free of significant errors that detract from the quality of writing.
2	<ul style="list-style-type: none"> ▪ Demonstrates little or no cohesion and limited skill in the use and control of language. ▪ May lack a clear central claim or controlling idea or may deviate from the claim or idea over the course of the response. ▪ May include an ineffective introduction and/or conclusion; may demonstrate some progression of ideas within paragraphs but not throughout the response. ▪ Has limited variety in sentence structures or sentence structures may be repetitive. ▪ Demonstrates general or vague word choice or word choice may be repetitive; may deviate noticeably from a formal style and objective tone. ▪ Shows a limited control of the conventions of standard written English and contains errors that detract from the quality of writing and may impede understanding.
1	<ul style="list-style-type: none"> ▪ Demonstrates little or no cohesion and inadequate skill in the use and control of language. ▪ May lack a clear central claim or controlling idea. ▪ Lacks a recognizable introduction and conclusion; does not have a discernible progression of ideas. ▪ Lacks variety in sentence structures or sentence structures may be repetitive; demonstrates general and vague word choice or word choice may be poor or inaccurate; may lack a formal style and objective tone. ▪ Shows a weak control of the conventions of standard written English and may contain numerous errors that undermine the quality of writing.

Resources



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