

Texas College and Career Readiness Standards:  
Resource Manual

for  
English/Language Arts Teachers  
11<sup>th</sup> Grade

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## Introduction

This Texas College and Career Readiness Standards: Resource Manual was created as a way to assist English/Language Arts teachers in implementing the Texas College and Career Readiness Standards (CCRS) in an 11<sup>th</sup> grade On-Level classroom. When preparing the Resource Manual, the preparation committee had several objectives in mind:

- incorporating CCRS into workable English/Language Arts units,
- offering materials that could also be adapted to other learning ability levels,
- applying CCRS to various areas of English/Language Arts, with a focus on literature, literary non-fiction, and research,
- suggesting various motivational activities tied to the individual lesson,
- proposing lessons for both individual and collaborative efforts,
- blending speaking and listening skills into various lessons,
- incorporating technology into classroom activities, and
- providing venues for cross-disciplinary instruction.

While most of the lesson units contain extensive instruction, many of the lessons were designed so that shorter, independent lessons could be pulled out as needed. Additionally, various units offer related Internet resource sites to help integrate technology into the classroom environment. To assist the instructor with daily instruction, each main section of a unit is detailed as to time length, CCRS application, lesson objective(s), specific focus for the lesson, resources and readings needed, and

suggestions for the presentation of the lesson. Often a writing prompt relating to the lesson's objective(s) is suggested. Also, various apparatuses are offered in the form of diagnostics, worksheets, and assessment tools to help instructors assess student learning throughout the learning process. To make this Resource Manual more user-friendly, each unit is presented with the related apparatuses included both within and at the end of each unit, as appropriate. The teacher will notice that the structural format varies somewhat among the units: these variations occur due to the diversities within each genre and are kept to a minimum to avoid confusion.

The five units offered vary in genre and related areas and include drama, novel, short fiction, literary non-fiction, the persuasive essay, multimedia use, and research skills, including a short unit covering plagiarism. The materials selected represent what the committee judged to be the more popular selections in today's classroom, but certainly are not meant to be the only options. In addition, the committee is aware of the tenuous nature of some web sites and offers the various web links in each unit as suggested sites only: teachers are cautioned to review the web sites prior to using in the classroom for any inappropriate materials that may have been posted to the site after the production of this Resource Manual.

The preparation committee hopes that this Resource Manual provides the English/Language Arts classroom with a useful educational tool for blending CCRS and the curriculum into the class environment and that the Manual becomes an informative and educational tool in the teacher's resource cabinet.

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## Unit I: Literature

### American Drama

#### Contemporary American Drama: *The Crucible*

**Textual Basis:** *Literature: The American Experience*. Vols. 1 and 2. Texas Teacher's ed. Upper Saddle River, NJ: Pearson-Prentice Hall, 2011. Print.

**Thematic Thread:** Personal Identity: Unmasking the Self

**Time Frame:** Total Unit: 31 days

#### CCRS

**Writing: W    Reading: R    Listening: L    Research: Rs    Cross-Disciplinary: CD**

**Writing:** **A. Clear, concise writing**

1 [approaches/forms], 2 [form ideas], 3 [evaluate], 4 [revision], and 5 [edit]

**Reading:** **A. Evaluate and analyze texts**

1 [locate information], 2 [use features/graphics], 3 [find explicit/implicit ideas], 4 [form inferences], 5 [analyze information], 6 [analyze imagery], 7 [figurative language], 8.b [persona], 9 [audience/purpose], 10 [appeals made], and 11 [cross-textual analysis]

**B. Vocabulary Usage**

1 [words/concepts], 2 [roots], and 3 [reference guides]

**C. Cross-textual Analysis**

2. b [historical/social influence], c [literary forms/genre], and d [themes]

**D. Personal and Historical Responses**

1 [own life experiences/current and historical events] and 2 [influence of other texts]

**Speaking:** **A. Components of Communication**

1 [different contexts] and 2 [adjust presentation]

**B. Effective Speaking Skills**

1 [participate actively] and 2 [communicate in groups]

**Listening:** **A. Application of Listening Skills**

1 [analyze] and 2 [interpret]

**B. Effective in Various Situations**

1 [listen critically and respond], 2 [one-to-one], and 3 [group]

## Cross-Disciplinary

### Key Cognitive Skills

- A. Academic Interest:** 1 [scholarly dialogue] and 2 [revise personal views]
- B. Logical:** 1 [consider others' arguments], 2 [construct arguments], and 4 [modify claims]
- D. Academic behaviors:** 1 [self-monitor], 2 [study habits], and 4 [persevere]
- E. Performance:** 1 [independent] and 2 [collaborate]
- F. Honesty:** 1 [attribution], 2 [evaluate], 3 [include others' ideas], and 4 [ethics]

### Foundational Skills

- A. Reading:** 1 [pre-read], 2 [understand new words], 5 [analyze critically], 7 [adapt reading strategies], and 8 [historical to personal]
- B. Writing:** 1 [clarity/cohesion], 2 [variety of forms], and 3 [compose/revise]

### Application to Social Studies Standards

- I. E.4.a.** Analysis of different religious values in relation to social interaction.

### Outside Web Sources:

- Discovery Education resources, including
  - *Salem Witch Trials*. *Discovery Education.com*. Discovery Education. Web, narrated by David Hartman: “Introduction”; “Salem in the Late 17<sup>th</sup> Century”; “Strange Occurrence in the Winter of 1692”; “Salem After the Witch Trials”; “The Aftermath and Lessons Learned” (26 minutes total time)
  - *America in the Cold War*: “McCarthyism”; “The Red Scare and HUAC” (12 minutes total time). *Discovery Education.com*. Discovery Education. Web.
- Access to YouTube for additional clips on witchcraft, Arthur Miller, anti-communism in 1950 America, and Salem in 1692.

### Additional Resources:

- *The Crucible*. Dir. Nicholas Hytner. Screenplay by Arthur Miller. Perf. Daniel Day Lewis and Winona Ryder, Twentieth Century Fox, 1996. Film.
- Supplies for learning stations for background information
  - Broadsheets from 1692 Salem or other sources of historical detail
  - Notecards, markers, pens, pencils
- Art supplies for making student masks
  - Paints or markers
  - Plastic masks from Hobby Lobby, Michael's, etc.
  - Sequins, glitter, and other objects for personalizing masks
  - Found objects

## Day 1

**CCRS:** W-A; S-A and B; L-A and B

**Objective:** Introduction to drama unit

**Focus:** Reflection upon masking and identity as essential to understanding the play's theme

**Resources:** Text of "We Wear The Mask" by Paul Laurence Dunbar, PH page 638; mask for demonstration

1. Teacher reads "We Wear The Mask" aloud to class.
2. Students journal for 5 minutes, reflecting upon the theme of the poem. Student volunteers share writings or ideas with large group.
3. Teacher leads discussion on the reasons people mask their true feelings (to hide vulnerability, to avoid hurting others' feelings, to keep themselves out of trouble) and encourages students to consider the idea of masking as the class studies *The Crucible*. Each character in the play masks true feelings at one point or another. Students should be on the lookout for this phenomenon.
4. Teacher displays mask that she has made (or other) and explains that each student will receive a mask to decorate at the unit's end. This mask will reveal some aspect of the student's inner life that a casual observer would not know. Students should begin considering what their masks may reveal and begin collecting found objects from home that they might want to use for decorating their personal masks.

## Days 2-4

**CCRS:** R-A-C; S-A; L-A and B; CD-A

**Objective:** Build background knowledge necessary for understanding events of the play

**Focus:** Salem during 1692

1. Teacher sets up stations using news accounts (broadsheets, ideally, as primary sources) from Salem during 1692 to provide historical background necessary for understanding the play. Each station represents a particular aspect of the Salem witch hunting episode's background. For example, stations might include information about the Nurse family, the Putnams, strained relations with England, hostile encounters with the Indians, religious beliefs of the Puritans, and superstition and fear surrounding African-based religions.
2. Teacher develops resources that contain the essential information for each station and provides note-taking material at each station in the room. Divide students into groups so that an equal number of students visits each station. Allow 10-15 minutes per station, depending upon the needs of students, for students to read and take notes from the broadsheets or other sources.
3. If broadsheets are unavailable, teacher may use details from Miller's commentary inset into PH version of play, the Internet, or a US history book to collect the historical information needed to set up the stations.

4. Students collect information onto note cards and take these with them as they move through the various stations.
5. Upon completion of the rotations, students gather at the station that most interests them and collaborate with peers for 10 minutes to determine the key information from their station that the class should understand before reading the play. Students identify 5 major points (be flexible with the number) and write those on the board as they explain them to the class. A different student should share each point in order to include more students in the presentation.
6. Teacher shows *Salem Witch Trials* video segments from Discovery Education: “Introduction,” “Salem in the Late 17<sup>th</sup> Century” and “A Strange Occurrence in the Winter of 1692.” These clips total about 10 minutes and will help clarify students’ background knowledge of the period.
7. Teacher leads discussion to wrap up background information, emphasizing that many circumstances contributed to the hysteria of the witch hunts.
8. Teacher observes students with particular interests in characters and situations and selects students to become “Character Pop-ups” for key characters to reveal expository information. (All scripts are adaptations of Arthur Miller’s commentary that is interspersed within Act I of the play.) These students will assume the persona of the following characters and will read an aside (scripted) to the class when their pop-up occurs in the play. Once identified, Pop-up Characters should be given their scripts ahead of time so they can rehearse prior to their appearance and achieve maximum dramatic effect.

### **Pop-up Characters**

- Reverend Parris
- Thomas Putnam
- John Proctor
- Abigail Williams
- John Hale
- Rebecca Nurse
- Tituba

### **Days 5-9, Act I**

**CCRS:** W-A; R-A-D; S-A and B; L-A and B; CD-E

**Objective:** Pre-read for text structures; analyze character motivation, identify major conflict of play

**Focus:** Set up structure for reading and viewing play; complete Act I

**Resources:** PH text, pop-up scripts

### **Procedural Suggestions:**

1. Teacher develops strategy for assigning parts for students to read play aloud. (Consider

having students volunteer for parts for each Act, parts for the duration of the play, partnering and trading off as they wish. Regardless of the method selected, students should have some connection to the character they select: either they identify strongly with the character or they have strong resentment for the character. This will enhance their dramatic portrayals as they read.)

2. Teacher points out that dialogue is written to mimic actual New England speech from 1692, so the reading may feel a little awkward at first. Teacher models a passage, such as the opening scene, to demonstrate dialect in the play. Students should attempt to assume the persona of their characters (mask) to the extent possible when reading so that they become comfortable with the speech patterns of the characters. Teacher points out that essential vocabulary words are defined in side notes as they occur in the text. Teacher will decide whether to discuss these words with students prior to the reading or check for understanding at certain junctures in the play.
3. Students are responsible for collecting 20 words that are significant and new to them throughout the study of the play. Teacher provides time periodically throughout the unit for students to work on word collections to emphasize importance; however, there is no assessment included on the word collections because the intent of the activity is to move ownership of the learning toward the students to promote independence and college readiness. Teacher should interact with students regarding their words to monitor quality of words selected and encourage completion of the activity. These words will be recorded on student-made flashcards that include
  - i. the definition in student-friendly terms,
  - ii. the correct use of the word in a sentence related to the play,
  - iii. the correct use of the word in a sentence unrelated to the play,
  - iv. a graphic representation of the word, and
  - v. 5 additional forms of the word (with affixes).
4. As students read, teacher should monitor for understanding by pausing to clarify at pre-determined spots in the play and if students appear to be confused. Teacher intersperses scenes from the film with student reading of the play to clarify understanding or illustrate a dramatic point during the study.
5. Teacher should take advantage of the resources provided within the teacher's edition and ancillaries of the PH literature program or other program adopted by the district. Annotations within the TE provide multiple opportunities for word study, historical background and literary elements study, and the related resources allow more in-depth study of teacher-selected elements. The focus of this unit is to assist teachers with creative approaches to college readiness rather than to develop an exhaustive list of related activities.
6. Teacher explains to students that we will have visits from ghosts of certain Salem citizens who will appear to us as pop-up characters during Act I. These ghosts will help us understand why things happened the way they did by speaking to us in an aside, a speech given directly to the audience.

7. Reverend Parris's "Character Pop-up" should address the class before students begin reading the play:

**Parris's Pop-up Speech:**

"Good morrow, Goodmen and Goodies. I am here to warn you that the devil may appear to you in many forms. For the good citizens of Salem Village, the devil was an evil force that could inhabit the body of the innocent as well as the guilty. They easily believed that he could cavort around the dark, wild forest, shaking his pitchfork and inciting the natives. What they didn't suspect, however, was that evil could also begin in the mind of even those around them who appeared holiest, even their own minister.

I have waited for more than 40 years to get the respect I deserve. People have persecuted me and refused to pay me the wages I am due. I am a widower, compelled to raise this child on my own, although children hold no fascination for me. And now, this shame that heaps itself upon me in the form of my daughter Betty--I will not lose my position and my authority. I will not be undone, no matter who may have to suffer in order for me to be saved."

Upon completion of his Pop-up, Parris returns to his seat and waits for his lines as the narrator begins the play.

1. After selecting parts, students begin reading play on page 1129 of PH text. Pause on page 1132, prior to Mrs. Putnam's entrance, for Abigail's Pop-up speech. Follow same procedure as for Parris.

**Abigail's Pop-up Speech:**

"I have no patience for this! This silly woman Elizabeth seeks to besmirch my good name in the village! True enough, I seduced her husband, and I have no regrets about it. How else is a young woman to entertain herself in this godforsaken wilderness they call Salem Village? Besides, she gives him no attention. It's her own fault he turned to me. And these silly girls, all looking to me for guidance! I'll teach them a thing or two about the powers of darkness, things they'll remember for the rest of their miserable lives! And they will regret the day they laid eyes upon me if they open their mouths about what went on in the forest."

2. Students continue reading until Parris's "leap not to witchcraft" speech, p. 1133. Teacher stops the reading to pause and clarify understanding. Thomas Putnam's "Character Pop-up" should speak before continuing the reading.

**Thomas Putnam's Pop-up Script:**

"Good morrow to you, Goodmen and Goodies. I find myself in a fortuitous situation. Salem Village has disrespected me by rejecting my brother-in-law Bayley as minister and choosing that sniveling wimp Parrish instead. I fought the Indians, I am the richest man in town, yet still they disregard me and my family by ignoring my candidate. My own father left the bulk of his estate to my undeserving stepbrother, and the village did not support me when I attempted to break the will. All this talk of witchcraft gives me just the foothold I need to get even with these ignorant farmers. When I'm done, they'll know where the real power lies in Salem. But let me reassume my benign demeanor for now and play out my role in this saga."

3. Putnam re-assumes his role in the play. Students read through page 1137, where John Proctor's Pop-up speaks.

**John Proctor's Pop-up Speech:**

"This is most disturbing, these children falling ill and this talk of witchcraft. I have little patience for triviality and excuses for these girls to avoid doing their duties. I've worked my farm for most of my 35 years, and we have no time for foolishness. The fields must be tended, as well as the soul.

I hear that Abigail is involved, which surprises me little. The girl can be most persuasive, and no one is more aware of that than I. My guilt haunts me, although no one in Salem Village suspects a thing. I wish I'd never laid eyes nor hands upon her. The devil moves among us, but not in the way most people imagine. He infiltrates our minds in the times and ways we least expect it."

4. Students continue reading through page 1141, where Rebecca Nurse's Pop-up speaks.

**Rebecca Nurse's Pop-up Speech:**

"Good morrow to each of you, my children. You are becoming involved in a tale of woe beyond your ability to comprehend. Even my husband Francis and I, held in high esteem by our community, will be touched. Many are envious of our lands and the respect that we have earned over the years.

Few of us are as we seem. Salem Village is inhabited by a crowd of pretenders, with almost everyone wearing a mask to hide their true motives. Indeed, we are sinners every one. But the Deadly Sins of Salem will shock even the most hardened hearts among you."

5. Students continue reading through page 1145, where Reverend Hale's Pop-up speaks.

**Reverend Hale's Pop-up Speech:**

"Peace be with you, my innocents. I have traveled many miles to come and render aid to my countrymen who live among the heathens. For nearly 40 years I have studied the ways of the devil with the best minds in science and philosophy. Now I will assist these families who think that the devil walks among them. The chances of witchery are slim, but the possibility does exist. Part of me hopes that this uproar is just the result of confusion on the part of the children. But a secret part of me hopes it is real, that I, at long last, will be able to encounter The Fiend himself, do battle with him, and vanquish him from Salem Village, if not from the Cosmos."

6. Continue reading through page 1154, where Tituba enters and speaks.

**Tituba's Pop-up Speech:**

"Heaven help me! These girls have fallen ill, and I will certainly be held to blame. I've done no wrong. I only tried to help them get what they want, the way my mother and her mother before helped others, with conjuring, chants, and spells. I do not understand these strange folk who think suffering is pleasure, and pleasure is sin. I wish to fly back to my home in Barbados, far away from this cold, dark, passionless place called Salem Village."

7. Complete the reading of Act I. Check for understanding via key questions on page 1157 or other resources. Consider showing scenes from film that might aid in

understanding of exposition as needed. Consider particularly a clip from Abigail and Proctor's first encounter, which will reveal the history and tension between the two. Make note that something has happened between them, but that Proctor is done with Abigail, despite her desperate desire to continue the relationship. Additionally, consider the concluding scene with Tituba and the girls calling out names of citizens.

8. Students write an extended paragraph in which they identify the character from Act I whose mask is most diabolical.
9. Students write a second extended paragraph in which they identify the character with whom they most closely relate and explain why. Daily grade for completion for both writings.

### **Day 10**

**CCRS:** R-A-D; S-A and B; L-A; CD-A, D, and E

**Objective:** Reflect upon Act I, make predictions, generalizations

**Focus:** Identify character traits

1. Working in pairs, students discuss the concerns they see in the Salem community. Each pair should come up with what they consider the "Deadliest Sin" and prepare to share their rationale with the large group.
2. As a class, students should attempt to agree upon the Seven Deadly Sins of Salem and create a visual display for those, using words and images from the play. Ideally, students will associate a particular Salem Sin with a particular character and then track the development of that Salem Sin through the remainder of the play.

**Examples:** Abigail might represent Lust or Deception; Putnam might represent Greed or Revenge; Proctor might represent Pride. Additional sins might be revenge, anger, fear, betrayal.

3. Students should predict which character will be destroyed as a result of their sin, and which will be redeemed. They should begin thinking about which Heavenly Virtues would partner with the Salem Sins they have identified.

**Example:** The virtue associated with Deception would be Honesty, with Pride would be Humility, etc. Additional virtues might be forgiveness, compassion, faith, honor, self-knowledge.

### **Days 11-15, Act II**

**CCRS:** W-A; R-A-D; S-A and B; L-A and B; CD-A, B, and F

**Objective:** Plot and conflict, character development, historical connections, personal connections, allusion

**Focus:** Rising action

1. Teacher begins Act II with discussion about Salem's fascination with witches. Show video clips regarding witch hunts in Medieval Europe. Consider YouTube resources,

- after careful previewing. Student project “Witchcraft in Post-Medieval Europe,” about 10 minutes in length, includes sound information and interesting, appropriate visuals.
2. Point out how many people across Europe were executed as witches (“tens of thousands,” according to Miller’s account) to underscore the seriousness of this hysteria. Make sure they know how many perished in the Salem event (20).
  3. Students consider why people so readily accuse others of wrongdoing. They should think of times in their lives when people (they or others) have been falsely accused. Share in discussion if students are responsive. Students should think about characters in the play who are “calling out” others. What might be their motivation? What might they be masking? This is think homework for Act II.
  4. Students should be aware of biblical and mythological allusions and watch for them as they occur in the play. Teacher should include discussion of these allusions during discussion breaks in the action. See TE notes in PH text for support.
  5. Teacher plays *The Crucible* video clip to begin Act II to show the relationship between John and Elizabeth Proctor and the increasing tension as additional citizens are accused of witchcraft. Stop the video just prior to Giles Cory’s entry, which occurs on page 1174 of the textbook.
  6. Students then journal in response to the film clip. They should assume the role of someone in the scene and write from his/her perspective, expressing their emotions (shock, outrage, fear, anger). Volunteers may share with the class.
  7. Teacher should capitalize upon student interest to promote discussion, as appropriate.
  8. Students complete Act II by reading roles, continuing in the role they assumed in Act I or with new readers in place.
  9. Students reconsider their predictions regarding the “Deadly Sins” and make adjustments to the visual as needed.
  10. Teacher provides time for and monitors vocabulary collection.
- “Masks in Place” Activity**
11. Students work in small groups of 3 to consider which characters’ masks are still firmly in place, which characters have added masks, and which characters’ masks are beginning to slip away (one student for each scenario).
  12. Teacher begins with one group member reporting on “masks in place.” That member shares one name. Students working with that scenario raise hands if they agree. Teacher posts name on visual or board under that heading.

13. Teacher moves to another group, same scenario, and that group member adds a character name to the “masks in place” column.
14. Teacher completes “masks in place” and begins “masks added,” following same procedure. Teacher concludes with “masks slipping away.”

Students should note that Abigail’s mask is still in place, that some citizens are adding masks to avoid persecution, and John’s mask is beginning to slip away.

### **Days 16-22, Act III**

**CCRS:** W-A; R-A-D; S-A and B; L-A and B; CD-A, B, D, E, and F

**Objective:** Plot and conflict, character development, historical connections, personal connections, irony

**Focus:** Analyze and develop an argument

**Resources:** PH text

1. Students read Act III aloud, continuing with previously selected roles or changing to new readers. Begin on page 1187 of PH text and continue through page 1200, where Abigail and the other girls enter the courtroom.
2. Teacher shows the film clip from the girls’ entrance into the courtroom on page 1200 through the end of Act III, page 1213. Teacher will pause oral reading and film clip for clarification as needed to ensure students’ understanding of the plot and the characters’ interactions. (Note particularly the stances of the judges; Danforth listens openly and appears to change his mind several times during Proctor, Cory, and Mary Warren’s testimony. Hathorne stubbornly sticks to his position, with Parris chirping away at his side.)
3. Students reconsider their predictions regarding the “Deadly Sins” and make adjustments to the visual as needed.
4. Students listen for evidence of irony in statements made before, during, and after the courtroom scenes. They should jot down notes as the irony occurs in preparation for small group discussions during pauses from reading and viewing. Small groups identify instances of irony and choose one instance to share with the large group, explaining how and why the statement or situation is ironic. Groups may not replicate instances; once a particular instance is presented, the other groups must come up with an additional instance for completion credit/daily grade. Teacher determines appropriate juncture for this activity.
5. Students, individually or in pairs, consider the various arguments presented in the courtroom (Proctor, Cory, Hale, Cheever, Parris, Mary Warren) and choose one argument to analyze. Using a T chart, students present the key points on the left side of the chart and the refuting evidence on the right side.
6. Next, student work alone to write an essay in which they present their evidence to the

court in order to refute the position of the witness whose testimony they refute. Essays should include 3 major points and have a well-developed paragraph for each point. Major grade. (Students may also refute the judges' positions and present their refutation as a visiting judge who sits in chambers with the others.)

7. As at the end of Act II, students pause to consider which characters remain masked, which have assumed new masks, and which have been unmasked. Look for particular language in the play that suggests their condition. (Proctor says he is "naked," for example, and Danforth begs Mary Warren to "open" to him.) As students adjust the visual illustrating masked/unmasked characters, they should include such words and phrase that support their claims.
8. Students should consider, with special delicacy, Elizabeth. She finds herself in the classic moral dilemma: If she speaks the truth, her husband is publicly denounced as a lecher. If she lies, she condemns her own soul and defends her accuser, Abigail. Sadly, the truth would have indeed set her free, along with many others, as it would have corroborated John's testimony as to why Abigail made up the lies. Encourage students to discuss what they might have done in Elizabeth's place, or develop a solution for Elizabeth.
9. Students begin thinking about the idea of "name." Why is Proctor so insistent upon protecting his name? How important is reputation in the Salem Village community? How important is reputation today? This is "think" homework.
10. Teacher provides time for and monitors vocabulary collection.

#### **Days 23-28, Act IV**

**CCRS:** W-A; R-A-D; S-A and B; L-A and B; CD-A, B, D, E, and F

**Objective:** Character analysis, conflict, personal connections

**Focus:** Plot climax and resolution

1. Students read aloud pages 1217 through 1224, when Elizabeth enters.
2. Teacher shows film clip beginning with Elizabeth's entrance through the end of the play.
3. As a class, students confirm or refute their predictions regarding "Salem's Seven Deadly Sins" and reach agreement upon which character most accurately represents which sin through student-led classroom discussion. Students also select the "Seven Heavenly Virtues" which are the opposite of the sins and attempt to choose characters who embody those traits. If every virtue is not present in the play, students think of modern-day examples of citizens who represent those characteristics. (Was pride Proctor's downfall or his salvation?)
4. Students then choose one pair of characters from the play who are "doubles," mirror twins based upon their vices and virtues, and write an essay comparing/contrasting

the characters. Major grade, completed independently.

5. As preparation for the essay, teacher explains the idea of doubling in literature: characters may be mirror twins or opposites, as in this assignment. They may be similar, as in Shakespearean and other classical comedies, where mistaken identity is common. They may be foils to one another, as with Mercutio and Benvolio in *Romeo and Juliet*. Creating this awareness will assist students in recognizing doubles in their college literature classes.
6. Teacher provides time for and monitors vocabulary collection. As a culminating activity, each student chooses one word from the personal collection and shares that word with the class. Students should explain why they chose this word and then teach the word to their classmates using the ideas from the flashcard they created. Have no more than 5 students share their words on a given day. Begin or end class with this activity.

### **Days 29-31**

**CCRS:** W-A; R-A-D; S-A and B; L-A and B; CD-A, B, D, E, and F

**Objective:** Character analysis, historical/political connections, allegory, personal connections

**Focus:** Aftermath of the witch trials

**Resources:** Discovery Education film clips, art supplies for masks

1. Teacher shows film clips from Discovery Education (or other source if this is not available) discussing the aftermath of the witch trials: “Salem After the Witch Trials” and “The Aftermath.”
2. Teacher shows film clips from Discovery Education discussing *America in the Cold War*: “McCarthyism,” and “The Red Scare and HUAC.”
3. Teacher leads discussion on the play as allegorical to the events depicted in the previous film clips. Support for teaching allegory may be found in the PH text, page 1216.
4. Teacher leads discussion on topic and extends based upon student interest. Students may be surprised to learn that Arthur Miller was involved in this era, that he was married to Marilyn Monroe, and that Daniel Day Lewis was his son-in-law during the time Miller wrote the screenplay for *The Crucible*. All these details are included in the PH text. Additionally, the George Clooney film *Good Night and Good Luck* explores the career of journalist Edward Murrow during the McCarthy era.
5. Students share their thoughts regarding the importance of name and reputation. Teacher encourages students to consider modern examples of slander and libel, including cyberbullying. In what ways is plagiarism similar to the taking of someone’s name? Would John Proctor take credit for someone else’s intellectual property? How might Judge Danforth or Judge Hathorne punish plagiarism in Salem

Village? How do modern universities penalize plagiarists?

This activity may be an informal discussion or may be developed into a more formalized debate, depending upon the teacher's preference and students' interests and abilities. To formalize, have students research college policies, recent incidents of cyberbullying, cases of slander or libel, particularly with celebrities, and share details and outcomes from the cases. Students may debate the importance of the public's right to know and the press's right to report versus the individual's right to privacy and respect.

6. Students write a soliloquy about their own unmasking: **Prompt:** Imagine that you will come back as ghost 400 years from now, like our pop-up characters from the play. What insights do you want to share about yourself, your community, our country, and/or our society? Once your soliloquy is done, create a mask that reflects the aspects of your inner self that you'd like to share. (Physical masks may be optional if desired.)
7. Teachers provide materials and time for students to create their personal masks. Students may complete masks at home as desired. Students present their masks to class, explaining the traits they have chosen to reveal.

**Rubric/Evaluation for Soliloquies:** 25 points for each component

- a. 250 words
- b. Correct use of conventions of language
- c. Insightful, reflective
- d. In first person, directly addressing the audience

*Good night, and good luck!*

## Unit I: Literature

### The American Novel: Traditional (*Of Mice and Men*)

**Textual Basis:** John Steinbeck's *Of Mice and Men*

**Thematic Thread:** Ethics and Motivation

**Time Frame:** Total Unit: 20 days

#### CCRS

**Writing: W   Reading: R   Listening: L   Research: Rs   Cross-Disciplinary: CD**

**Writing: A. Clear, concise writing**

1 [approaches/forms], 2 [form ideas], 3 [evaluate/organize ideas],  
4 [revision] and 5 [edit]

**Reading: A. Evaluate and analyze texts**

1 [purpose/intended audience], 2 [use graphics], 3 [main ideas/author's purpose], 4 [character inferences], 5 [analyze information], 6 [analyze imagery], 7 [figurative language], 8 [compare texts],  
9 [audience/purpose/message], 10 [mood], and  
11 [cross-textual analysis]

**B. Vocabulary Usage**

1 [words/concepts], 2 [roots], and 3 [reference guides]

**C. Cross-textual Analysis**

1. [American literature] and 2.a [analyze past to present],  
b [historical/social influence], and c [literary forms/genre], and  
d [themes]

**D. Personal and Historical Responses**

1,a [own life experiences] and b [historical events]

**Speaking: A. Components of Communication**

1.b [audience reaction] and 2 [adjust presentation]

**B. Effective Speaking Skills**

1 [participate orally], 2 [communicate research], and 3 [understanding]

**Listening: A. Application of Listening Skills**

1 [analyze] and 2 [interpret]

## **B. Effective in Various Situations**

1 [listen critically and respond], 2 [one-to-one], and 3 [group]

### **Research: A. Topic Selection and Rhetorical Questioning**

1 [questions], 2 [explore], and 3 [refine]

### **B. Choosing Source Information**

1 [gather], 2 [evaluate], and 3 [synthesize/organize]

### **C. Document Production**

1 [design/present]

## **Suggested Resources**

- *Of Mice and Men* by John Steinbeck
- Images from the Great Depression (such as Dorothea Lange's photography)
- Video clip: "The Great Depression in America, A Segment." *American History: America's Economy: Sorrow and Hope. Discovery Education.com*. Discovery Education. Web. or other Great Depression background video clip
- "I, too" by Langston Hughes
- Character chart (See Appendix A), Skit Instructions (See Appendix B), Character Autopsy Instructions (See Appendix C), and Individual Assessment (See Appendix D)

## **Day 1**

**CCRS:** W-A.2, R-A2 and 4

**Objective:** Set up historical context

**Focus:** Making inferences from historical photographs, gathering pre-knowledge

**Genre:** Historical Photography

**Resources:** Dorothea Lange's Migrant Mother series and other Great Depression-era series

**Reading:** N/A

**Writing Exercise:** Responding to photographs.

1. Students should be in groups of 4 and have one sheet of paper for the entire group. Have students fold the paper into 4 equal parts.
2. Show one photograph from the Great Depression photos. All students in the group should say aloud everything that comes to mind about that image. One person in the group should write down what the group says in the first section of

the paper.

3. The student who wrote on the paper first should hand the paper to another student. Show another Great Depression image and have students do the same activity, but with a new student writing the responses in a different section of the paper.
4. Show 2 more images and do the same thing. After the 4<sup>th</sup> image, each student has had a turn recording the group's responses.
5. Have the class as a whole choose one image to go back to. Give them 3 more minutes to discuss the image and why that image was so powerful or interesting.
6. As a class, discuss that all the photographs were from the Great Depression era. In an informal discussion, gather pre-knowledge about the subject.

### **Background**

1. Show the Discovery Education video clip "The Great Depression in America, A Segment" of *American History: America's Economy: Sorrow and Hope*.
2. While students watch, they should answer questions about the main points of the video, focusing on the realities of the Great Depression and why people became migrant workers. Have students turn in their answers as an exit slip from class.

### **Day 2**

**CCRS:** R-B.1 & 3, R-C.1 and 4, R-D.1

**Objective:** Predict based on title allusion/relate to title

**Focus:** Vocabulary: awry, allusion

**Genre:** poetry, historical fiction

**Resources:** Robert Burns's poem "To a Mouse" (optional)

**Reading:** Poem, Chapter 1

**Writing Prompt:** Describe a time where things did not go as you had planned. (Then, have volunteers share their experiences.)

1. Hand out copies of the novel *Of Mice and Men*.

2. Write or show students the line from poet Robert Burns: "The best laid plans o' mice and men often go awry." Ask students what this line means. (Someone will probably have to look up awry in a dictionary.) Direct students to understand that it is not a book about mice and men, but that plans often go wrong, or awry, for all people, big or small.
3. Ask students to predict what will happen in this book based upon their new knowledge of Steinbeck's title.
4. Begin reading chapter 1 as a read-aloud in class.

### Day 3

**CCRS:** R-A, S-B, L-B.3

**Objective:** To comprehend reading; find and share information

**Focus:** Chapter 1, information/inferences about George and Lennie

**Genre:** Historical fiction

**Resources:** *Of Mice and Men*, character chart

**Reading:** Chapter 1

**Writing Prompt:** Describe yourself and a close friend. How are you alike? How are you different?

1. Finish read-aloud of chapter 1.
2. At the end of chapter one, have all students get out their character charts.
  - a. Model how to fill out the character chart for George.
  - b. Guided practice: have students contribute answers for what to put in the chart for Lennie. Fill it out according to what they say until it is sufficient.
  - c. Note: Students will fill out the character chart throughout the reading of the novel. They are to add to it when they meet a new character AND when a character they have already met does something important or noteworthy.
3. Students will analyze the plot and make inferences about the story through chapter questions.
  - a. Divide students into 5 groups. Everyone in group 1 will answer question #1, group 2 will answer #2, and so on to group 5/#5.

- b. Give each group 8 minutes to decide on the answer and each person in the group must write down the group answer on their own piece of paper.
  - c. Once all groups are ready, students will break out of their first group and get into a second group consisting of one person from each of the other groups. Now, each group would ideally have a #1, #2, #3, #4, and #5. Each person in the group shares their question and answer with their new group while the other group members write it in their own words.
  - d. By the end, each student should have the answer to each of the 5 chapter questions.
  - e. Note: this strategy works best if previously modeled and used in the classroom with something simpler, like a get-to-know-you game at the beginning of the year. It can be used for the first time now, but it may take some extra time.
- Chapter 1 questions:
    1. Compare and contrast George and Lennie's characteristics, both physically and intellectually.
    2. How do George and Lennie speak to each other? What does this tell us about their relationship?
    3. Why is the dead mouse important to Lennie? What does this tell us about him?
    4. George is not very patient with Lennie. Would George really prefer to be without Lennie?
    5. George asks Lennie to remember the place where they sleep. Why does he want him to remember it? What could this foreshadow?

#### Day 4

**CCRS:** R-A.4, 5, 6, and 10

**Objective:** To analyze new characters

**Focus:** Chapter 2, tone/inferences about ranch/new characters

**Genre:** Historical fiction

**Resources:** *Of Mice and Men*, character chart

**Reading:** Chapter 2

**Writing Prompt:** What is it like for you to try to make new friends or get to know new people? Is it easy or hard for you?

1. Take volunteers to share their answers.
2. Remind students that George and Lennie are moving to a new ranch, and they do not know what to expect yet.

### **Text/Active Reading Strategy**

3. Read chapter 2. Read-aloud or student popcorn reading.
4. Give students time to help one another update their character charts. Add Candy, Curley, Curley's wife, Slim, and Carlson.

### **Day 5**

**CCRS:** R-A, S-B, L-B.3

**Objective:** To comprehend reading; find and share information

**Focus:** Chapter 2, information/inferences about ranch

**Genre:** Historical fiction

**Resources:** *Of Mice and Men*, character chart

**Reading:** Chapter 2

### **Writing Prompt: N/A**

1. Students will analyze the plot and make inferences about the story through chapter questions. Use the same groups as chapter 1 to run most smoothly.
2. Again have students work in a group to discuss their answer to their question, then split to share answers.
3. Chapter 2 questions:
  1. Based on Candy's language about the stable buck, what time period do you think this was written in? Are there any other clues to the time period? (hint: setting question)
  2. What kind of a person is Curley? What words in the novel lead you to believe that he is that way?
  3. How does Curley's wife act toward the men on the ranch? How do they feel about her? How does Lennie feel about her?
  4. What kind of a person is Slim? What words in the novel lead you to believe that he that way?
  5. How does Lennie feel about moving to this new ranch? What words does Steinbeck use to make the ranch seem like a hostile environment?

**Day 6-7 (longer chapter)**

**CCRS:** R-A, B, and C

**Objective:** To comprehend reading; use graphic to sort information

**Focus:** Chapter 3, information/inferences

**Genre:** Historical fiction

**Resources:** *Of Mice and Men*, character chart

**Reading:** Chapter 3

**Writing Prompt:** Predict what the first source of conflict will be at the ranch. Which characters do you think will be involved?

**Text/Active Reading Strategy: Skits (Appendix B) (Day 6-9)**

1. Read chapter 3. Read-aloud or student popcorn reading.
2. Give students time to update their character charts and remind them to add some important events and who did what in this last chapter (ex. Curley's should say "picks a fight with Lennie," and Lennie's should say "Crushes Curley's hand").
3. Once students have finished chapter 3, ask them what parts of the story do they think are important so far?
4. *Optional: Chapter 3 questions. It may be more appropriate to skip the chapter questions and focus on the skits.*
  1. George once convinced Lennie to jump in the river. How does he feel about that experience now, years later?
  2. Slim says that he can see Lennie "ain't mean." What words or actions in the novel lead him to believe this?
  3. Why do you think Candy allows Carlson to shoot his dog even though he didn't want to?
  4. Curley decides to fight Lennie even though there were many men in the room. Why did he choose Lennie, the biggest person?
  5. Why does Lennie not fight back at first? Why would Curley rather have people believe he got his hand caught in a machine?

**Day 8-11 (2-3 days to prepare; 1 day to present)****CCRS:** W-A.1-5, S-A.2, L-A and B**Objective:** To write a well-written script depicting a scene; to reenact that scene**Focus:** Significant scenes in chapters 1-3**Genre:** historical fiction, script**Resources:** *Of Mice and Men*, skit directions, props as needed, optional: computer lab to type script**Reading:** Chapter 1-3**Writing Prompt:** N/A

1. Focus on 5 significant scenes through skits.
2. Allow 2-3 days for skit preparation and script-writing. Then allow one day for skit presentations.
3. Actively meet and observe students preparing to check for understanding and completion by the deadline.

**Skit Evaluation****Grading Rubric**

Script	_____ / 25
Participation	_____ / 25
Accuracy	_____ / 25
Quality	_____ / 25
<b>Total points earned</b>	_____ / 100

**Day 12****CCRS:** R-A, C, and D, W-A**Objective:** To make inferences concerning characters**Focus:** Chapter 4, information/inferences about Crooks, Candy, Lennie, and Curley's wife; similarities between characters**Genre:** Historical fiction**Resources:** *Of Mice and Men*, character chart**Reading:** Chapter 4

**Writing Prompt:** Have you ever felt alone or like no one understood where you were coming from? Explain.

### **Text/Active Reading Strategy**

1. Read chapter 4. Read-aloud or student popcorn reading.
2. Give students time to help one another update their character charts. Add Crooks.
3. Read Langston Hughes's poem "I, too."
4. As an exit slip assessment, ask students to explain how Crooks feels and how that is similar to the poem. How can other characters also relate to Crooks?
5. If there is extra time, students should write their own poem similar to "I, too" about the time they felt alone.

### **Day 13-14**

**CCRS:** R-A, S-B, L-B.3

**Objective:** To comprehend reading; find and share information

**Focus:** Chapter 4 & 5, information/inferences about characters

**Genre:** Historical fiction

**Resources:** *Of Mice and Men*, character chart

**Reading:** Chapter 4-5

**Writing Prompt:** N/A

1. Students will analyze the plot and make inferences about the story through chapter questions. Use the same groups as chapter 1 to run most smoothly (they will probably not need as much time now that they have practiced this form of gathering/sharing information several times).
2. Questions for chapter 4:
  1. Why does Crooks try to tease Lennie about George getting hurt and never returning?
  2. What do you think Lennie, Candy, Crooks, and Curley's wife all have in common?

3. Curley's wife calls Lennie, Candy, and Crooks "the weak ones." Why does she still choose to spend time with them if she thinks they are weak?
4. Curley's wife uses very harsh words against Crooks. Why do you think she speaks to him that way?
5. Crooks says he would like to go to the new ranch with Lennie and Candy. Why does he change his mind at the end of the chapter?

### **Text/Active Reading Strategy**

3. Read chapter 5. Read-aloud or student popcorn reading.
4. Remind students to update their character charts.
5. Students will analyze the plot and make inferences about the story through chapter questions. Use the same groups as chapter 1 to run most smoothly.
  - Questions for chapter 5:
    1. How does Steinbeck describe time during the chapter? Why does time seem to slow down and speed up again?
    2. How does Curley's wife feel about her husband? Why did she marry him?
    3. How does Lennie react when Curley's wife tells him not to mess up her hair? How is this similar to Lennie's reactions during other parts of the novel?
    4. Why does George not seem very surprised when he sees the body? What thoughts are going through his head at that moment?
    5. What do you predict will happen after this serious incident? What will Curley, George, and Lennie each do?

### **Day 15**

**CCRS:** RA, C, and D

**Objective:** To predict and comprehend reading; analyze themes and motivation

**Focus:** Chapter 6, information/inferences about George and Lennie

**Genre:** Historical fiction

**Resources:** *Of Mice and Men*, character chart

**Reading:** Chapter 6

**Writing Prompt:** Predict what will happen at the end of the novel. How will George, Curley, Lennie, and the rest of the guys react to the new dilemma created in chapter 5?

**Text/Active Reading Strategy**

1. Read chapter 6. Read-aloud, popcorn, or independent reading.
2. *Optional: Chapter 6 questions.*
  1. What does Lennie imagine is happening when he runs to the brush? What is actually happening?
  2. Lennie thinks George will be mad at him like he usually is. Why isn't he mad this time?
  3. What do George and Lennie talk about during their last conversation? Why does George agree to tell him the story one more time?
  4. George lets Curley and Carlson believe he took the gun away from Lennie. Which character knows what really happened?
  5. What does the last line of the story tell us about Carlson? What does it tell us about the environment of the ranch?
3. Have students pair-share, then discuss as a class whether or not George did the right thing. Make sure students justify their answers. As an exit-slip, students will respond to the ending of the novel.

**Day 16-19**

**CCRS:** W1-3, R-A.4 and 9, S-B.2, L-B.3

**Objective:** To analyze character motivations

**Focus:** Chapter 1, information/inferences about George and Lennie

**Genre:** Historical fiction

**Resources:** *Of Mice and Men*, character chart, butcher paper, pencils, markers, other art supplies

**Reading:** N/A

**Writing Prompt:** What is "text evidence"? How do you answer a question using text evidence?

**Text/Active Reading Strategy: Character Autopsies (Appendix C)**

1. With students in groups, assign or allow groups to choose a character that they will represent in their character autopsy project.
2. Read through the directions with students and check for understanding.
3. Optional, but helpful: Have groups complete their 8 body part responses with text evidence *before* getting paper to begin creating their life-sized character.
4. Display finished characters on the walls in the classroom or in hallways.

## Character Autopsy Evaluation/Rubric

### 8 Body Parts and Traits 56 pts. (7 pts. each)

*Your body parts accurately portray the character as he/she is portrayed in the novel.*

\_\_\_\_\_ Head: Thoughts. What are the character's thoughts and dreams?

\_\_\_\_\_ Heart: Emotion. What/who does the character love or hate?

\_\_\_\_\_ Legs: Play. What does the character do for fun? What are their hobbies?

\_\_\_\_\_ Feet: Experience. Where have they been (literally/figuratively)?

How have they been affected?

\_\_\_\_\_ Wings: Future. Where are they going in life?

\_\_\_\_\_ Arms: Work. What kind of work do they do?

\_\_\_\_\_ Hands: Practical side. What conflicts do they deal with? How?

\_\_\_\_\_ Ears: Hearing. What song would symbolize this character?

\_\_\_\_\_ Mouth: Communication. What does this character talk about?

How does this character talk to others?

\_\_\_\_\_ Eyes: Sight. What sights affect him?

### II. Physical appearance of character matches the book 24-point scale

*Your character should look exactly how he/she is described in the book, including height, coloring, and body shape.*

8 - Effort

18 - Close Enough

24 - Spot on!

### III. Creativity and Professionalism

20-point scale

*Your character should have details, be colored neatly, and make your teacher proud!*

5 - Really?

10 – Good Effort

15 – Neat and Pretty

20 – Above and  
Beyond!

TOTAL \_\_\_\_/100

## Day 20

**CCRS:** W-A, R-A

**Objective:** To assess comprehension of the novel

**Focus:** Significant quotes; comprehending how one part of the text foreshadows or relates to another part of the text

**Genre:** Historical fiction

**Resources:** *Of Mice and Men*, character chart

**Reading:** N/A

## Writing Individual Assessment

1. To prepare for the essay test, students should know who said the quotes that are listed on the back of the character chart, and be familiar with what happens in the novel.
2. Student short essay test (Appendix D)
3. This essay assessment can be graded in class as well as ensure that students are explaining their answers sufficiently. When a student finishes the short essay, conference with them one-on-one. Either accept the essay and grade it promptly or encourage the student to clarify their writing before handing it in.

## Individual Assessment Evaluation

100: Student showed a particularly insightful understanding of what was going on in the scene where the quote was said and clearly connected the quote to a more significant scene later in the text.

90: Student showed a deep understanding of what was going on in the scene where the quote was said and clearly connected the quote to a more significant scene later in the text.

80: Student showed an understanding of what was going on in the scene where the quote was said and connected it to another scene in the text.

70: Student had an understanding of what happened in the scene of the quote as well as an understanding of the novel, but did not make clear connections.

60: Student had an understanding of what happened in the scene of the quote but did not connect it to any other scene.

50: Student summarized parts of the novel or attempted to explain the quote.

0: Student showed they had little to no understanding of the novel.

Appendix A: Character Chart

*Of Mice and Men*

<b>Character</b>	<b>Physical Description</b> (Age: What do they look like?)	<b>Characterization</b> (What kind of person are they? What do they do that is important in the story?)
<b>Lennie Small</b>		
<b>George Milton</b>		
<b>Candy</b>		
<b>Curley</b>		
<b>Curley's Wife</b>		
<b>Slim</b>		
<b>Carlson</b>		
<b>Crooks</b>		

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## II.

**Irony & Symbolism**    *Define the terms and list examples from the novel.*

**situational irony:**

**verbal irony:**

**dramatic irony:**

Give three examples of **irony** that you find in the novel. Include the page number.

1.

2.

3.

**symbolism:**

Give three examples of **symbolism** that you find in the novel. Include the page number.

1.

2.

3.

## Appendix B: Skits

**Group Members:** \_\_\_\_\_

### *Of Mice & Men Skit*

Your group is a part of an acting troupe performing a scene from John Steinbeck's *Of Mice and Men*. You will act out one of the following important scenes from Chapters 1 through 3. You will plan and practice your scene these dates: \_\_\_\_\_. **You will present on** \_\_\_\_\_.

This is worth a **major grade**. Your group will be graded on **script, participation, accuracy, and quality**.

**Script:** Create a script that includes the dialogue of each character and the actions that each character does in the scene. Make a copy of the script for each actor.  
(It is easier to follow along if each actor highlights their own lines on their copy of the script.) (25 points)

**Participation:** All group members must be involved in the presentation. The audience should be able to see each person play a role in the skit. (25 points)

**Accuracy:** The scene is played out exactly how it is described in the novel, including dialogue. (25 points)

**Quality:** Each actor should act and behave just how the character they represent acts and behaves. Use props as needed. (25 points)

Here is the scene that your acting troupe will perform:

**Curley picks a fight with Lennie, but George commands Lennie to fight back. Lennie crushes Curley's hand. Slim stops Curley from firing Lennie and George. p. 62-65.**

As you plan, think about the following questions:

- Who is involved in this scene?
- Which group member will play each character?
- How will the audience know who is who?
- What props will you need?
- How many copies of the script will you need to make?

#### **Grading Rubric**

Script	_____ / 25
Participation	_____ / 25
Accuracy	_____ / 25
Quality	_____ / 25
<b>Total points earned</b>	_____ / 100

Group Members: \_\_\_\_\_

### *Of Mice & Men Skit*

Your group is a part of an acting troupe performing a scene from John Steinbeck's *Of Mice and Men*. You will act out one of the following important scenes from Chapters 1 through 3. You will plan and practice your scene these dates: \_\_\_\_\_. **You will present on** \_\_\_\_\_.

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**Script:** Create a script that includes the dialogue of each character and the actions that each character does in the scene. Make a copy of the script for each actor.  
(It is easier to follow along if each actor highlights their own lines on their copy of the script.) (25 points)

**Participation:** All group members must be involved in the presentation. The audience should be able to see each person play a role in the skit. (25 points)

**Accuracy:** The scene is played out exactly how it is described in the novel, including dialogue. (25 points)

**Quality:** Each actor should act and behave just how the character they represent acts and behaves. Use props as needed. (25 points)

Here is the scene that your acting troupe will perform:

**George confides in Slim about Lennie's past. He describes the incident in Weed and how he and Lennie escaped. p. 38-41.**

As you plan, think about the following questions:

- Who is involved in this scene?
- Which group member will play each character?
- How will the audience know who is who?
- What props will you need?
- How many copies of the script will you need to make?

#### **Grading Rubric**

Script	_____ / 25
Participation	_____ / 25
Accuracy	_____ / 25
Quality	_____ / 25
<b>Total points earned</b>	_____ / 100

Group Members: \_\_\_\_\_

### *Of Mice & Men Skit*

Your group is a part of an acting troupe performing a scene from John Steinbeck's *Of Mice and Men*. You will act out one of the following important scenes from Chapters 1 through 3. You will plan and practice your scene these dates: \_\_\_\_\_. **You will present on \_\_\_\_\_.**

This is worth a **major grade**. Your group will be graded on **script, participation, accuracy, and quality**.

**Script:** Create a script that includes the dialogue of each character and the actions that each character does in the scene. Make a copy of the script for each actor.  
(It is easier to follow along if each actor highlights their own lines on their copy of the script.) (25 points)

**Participation:** All group members must be involved in the presentation. The audience should be able to see each person play a role in the skit. (25 points)

**Accuracy:** The scene is played out exactly how it is described in the novel, including dialogue. (25 points)

**Quality:** Each actor should act and behave just how the character they represent acts and behaves. Use props as needed. (25 points)

Here is the scene that your acting troupe will perform:

**The ranch workers gather in the bunkhouse after a workday. Carlson complains and suggests shooting Candy's dog tonight. Candy doesn't want to, but Slim agrees and Candy consents. They pass the time playing cards until a shot is heard, and Candy is silent. p. 45 and p. 47-49**

As you plan, think about the following questions:

- Who is involved in this scene?
- Which group member will play each character?
- How will the audience know who is who?
- What props will you need?
- How many copies of the script will you need to make?

#### **Grading Rubric**

Script	_____ / 25
Participation	_____ / 25
Accuracy	_____ / 25
Quality	_____ / 25
<b>Total points earned</b>	<b>_____ / 100</b>

Group Members: \_\_\_\_\_

### *Of Mice & Men Skit*

Your group is a part of an acting troupe performing a scene from John Steinbeck's *Of Mice and Men*. You will act out one of the following important scenes from Chapters 1 through 3. You will plan and practice your scene these dates: \_\_\_\_\_. **You will present on** \_\_\_\_\_.

This is worth a **major grade**. Your group will be graded on **script, participation, accuracy, and quality**.

**Script:** Create a script that includes the dialogue of each character and the actions that each character does in the scene. Make a copy of the script for each actor.  
(It is easier to follow along if each actor highlights their own lines on their copy of the script.) (25 points)

**Participation:** All group members must be involved in the presentation. The audience should be able to see each person play a role in the skit. (25 points)

**Accuracy:** The scene is played out exactly how it is described in the novel, including dialogue. (25 points)

**Quality:** Each actor should act and behave just how the character they represent acts and behaves. Use props as needed. (25 points)

Here is the scene that your acting troupe will perform:

**George and Lennie once again discuss their dream. Candy overhears and offers to join in. The scene ends when Candy tells George that he wishes he had shot his own dog. p. 56-61.**

As you plan, think about the following questions:

- Who is involved in this scene?
- Which group member will play each character?
- How will the audience know who is who?
- What props will you need?
- How many copies of the script will you need to make?

#### **Grading Rubric**

Script	____ / 25
Participation	____ / 25
Accuracy	____ / 25
Quality	____ / 25
<b>Total points earned</b>	<b>____ / 100</b>

Group Members: \_\_\_\_\_

### *Of Mice & Men Skit*

Your group is a part of an acting troupe performing a scene from John Steinbeck's *Of Mice and Men*. You will act out one of the following important scenes from Chapters 1 through 3. You will plan and practice your scene these dates: \_\_\_\_\_. **You will present on** \_\_\_\_\_.

This is worth a **major grade**. Your group will be graded on **script, participation, accuracy, and quality**.

**Script:** Create a script that includes the dialogue of each character and the actions that each character does in the scene. Make a copy of the script for each actor.  
(It is easier to follow along if each actor highlights their own lines on their copy of the script.) (25 points)

**Participation:** All group members must be involved in the presentation. The audience should be able to see each person play a role in the skit. (25 points)

**Accuracy:** The scene is played out exactly how it is described in the novel, including dialogue. (25 points)

**Quality:** Each actor should act and behave just how the character they represent acts and behaves. Use props as needed. (25 points)

Here is the scene that your acting troupe will perform:

**George and Lennie first meet Curley's wife when she comes in the bunkhouse. She is flirtatious, and Lennie thinks she is beautiful. George warns Lennie to stay away from her no matter what. p. 31-32.**

As you plan, think about the following questions:

- Who is involved in this scene?
- Which group member will play each character?
- How will the audience know who is who?
- What props will you need?
- How many copies of the script will you need to make?

#### **Grading Rubric**

Script	____ / 25
Participation	____ / 25
Accuracy	____ / 25
Quality	____ / 25
<b>Total points earned</b>	<b>____ / 100</b>

## Appendix C: Character Autopsy Directions

GROUP MEMBERS: \_\_\_\_\_

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CHARACTER: \_\_\_\_\_

### *Of Mice and Men* Character Autopsy

Your group must understand your character well in order to “dissect” their thoughts, actions, and choices.

Pick **8 out of the 10 body parts** in the following list.

**Find quotations/excerpts/page #s** to illustrate those 8 body parts in the autopsy of the character:

1. Head: Intellect. What are the character’s dreams?
2. Heart: Emotion. What does the character love?
3. Legs: Playful side. What does the character do for fun? What are his hobbies?
4. Feet: Experience. Where has he been (literally/figuratively)? How has he been affected?
5. Wings: Future. Where is he going?
6. Arms: Working side. What kind of work does he do?
7. Hands: Practical side. What conflicts does he deal with? How?
8. Ears: Hearing. What song would symbolize this character?
9. Mouth: Communication. What does this character talk about?
10. Eyes: Sight. What sights affect him?

These body parts should be labeled on a **life-sized version of your character**. The drawing must look like he/she is described in the book.

You will also be graded on accuracy of your **character’s physical traits, visual appeal, and the responses and quotations from the book**.

**Creativity is rewarded!**



## Appendix D: *Of Mice and Men* Individual Assessment

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

## Of Mice and Men Essay Test

Directions: Choose **one** quote and explain its significance to the story. Write your response on the lines below. You may use the book and your notes as references.

- A. "This ol' dog jus' suffers hisself all the time." p. 45
- B. "She's gonna make a mess. They's gonna be a bad mess about her. She's a jail bait all set on the trigger." p. 51
- C. "I ought to of shot that dog myself, George, I shouldn't ought to of let no stranger shoot my dog." p. 61
- D. "Nobody never gets to heaven, and nobody gets no land." p.74

[illegible]

## Unit I: Literature

### The American Novel: Contemporary (*The Gospel According to Larry*)

**Textual Basis:** Janet Tashjian's *The Gospel According to Larry*

**Thematic Thread:** Anti-consumerism & Anti-materialism

**Time Frame:** Total Unit: 22 days

#### CCRS

**Writing: W   Reading: R   Listening: L   Research: Rs   Cross-Disciplinary: CD**

**Writing:**    **A. Clear, concise writing**  
1 [determine purpose and audience], 2[generate ideas], 3[evaluate sources/formulate thesis], 4[revise], and 5[edit]

**Reading:**    **A. Evaluate and analyze texts**  
1 [purpose/audience], 2 [graphic text], 3 [main ideas],  
4 [inferences/conclusions], 5 [analyze evidence, judge coherence],  
6 [analyze imagery], and 8 [compare texts]

**B. Vocabulary Usage**  
2 [roots] and 3 [reference guides]

**C. Cross-textual Analysis**  
1 [American texts], 2 [analyze themes], and 3 [analyze cultural/historical context]

**D. Personal and Historical Responses**  
1 [insights about self, others, and world]

**Speaking:**    **B. Effective Speaking Skills**  
3 [plan and deliver focused presentation]

**Listening:**    **B. Effective in Various Situations**  
1 [Listen critically/respond appropriately]

**Research:**    **B. Choosing Source Information**  
1 [gather sources], 2 [evaluate], and 3 [organize]

**C. Document Production**

1 [design product] and 2 [ethical material]

## Suggested Resources

- Tashjian, Janet. *The Gospel According to Larry (GAtL)*. Readers Circle ed. New York: Laurel Leaf-Random, 2003.
  - Recommended: The Reader's Circle edition includes a Reader's Guide with 12 Questions for Discussion prepared by Clifford Wohl.
- Excerpts from Henry David Thoreau's *Walden* and "Civil Disobedience"
  - If using Prentice Hall, p. 379 and 388
- Photographs of Walden Pond
- Current print advertisements or commercials
- Sutter, John D. "The Coming-out Stories of Anonymous Bloggers." CNN.com/technology. CNN.com. 27 July 2010. Web. 27 July 2010. <http://www.cnn.com/2009/TECH/08/21/outing.anonymous.bloggers/>
- Current blogs, such as [www.themudflats.net](http://www.themudflats.net)
- Magazines, newspapers, or other advertisements
- Art supplies to create assignments

### Day 1

**CCRS:** R-A.1-6

**Objective:** Introduce *GAtL* theme of internet ethics

**Focus:** Blogs, rhetoric, audience & purpose

**Genre:** Blogs

**Resources:** Current blogs, such as [www.themudflats.net](http://www.themudflats.net)

**Reading:** N/A

**Writing Prompt:** How can you know if the information written on a website is true or not? Follow-up question: How much do you know about who wrote the information?

1. After students respond to the prompt, show them a current blog. Ask if they can trust this person or not. On what topics can they be trusted? On what topics can they not be trusted?
2. Repeat with another blog, like [themudflats](http://www.themudflats.net). This is a political blog. Read an excerpt and ask: is it factual? Is it persuasive? Can it be considered accurate or truthful? What do they really know about the writer and his/her motives?
3. By raise of hand, ask students if they have a blog. Would a student blog be a reliable source of truth? Why or why not?
4. Show students a trio of information about the same current event topic: a news article (<http://www.washingtonpost.com/wp-dyn/content/article/2010/06/05/AR2010060503883.html>), a blog article (<http://www.themudflats.net/2010/07/15/capped/>), and an advertisement

(<http://wallstcheatsheet.com/wp-content/uploads/2010/06/dawn.jpg>). What is the purpose of each one? Who is the audience? Is each one trustworthy? Have students form pairs and write their responses to these three questions for each source.

Optional: Use a graphic organizer.

Title	Purpose	Audience	Trustworthiness
News Article			
Blog Article			
Advertisement			

### Day 2-3

**CCRS:** R-C.1, 2, and 3

**Objective:** Understanding Thoreau's values

**Focus:** Read and relate Thoreau's words to anti-materialism/pro-nature theme

**Genre:** Transcendentalism

**Resources:** Excerpts from *Walden* and/or *Civil Disobedience*

**Reading:** *GA*L vii-14

**Writing Prompt:** Are name-brand clothes, shoes, or possessions important to people your age? Why/why not?

1. Read "A Note to the Reader," then pages 7-14 of the novel. Help students get into the habit of reading the footnotes starting with the first one on page 7 about Thoreau.

2. Read page 7 footnote aloud and discuss the “nature is good, materialism is bad” idea. How does Larry’s Sermon #93 relate to this idea?
3. Since Josh/Larry is greatly influenced by Thoreau, read excerpts from *Walden* and/or *Civil Disobedience*. If using the Prentice Hall literature book, use all or parts of pages 379-389.
4. Before you read, hand out Appendix A, The Values of Henry David Thoreau in excerpts from *Walden* and *Civil Disobedience*. Read directions and example.
5. As you read, students can mark or write the lines that they want to use.
6. After reading, give time for students to explain how their chosen lines relate to the theme.

#### Day 4

**CCRS:** R-A.4, R-D.1

**Objective:** Character inference, cultural context

**Focus:** Inferring Josh’s interests, cultural materialism

**Genre:** Contemporary fiction

**Resources:** Novel

**Reading:** *GATL* p.15-38

**Writing Prompt:** Does the number of possessions you own mean you are more or less materialistic? Explain your response.

1. Optional extension of writing prompt: In his quest to be anti-materialistic, Josh has just seventy-five possessions, including shirts, shoes, keys, books, CDs, and underwear. If you had to limit the things you own to seventy-five items, what would they be? (Question for Discussion #1).

2. Read 15-38.

3. Exit slip: Josh/Larry says we should surround ourselves with people who “ignite our passions” (36). If Josh could have dinner with any three people, dead or alive, who do you think he would choose?

#### Day 5

**CCRS:** R-A.4 and 6

**Objective:** Character motivation; graphic symbolism

**Focus:** Josh & Beth’s relationship; Larry’s self-symbol on p. 39

**Genre:** Contemporary fiction

**Resources:** Novel, perhaps supplies to create symbol

**Reading:** *GAtL* p. 39-52

**Writing Prompt:** Look at page 39. Why did Josh/Larry choose these pictures as a symbol for himself? Draw a symbol that you think represents you.

1. Have volunteers explain Larry's peace/technology/world view symbol. Have volunteers share their own symbol.
2. Read 39-52.
3. How do Josh's feelings for Beth motivate him? (Make sure class discussion notes that he only acts on them through Larry. Beth adores Larry's words; however, she does not know they are Josh's words, and he never acts on his feelings in reality.)

#### **Day 6**

**CCRS:** R-A.4, R-C.3

**Objective:** Make character inferences and analyze ethics in our culture

**Focus:** Analyze Beth and Josh's relationship; debate ethics of Josh's decision

**Genre:** Contemporary fiction

**Resources:** Novel

**Reading:** *GAtL* p. 53-72

**Writing Prompt:** How can being outdoors affect your mood? How can being alone affect your ability to think?

1. Read pages 53 -72, noting the turbulence in Beth and Josh's relationship.
2. Exit slip: Josh steals confidential documents from Peter's briefcase in order to attack the companies his stepfather represents. Question for Discussion #4)

#### **Day 7-8 (roughly)**

**CCRS:** R-A(all), S-B.3, L-B.1, Rs-C.1

**Objective:** Analyze media, create persuasive media, present creation

**Focus:** Consumerism vs Anti-consumerism in the media

**Genre:** Contemporary fiction; print media

**Resources:** Novel, magazines/newspapers/other advertisements, art supplies

**Reading:** NA

**\*\*Note:** Relates to Persuasion Unit assessment, visual component\*\*

**Writing Prompt:** Is the way Josh/Larry manipulates his followers any different from the way the media, big business, or politicians manipulate the public? (Question for Discussion #3)

1. Share thoughts on the writing prompt. How can an advertisement manipulate a consumer? How is Josh/Larry attempting to use advertising to manipulate one of his website readers?
2. Hand out directions to the Anti-consumerism Advertisement and read through them together (Appendix B).
3. Allow students to begin looking through magazines to find an ad to alter or begin planning their own advertisement. Give 1-2 days of class time to work, or assign it as homework.
4. [Optional] On the due date, have each student present their advertisement and explain their concept.

#### **Days 9-10**

**CCRS:** R-A.8, R-C.2, R-D.1

**Objective:** Analyze character actions; compare across texts

**Focus:** Analyze Josh's actions and compare his values to Thoreau's

**Genre:** Contemporary fiction

**Resources:** Novel, Appendix C

**Reading:** *GAtL* p. 74-108

**Writing Prompt:** Discuss the ethics of spouting views on the Internet, or in any medium, under a false identity. Or is Larry right to think that revealing who he is would detract from his message? (Question for Discussion #6)

1. Read p. 74-108.
2. Larry/Josh seems to have more motives than just changing the world. Hand out the assignment, Thoreau vs. Larry: Does Larry really believe in Thoreau's values? (Appendix C)

3. Have students form pairs to talk with each other about what Thoreau's quote means and then decide whether Josh's actions match up with it. Answers should give specific evidence from the novel like the example response.

### Day 11

**CCRS:** R-C.3

**Objective:** Analyze what the novel is saying about our culture

**Focus:** Materialism and celebrity sensationalism

**Genre:** Contemporary fiction

**Resources:** Novel

**Reading:** *GAtL* p.111-133

**Writing Prompt:** Why do you think television shows about celebrities get such high ratings? Why do people buy *People* magazine or read *US Weekly* while they stand in line at the grocery store? What is the appeal?

1. Read p. 111-133.

2. Read the directions and assign Larryfest Project (Appendix D). Have students come up with an idea for the format of their project for homework.

### Day 12

**CCRS:** R-C.3

**Objective:** Gather relevant sources, organize, and design Larryfest project

**Focus:** Evaluate relevancy through analyzing band/organization values and ensuring they align with Larry's values

**Genre:** Contemporary fiction, website

**Resources:** Novel; internet access (band official websites, organization official websites recommended)

**Reading:** NA

**Writing Prompt:** Larryfest project instructions

1. Allow students one day in the computer lab to research bands, speakers, possible locations, etc. of their Larryfest.

2. Optional: more days in the lab. Due date may be delayed a few days so that students can work on the project outside of class as we continue to read the novel.

### Days 13-14

**CCRS:** R-B.3, RC3  
**Objective:** Understand irony  
**Focus:** Ironical turn from Larry's message of anti-consumerism to the culture making Larry products to be purchased  
**Genre:** Contemporary fiction  
**Resources:** novel, dictionary  
**Reading:** *GAtL* p.134-162

**Writing Prompt:** Write down a definition for the word "irony." Use your own words or look it up in the dictionary and paraphrase.

1. Read p. 134-162. Pause on page 154 to discuss the words on page 154: "No offense, Josh, but this idealism thing is a phase . . . You don't have enough life experience." How much of what Peter says to Josh is true, or is it as Josh responds, "Adults always say that to keep kids quiet?" (Question for Discussion #10)
2. Exit slip: Look back at page 161. In your own words, explain the irony of the line "Does anyone know where I can get an XL Larry T-shirt?"

### Day 15-16

**CCRS:** R-A.5, R-B.2  
**Objective:** Understand 2 Latin roots; judge the coherence of a text  
**Focus:** pseudo, cide; evaluate Josh's decision  
**Genre:** Contemporary fiction  
**Resources:** novel  
**Reading:** *GAtL* p.163-196

**Writing Prompt:** Josh is disillusioned by the reaction of the public once his identity is known. No one seems to be interested in his message—people are interested only in him as a celebrity. The producer of *20/20* tells him, "You're the story . . . People want gossip; . . . sizzle." What does this tell you about how the media views the public? What happens when the thrill fades? (Question for Discussion #8)

1. Vocabulary: look up the Latin Roots *pseudo-* and *-cide*. Have class members write as many words as they can think of that contain one root or the other.
2. Read p. 163-196. Discuss Josh's decision.
3. LARRYFEST PROJECT DUE. TURN IN ON THIS CLASS DAY, OR ALLOW A DUE DATE WINDOW TO TURN IN.

## Day 17

**CCRS:** R-C.2

**Objective:** Analyze theme

**Focus:** Anti-consumerism message lost on the masses

**Genre:** Contemporary fiction

**Resources:** Novel

**Reading:** *GAtL* p.199-219

**Writing Prompt:** Some of Josh's actions might be considered unethical. Do you think anything Josh does is immoral? Is the writing of his story the solution for Josh, or is it just another way to avoid taking responsibility? How will Josh find peace? Is he on the right path? (Question for Discussion #11)

1. Read p.199-219.
2. Discuss whether Larry's message was successfully proclaimed to the masses or whether it fell on deaf ears.

## Day 18

**CCRS:** R-C.2, R-D.1

**Objective:** Analyze themes

**Focus:** Anti-consumerism message; your personal message

**Genre:** Contemporary fiction

**Resources:** Novel

**Reading:** *GAtL* p. 221-227 (Epilogue)

**Writing Prompt:** Josh's/Larry's sermons rail against exploitation of third-world countries, celebrity worship, and the way big business manipulates our lives, to name a few issues. What are the things about society that you and your friends hope to change? (Question for Discussion #12)

1. Have volunteers share writing prompt answers.
2. Read the epilogue and allow students to respond to the end of the novel.
3. Explain persuasive assessment. Instead of a test, students may springboard from their response to the writing prompt to decide on an issue they want to persuade others to follow. EXPLAIN HERE.

**\*\*Note: Relates to Persuasion Unit assessment, written component\*\***

**Days 19-22**

**CCRS:** W-A.1-5

**Objective:** Compose a persuasive text

**Focus:** Develop a thesis and appropriate, organized evidence persuading audience about a societal issue

**Genre:** Persuasive

**Resources:** Computer lab/internet access

**Reading:** NA

**Writing Prompt:** Persuasive writing assessment about a societal change.

**\*\*Note: Relates to Persuasion Unit assessment, written component\*\***

Use Persuasive Rubric:

## Appendix A

## The Values of Henry David Thoreau in excerpts from *Walden* and *Civil Disobedience*

Josh describes Thoreau's overall theme as "nature is good, materialism is bad" (p. 7). What evidence can you find to support that claim in Thoreau's writings? In the first column, write down a line from Thoreau that supports the theme. In the second column, explain what Thoreau means and how it relates to the theme. Explain at least 5 lines. Use the back of the paper as well if needed.

Line(s) from Thoreau	Explanation/Relation to theme
Example: "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived" (383).	Thoreau believes he can get the most out of life by living in nature, and that it has more to teach him than any place else. Nature is all he needs.



## Appendix B

### Anti-consumerism Advertisement

Josh steals his step-father's advertising work and alters advertisements to give an anti-consumerism message (p. 70-72). You are going to **create an advertisement that proclaims anti-consumerism by choosing one of the following options:**

1. Find a real advertisement and alter it in some way. See pages 70-72, including footnotes, for ideas, but do NOT copy any of the ideas in the novel. Turn in the original ad, or a copy of the original ad, with your altered version.
2. Create an original anti-consumerism advertisement of your own. It can be about a fictional product or a real product being sold in today's market.

**Advertisement due date:**

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**On the due date, be prepared to explain your advertisement to the class.** If you picked option 1, explain how the original ad uses rhetorical techniques to persuade the viewer to buy the product, then explain how your ad goes against that message. If you picked option 2, explain how your ad addresses consumerism and persuades the viewer that consumerism is flawed.

## Appendix C

### Thoreau vs. Larry: Does Larry really believe in Thoreau's values?

The following are quotes from Henry David Thoreau's writings. For each one, quote or paraphrase a part of *The Gospel According to Larry* that shows Josh/Larry agreeing or disagreeing with Thoreau.

Example quote: "Be true to your work, your word, and your friend."

~Henry David Thoreau

Example explanation: Larry is true to his word against materialism because he only has 75 possessions total, but he isn't always true to his work fighting against materialism. For instance, he mentions saving the planet in several sermons, but when does he ever get up and do something about it? He just talks about it. He is not very true to Beth because he does not tell her who he is, and a true friend would not find out something so important from a reporter.

1. "Could a greater miracle take place than for us to look through each other's eyes for an instant?" ~Henry David Thoreau

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2. "Disobedience is the true foundation of liberty. The obedient must be slaves." ~Henry David Thoreau

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3. "Do not trouble yourself much to get new things, whether clothes or friends... Sell your clothes and keep your thoughts." ~Henry David Thoreau

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4. "Go confidently in the direction of your dreams. Live the life you have imagined." ~Henry David Thoreau

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5. "How vain it is to sit down to write when you have not stood up to live." ~Henry David Thoreau

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## Appendix D

### LARRYFEST 2010

Larry (Josh) describes Larryfest as a place where people unite to rejoice and feel secure (118).

Your mission is to **design your own current Larryfest**, complete with guest speakers, bands, celebrities, sponsors, location, and vendors. The groups you choose to include must embody the values that Larry does. You will need to **research the values of all the groups and people you choose, as well as justify your choices.**

The **format** in which you present your Larryfest is up to you. Ideas include, but are not limited to, a slideshow with explanations, a labeled map of the Larryfest grounds, a pamphlet, poster, or flyer promoting Larryfest, etc. Either somewhere on your project or with an accompanying paper, you should explain and justify your choices in writing.

#### You will be graded on:

Entertainment choices	____/10
Sponsor/vendor choices	____/10
Appropriate location	____/10
Justification of choices	____/35
Aesthetic/creative appeal	____/35
<b>TOTAL</b>	<b>____/100</b>

## Unit I: Literature

### Short Fiction: Traditional and Contemporary

#### English III EOC Design Threads:

**Day 1: Writing:**

**Day 2: Reading:** Genre Assessed: Short Fiction: Expository and Persuasive  
: Single Passage: Paired Passage-Thematically Linked

**Textual Basis:** *Literature: The American Experience*. Vols. 1 and 2. Texas Teacher's ed. Upper Saddle River, NJ: Pearson-Prentice Hall, 2011. Web.

**Thematic Thread:** Discovery

**Time Frame:** Total Unit: 24 days  
Unit can be separated into 5 distinct units:  
Short-fiction: Poe [overview of short fiction elements],  
London and Chopin [character: Realism];  
Twain and Feiffer [Plot and graphic writing]; and  
Welty-Alvarez [Symbol and Theme]  
Research and Writing: Thesis, Paragraph Development, Source Use  
Vocabulary

#### CCRS

**Writing: W Reading: R Listening: L Research: Rs Cross-Disciplinary: CD**

**Writing:** **A. Clear, concise writing**  
1 [approaches/forms], 2 [form ideas], 3 [evaluate], 4 [revision],  
and 5 [edit]

**Reading:** **A. Evaluate and analyze texts**  
1 [locate information], 2 [use features/graphics], 3 [find explicit/implicit ideas], 4 [form inferences], 5 [analyze information], 6 [analyze imagery], 7 [figurative language], 8.b [persona], 9 [audience/purpose], 10 [appeals made], and 11 [cross-textual analysis]

**B. Vocabulary Usage**  
1 [words/concepts], 2 [roots], and 3 [reference guides]

**C. Cross-textual Analysis**  
2.a [adapt legends], b [historical/social influence], c [literary forms/genre], and d [themes]

**D. Personal and Historical Responses**

1.a [own life experiences]

**Speaking: A. Components of Communication**

1.b [audience reaction] and 2 [adjust presentation]

**B. Effective Speaking Skills**

1 [participate orally], 2 [communicate research], and  
3 [understanding]

**Listening: A. Application of Listening Skills**

1 [analyze] and 2 [interpret]

**B. Effective in Various Situations**

1 [listen critically and respond], 2 [one-to-one], and 3 [group]

**Research: A. Topic Selection and Rhetorical Questioning**

1 [questions], 2 [explore], and 3 [refine]

**B. Choosing Source Information**

1 [gather], 2 [evaluate], and 3 [synthesize/organize]

**C. Document Production**

1 [design/present] and 2 [source ethics]

**Cross-Disciplinary**

**Key Cognitive Skills**

A. Academic Interest: 1 [scholarly inquiry]

D. Scholarly Habits: 1 [self-monitor], 2 [study habits],  
3 [accurate/precise], and 4 [persevere]

E. Performance: 1 [independent] and 2 [collaborate]

F. Honesty: 1 [attribution], 2 [evaluate], and 4 [ethics]

**Foundational Skills**

A. Reading: 1 [pre-read], 2 [understand new words], 4 [key details],  
6 [use of source], 7 [reading strategies], and 8 [historical to  
personal]

B. Writing: 1 [clarity/cohesion] and 3 [compose/draft]

C. Research: 1 [select topics], 2 [explore], and 3 [refine search],  
4 [evaluate], 5 [synthesize], 6 design/present], 7 [integrate  
sources], and 8 [presentation]

E. Technical: 1 [gather information], 2 [manage information],  
3 [communicate], and 4 [ethics]

## Application to Mathematics Standards

### X. Connections

B.b: Application of “algebraic terms” and “geometric description” to common events.

## Application to Science Standards

### VI. Biology

A. Cell function and form

F. Interrelation of systems

### Suggested Reading Resources:

“The Fall of the House of Usher”	Edgar Allan Poe	292
“To Build a Fire”	Jack London	596
“The Story of an Hour”	Kate Chopin	628
“Trapped in a Comic Book”	Jules Feiffer	889
“The Notorious Jumping Frog of Calaveras County	Mark Twain	576
“In Another Country”	Ernest Hemingway	801
“A Worn Path”	Eudora Welty	848
“Antojos”	Julia Alvarez	1298

### Outside Web Sources:

**Edgar Allan Poe:** National Park Service: <http://www.nps.gov/edal/index.htm>

**Albert Bierstadt:** <http://www.albertbierstadt.org/>

**“Nature and American Identity”:** <http://xroads.virginia.edu/~cap/nature/cap2.html>

**Hudson River School:**

<http://www.albanyinstitute.org/collections/Hudson/durand.htm>

**Asher Durand:** <http://www.artchive.com/artchive/D/durand.html>

**Thomas Cole:** <http://www.museumsyndicate.com/artist.php?artist=209>

**Stephen Railton.** *Mark Twain in His Times*. English Dept. University of Virginia

<http://etext.lib.virginia.edu/railton/index2.html>

**Paul P. Reuben, “Perspectives in American Literature (PAL): “American Naturalism”**

<http://www.csustan.edu/english/reuben/pal/chap6/6intro.html>

**PBS: Kate Chopin: A Re-Awakening:** <http://www.pbs.org/katechopin/>

**PBS: Michael Palin’s Hemingway Adventure:**

<http://www.pbs.org/hemingwayadventure/>  
**The Eudora Welty Foundation:** <http://www.eudorawelty.org/>  
**"How to Make a Graphic Novel,"** eHow.com:  
[http://www.ehow.com/how\\_2085763\\_create-graphic-novel.html](http://www.ehow.com/how_2085763_create-graphic-novel.html)  
**Julia Alvarez Official Website:** <http://www.juliaalvarez.com/>  
**Phoenix-travel.net:** Image of Phoenix  
<http://www.phoenix-travel.net/images/phoenix.jpg>  
**NASA:** "Phoenix Mars Lander" Image  
[http://www.nasa.gov/mission\\_pages/phoenix/images/phx-17067.html](http://www.nasa.gov/mission_pages/phoenix/images/phx-17067.html)  
**Google Maps and Directions:** <http://maps.Google.com>

**Teacher Resources:**

*Kate Chopin: A Re-Awakening.* "Interviews." By Elizabeth Fox-Genovese. *PBS.org*.  
PBS. 1999. 27 July 2010. Web. 27 July 2010.

**Day 1**

**CCRS:** L-A and B  
**Objective:** Introduction to Short Fiction Genre  
**Focus:** Definition and elements of short fiction  
**Resources:** Short Fiction: Elements handout  
**Readings:** N/A

**Writing Prompt:** What is your favorite story and why? You can choose from any time period in your life and can also consider a movie as a story.

1. Instead of having students volunteer their responses to the prompt openly in class, distribute the Short Fiction: Elements handout, having students focus individually only on the Assessment side of the handout and filling in the requested information using their prompt responses as examples.
2. Review the student's answers to the handout, filling in any of the elements of fiction that they did not identify: plot, character, setting, theme, symbol, tone, style, and point of view.
3. Explain that the Short Fiction Unit contains both "long" and "short" short stories and focus on question 14: "What happens when you have to read a "long" short story?," explaining to them that the first story in the Unit, Poe's "Fall of the House of Usher" is a "long" short story. Have students discuss their personal reactions to long reading passages.

**Days 2-4**

**CCRS:** R-A and B; L-A and B; CD-Foundational A-7

**Objective:** Reading Strategies; Elements of Fiction  
**Focus:** Pre-read/Reread, prediction, and notation  
**Resources:** Short Fiction: Elements handout  
Website: *Edgar Allan Poe*: National Park Service (NPS):  
<http://www.nps.gov/edal/index.htm>  
**Readings:** Poe's "The Fall of the House of Usher"

**Writing Prompt:** [Have the list of student responses to Question 14 from previous day on the board.] Prompt: What suggestions would you give yourself for improving your reading abilities in terms of longer passages and closer analysis of materials?

1. Have students write their suggestions on the board. Supplement with Cross-Disciplinary indicators from Foundational: A-7.b, including prediction, visualizing, rereading, and summarizing. Add to the indicators by asking student to identify per paragraph one word that they do not know.
2. Based on the students' responses and Foundational indicators, have students create an individual Game Plan for reading long, more difficult passages.
3. Review the Short Fiction: Elements handout and have student identify the elements of fiction discussed on Day 1 and apply specifically to the story. Introduce Poe using the information and pictures from the NPS website, asking students to decide what type of story "Usher" is based on Poe's life. Begin the reading of Poe's "The Fall of the House of Usher" by having the students predict what the story is about and its conclusion. Then have students read the first paragraph of the story, applying any reading strategies needed, and taking time to select their vocabulary word. Most important, they are to write down the sentence or part of the sentence and page number where the word is located. Before continuing to reading, have them fill in any information they think they can on the Short Fiction: Elements handout.
4. Varying the reading of the story from instructor to individual readings both aloud and privately, stopping as needed to have students work on the handout.

**Reading Review Questions: Support each answer with specific evidence from the story and note page number.**

**Edgar Allan Poe, "The Fall of the House of Usher"**

1. Describe the opening setting of the story and the tone it provides. What words and physical landmarks help provide the opening tone in the story?
2. What readings has Roderick Usher spent his time reading and studying? What does the narrator think of these readings?

3. What is really wrong with Madeline? Can you identify any scientific problems, possibly from your biology or science class to apply to her condition? What really happens to her at the end of the story?
4. Is the story simply a dream that the narrator has? What elements of the opening and closing scene helped in your decision?
5. Do you think there are ghosts in the story? Defend your answer.
6. What discoveries does the narrator find in the story?
8. From Madeline's point of view, how do you think she feels about her brother?
7. Can you identify a movie or story that closely resembles Poe's story, and, if so, what is the name and why?

## Day 5

**CCRS:** R-C.2.b

**Objective:** Fiction Element: Setting and Tone  
Describe and Analyze Text from Historical Periods

**Focus:** Elements of Romanticism; Setting and Tone

**Resources:** Access to Computer Lab

Websites:

Albert Bierstadt: <http://www.albertbierstadt.org/>

"Nature and American Identity":

<http://xroads.virginia.edu/~cap/nature/cap2.html>

Hudson River School:

<http://www.albanyinstitute.org/collections/Hudson/durand.htm>

Asher Durand: <http://www.artchive.com/artchive/D/durand.html>

Thomas Cole: <http://www.museumsyndicate.com/artist.php?artist=209>

**Readings:** N/A

**Writing Prompt:** How would you define "Romanticism"? Have you ever read a Romantic story? If so, what is the title and why do you think it was Romantic?

1. Use the students' prompt responses as a way to introduce the concept of a "literary period" and explain that the characteristics that show up in one discipline, for example, literature, show up in others, such as sculpture or painting.
2. To help understand the influence of a literary period, review two fiction elements, setting and tone. For setting, have students review the following: physical location and

scenery, how the characters live, the general environment in which the characters, and the time period(s) of the story. Tone refers to both the attitudes of the characters and the attitudes aimed at the characters.

3. Explain that their lesson today is in 2 parts. The first part involves searching the Internet for American Romantic artists and painters to determine the characteristics that show up in the paintings. They will have to research at least 3 different artists to get a general idea of the period, which they will list. The Resource websites are possible sites for review. After they have their list of 4-5 characteristics for American Romantic painting, they should then apply any/all to Poe's "The Fall of the House of Usher." They should recognize imagination, nature, and the mysterious from the paintings and apply to the story, especially to the setting and tone of the story. Ask students to comment on what impression the story would have had if Poe had used a sunny day at the beach and a humorous tone.

4. When the groups are in the production stage of their preparation, explain to the class that the presentation has to start with a *thesis* statement regarding their findings. Define and explain what a *thesis* is and how it controls the structure and argument in an essay: commonly, a thesis contains the main point argued and reasons why in the logical order found in the essay.

5. Each group will present their findings to the class and discussion should be as extended as needed to cover the basic elements of Romanticism that the students missed.

## Day 6

**CCRS:** R-B 1, 2, and 3

**Objective:** New Vocabulary/ Concepts and Their Use

**Focus:** Words in Context, Roots/ Affixes, Inference, and  
Reference Guide Use

**Resources:** Class set of dictionaries

**Readings:** N/A

**Writing Prompt:** Create a new word and determine its meaning, country of origin, and how it would be used in a sentence, such as noun, verb, or adjective. Then create a sentence using your new word.

1. Discuss the students' new words and why they made their choice. Then have students form group and make a pool of 5 words from the collective list and place on the board. From these "pooled" lists, the class will then select 10 words for the class lesson.

2. Then review reading strategies to help understand unfamiliar vocabulary words,

such as such a use of context clues, the structure of the work, how the word may be used in a sentence, and how the word sounds.

3. Distribute the dictionaries to all students and have each group determine every type of information a dictionary provides for a word, such a pronunciation key, root origin, various definitions, and syntax: some dictionaries offer synonyms and antonyms. Ask students to come up with ways to determine which definition would fit in a sentence. Then, on a separate piece of paper, have students try to determine from inference with the definition of the words from the story are.

3. Have each group look up the first word from the selected class list of 10 words and try to determine the meaning of the word, its root origin, and syntax [use in a sentence], writing down their findings. Review their decisions then have them look up the word and compare/contrast the dictionary's information with their own ideas. Have the groups work on the remaining words in the list and be ready to present to the class.

#### Days 7-8

**CCRS:** R-A, B, C, and D; L-A and B

**Objective:** Selecting/ Analyzing Textual Information and Inferences; Vocabulary

**Focus:** Elements of Plot and Character

**Resources:** Character Autopsy Evaluation/Rubric

PBS: Jack London:

<http://www.pbs.org/wnet/americanovel/timeline/london.html>

Sonoma State University: *The Jack London Online Collection*:

<http://london.sonoma.edu>

PBS: *Kate Chopin: A Re-Awakening*:

<http://www.pbs.org/katechopin/>

**Readings:** Jack London, "To Build a Fire"

Kate Chopin, "The Story of an Hour"

**Writing Prompt:** Which are you more likely to do: Take someone's advice or ignore it? Briefly explain why. If you have ignored the advice, have you ever wished you had taken the suggestions?

1. Have students share their responses to the prompt and use as an introduction to London's story "To Build a Fire." Also explain that London's and Chopin's story "The Story of an Hour" will be used to review the fiction elements plot and character. Have students go over the ideas about plot and character from their Short Fiction: Elements handout and expand on any terms needed. Terms probably include the following:

Plot

expectations/predictions

conflict

exposition

Character

characterization

major/minor characters

foil

rising action  
turning point  
falling action  
suspense  
flashback

structure: [can be graphic design]

round/flat  
hero/antihero  
protagonist/antagonist  
stereotype

2. Place the students in groups of 2-3 and have them determine how one identifies a plot in the story: sequence of events, most tense moment, information the characters, where actions occurs in the story, and/or when the action occurred [flashback]. For character, suggestions should include the character's words, dress, thoughts, mannerisms, words used to describe the character, how others treat the character, and the character's physical and emotional reactions to events and other characters.

3. Before reading London's story, review his life and possibly the images from *The Jack London Online Collection* and have students predict the type of story they are about to read. Then have students read the story, employing their reading strategies from the Poe section and selecting 5 unfamiliar words from the story for class use. As they read, have them note any incidents they think fit the terms discussed for both *plot* and *character*. When the reading is over, have the groups create a Travelogue from their notes, showing how the events the miner experienced on his journey and complete their Character Autopsy of the miner.

4. At the end of the lesson, have students select 1 word from each group to be placed on the board for the Unit's vocabulary list.

**Reading Review Questions: Support each answer with specific evidence from the story and note page number.**

**Jack London, "To Build A Fire"**

1. What is the point of view in the story, and what type of narrator do you have?

2. What are the physical problems the miner encounters as he travels? How would a science or biology describe his symptoms?

3. When does the miner really, really get into trouble? What is the main problem and how does he handle it?

4. Why is the dog so important in the story? What could the dog possibly symbolize?

5. What and whose advice did the miner ignore, and what is the ultimate outcome for the miner's decision?

6. Have you ever ignored a crucial or important comment or advice from someone and

faced difficult problems because of it? Explain your answer.

**Reading Review Questions: Support each answer with specific evidence from the story and note page number.**

**Kate Chopin, "The Story of an Hour"**

1. Most illustrations in textbooks show Mrs. Mallard seated by a window. Why would the artist choose such a setting for the woman?
2. What has happened to Mrs. Mallard's husband at the beginning of the story? Is this reporting accurate and why?
3. What characteristics did you discover about Brently Mallard and from whom? Were any of the characteristics different and why?
4. What surprise did you learn about Mrs. Mallard? Why did it come as a shock?
5. What killed Mrs. Mallard? Was the discovery in the story related to Mrs. Mallard or to the reader or both?
6. What characters on TV or in the movies most closely resembles Brently Mallard and Mrs. Mallard, respectively and why?

#### **Days 9-11**

**CCRS:** R-C.2.b; W-A

**Objective:** Describe and Analyze Text from Historical Periods

**Focus:** Elements of Naturalism and Realism: Paragraph Development

**Resources:** Student Worksheet: Writing: Paragraph Development

Access to Computer Lab

Websites:

Paul P. Reuben, Perspectives in American Literature (PAL):

"American Naturalism"

<http://www.csustan.edu/english/reuben/pal/chap6/6intro.html>

**Readings:** N/A

**Writing Prompt:** What do you think the following poem means:

A man said to the universe:

"Sir, I exist!"

"However," replied the universe,

"The fact has not created in me

A sense of obligation." --Stephen Crane (1894, 1899)

1. Student answers to the Prompt will vary but probably will center on one of the main

tenets of Naturalism, that man is subject to the forces of nature, unlike the Romantic view of the physical world. Extend the discussion to other aspects of Naturalism, such as determinism and how individuals will struggle for survival, often in a degraded or uncontrolled way, and that life is often routine and dull.

2. Then ask students to determine which story, London's [natural forces] or Chopin's [social forces], best represents Naturalism to them.
3. Have them research the Internet for other aspects of Naturalism they can apply to their essay. Then have them find evidence from the story for each element of Naturalism then find.
4. After then have researched and formed the list of ideas, have them organize the list in the most effective way with which to write their essay.
5. Remind the students about the *thesis* statement as discussed in the Romanticism essay. Then explain the basic components of a paragraph, topic sentence, explanation of topic's idea, a direct quote or paraphrase to support the idea, a critic's support as needed, and a conclusion. Distribute the worksheet Writing: Paragraph Development and go over its components, then have the students select one their ideas they wish to develop in the essay and use the worksheet to elaborate their idea.
6. Once the thesis and paragraphs are drafted, have volunteers put examples of each on the board for class review.
7. After the thesis and paragraphs have been review, have students continue drafting their essay, revising as needed for thesis and paragraph development.
8. Once the drafts have been completed, focus on the elements of grammar that the essay targets, such a comma splices, subject-verb agreement, and/or punctuation.
9. Essays should be submitted after the editing process has occurred.

### **Days 12-13**

**CCRS:** W-A; R-A, B, C, and D; L-A and B: CD-Biology: VI.A [structure and function of cells] and F [systems and homeostasis]

**Objective:** Selecting/ Analyzing Textual Information and Inferences; Vocabulary

**Focus:** Elements of Plot and Character

**Resources:** Character Autopsy Evaluation/Rubric  
PBS: Jack London:  
<http://www.pbs.org/wnet/americanovel/timeline/london.html>  
Sonoma State University: *The Jack London Online Collection*:  
<http://london.sonoma.edu>

PBS: *Kate Chopin: A Re-Awakening*:  
<http://www.pbs.org/katechopin/>  
**Readings:** Jack London, "To Build a Fire"  
Kate Chopin, "The Story of an Hour"

**Writing Prompt:** Kate Chopin once said in an interview with Elizabeth Fox-Genovese that appeared in the PBS production *Kate Chopin: A Re-Awakening* (1999),

"That . . . if you look only at the surfaces or if you look only at the Hallmark card view of the world, you're not going to begin to understand what people are about."

Do you agree with Chopin? Explain your answer.

1. In discussing the students' responses to the Prompt, discover what they think Chopin meant by "Hallmark card view of the world."
2. Explain to the students that they will have to fill out a Character Autopsy for both Mrs. Mallard and Brently Mallard as well as a graphic representation of the story's plot. Then have students take turns reading aloud short portions of the story. At the end, discuss the students' character and plot descriptions and what fiction elements apply to the each.
3. As a Cross-Discipline: Science exercise, have the students compose a 1 to 1-1/2 page essay explaining in biological terms either how London's miner slowly froze to death and the physical deterioration of the miner's body or how Mrs. Mallard in Chopin's story died from the "joy that kills," that is, how one possibly dies from shock and/or depression.
4. Conclude the discussion by having student give their opinion as to what the miner an discovered about himself. What did Mrs. Mallard finally realize?
5. At the end of the lesson, have students select 1 word from each group to be placed on the board for the Unit's vocabulary list.

#### **Days 14-17**

**CCRS:** W-A; R-A, B, C, and D; L-A and B; CD-Foundational: E  
**Objective:** Graphic Writing; Selecting/ Analyzing Textual Information and Inferences; Vocabulary  
**Focus:** Elements of Plot and Style; Technology Use  
**Resources:** Access to Computer Lab; Graphic Writing handout; Drawing materials  
*Mark Twain in His Times*: Stephen Railton, University of Virginia  
<http://etext.lib.virginia.edu/railton/index2.html>

“How to Make a Graphic Novel,” eHow.com

[http://www.ehow.com/how\\_2085763\\_create-graphic-novel.html](http://www.ehow.com/how_2085763_create-graphic-novel.html)

**Readings:** Jules Feiffer, “Trapped in a Comic Book”

Mark Twain, “The Notorious Jumping Frog of Calaveras County”

**Writing Prompt:** What is your favorite comic book story or cartoon series and why?

1. Student responses to the Prompt will probably key into several aspects of graphic composition, and each response should be put on the board.
2. Explain to the students that comic books are a form of graphic writing, a combination of graphics and narrative story line containing all the main elements of fiction. Then review the Graphic Writing handout explaining the reading/writing assignment.
3. Explain the elements of a graphic novel or short story from a source, such as the eHow.com web page “How to Make a Graphic Novel,” and then explain to the students that they will be writing a graphic short story, not a novel, based on a story by Mark Twain. Also explain that as practice before the assignment begins, the class will read a graphic short story by Jules Feiffer, “Trapped in a Comic Book,” and analyze how the author basically used the steps similar to the ones on eHow.com to write the story.
4. Have students form groups of 3-4 and read Feiffer’s story then determine each part of the writing process that Feiffer used, based on the eHow.com website.
5. Once the groups are finished, have each group present to the class their findings relating to how Feiffer wrote his graphic story. Then explain that each group will now read Twain’s “The Notorious Jumping Frog of Calaveras County” and turn the story into a graphic short story, following the guidelines on the Graphic Writing handout.
6. Students are encouraged to use the computer as a medium in composing, arranging, and producing their graphic writing. In addition, they can “share” the more artistic students from other groups to help with the actual drawings.
7. When the groups are finished, students must agree as a class on the grading profile for actual graphic writing, including story content, aesthetics, story line, creation of interest, and pace of the story.
8. Conclude the discussion by having student give their opinion as to what Jim Smiley discovered about himself and/or the people around him.
9. At the end of the lesson, have students select 1 word from each group to be placed on the board for the Unit’s vocabulary list.

**Reading Review Questions: Support each answer with specific evidence from the story and note page number.**

**Mark Twain, "The Celebrated Jumping Frog of Calaveras County."**

1. How many narrators does the story have? Identify each one and the part of the story he/she tells.
2. What type of person was Jim Smiley? What discovery does he make in the story? Do you like to be "lucky"?
3. What happens to Daniel the Frog? Identity the theme of the story and explain how this event influences or illustrates the theme of the story?
4. Twain's story is part of a literary period in America known as Regionalism: a type of literary writing that focuses just on a certain geographical area, its local characters, mannerisms, ways of speaking, food, music, and beliefs. What elements of Regionalism do you see in Twain's story?
5. If Edgar Allan Poe had written this story, what would have been different?

**Reading Review Questions: Support each answer with specific evidence from the story and note page number.**

**Jules Feiffer, "Trapped in a Comic Book."**

1. Based on the story, what types of cartoons do you think Feiffer writes: political ads, children's stories, feature films, or some other type of cartoon? Why?
2. How does the young boy get into the comic? Does Feiffer rescue the boy at the end or not? Why do you think Feiffer ended the story the way he did?
3. What discovery and problems does the young boy discover about being in a comic book story?
4. Do the superheroes in comic stories match the superheroes in real life? Who could be considered a real life superhero and why?
5. How does the young boy in the comic book compare and contrast with Mrs. Mallard in Chopin's "The Story of an Hour"?

#### **Days 18-19**

**CCRS:** W-A; R-A, B, C, and D

**Objective:** Analyzing Textual Information and Inferences; Vocabulary

**Focus:** Point of View and Writing Style

**Resources:** PBS: *Michael Palin's Hemingway Adventure*:

<http://www.pbs.org/hemingwayadventure/>  
[Click on second icon for "Italy" for Hemingway  
information/image.]

Students' Short Fiction: Elements handout

**Reading:** Ernest Hemingway, "In Another Country"

**Writing Prompt:** The prompt today is based on this sentence from Hemingway's story:  
"He was looking at the wall."

**Today's Prompt:** Make the sentence as elaborate as you can: you may lengthen the sentence and add descriptors, such as adjectives and adverbs, add other characters or details, or use other writing techniques as you wish, such as dialogue.

1. Review the students' responses to the writing prompt by having them write their revised sentence on the board and creating a list of techniques they used to elaborate on the sentence's style. Using the following list, suggest ways, in addition to the students' choices, with which authors express style: mimicking everyday, journalistic, or academic language through word choice, slang use, and sentence length; use of figurative language [Poe], forceful [Feiffer], or direct [Hemingway] word choice; dialogue, and repetition of ideas.

2. Since each author's style is unique, asks the students to decide how they would describe the style of any two authors studied by choosing two sentences from each and pointing out specific details from the sentence, a reverse of what they did in today's prompt. For example, Hemingway's "He was looking at the wall" is a very direct sentence, containing no adjectives or adverbs, and mirroring everyday language. Also, the short, to-the-point sentence is a trademark for Hemingway meant to focus the reader's attention on the idea. Ask for volunteers to put their analysis on the board for review.

3. Introduce Hemingway the author using the PBS website, and directing student attention to the author's war wounds in Italy. Before reading begins, ask students to decide on the point of view they think is in the story based on the Writing Prompt.. Then begin reading the story, reminding them of Short Fiction: Elements handout and terms.

4. After reviewing the basic fiction elements in the story, ask students to find a sentence in the story that is very different from Hemingway's usual style of short, direct sentences and ask them to analyze why the author switches style.

5. As a way to introduce *point of view*, ask students if, after reading the story, they still think they were correct in their earlier selection of point of view. Review the various

types of point of view, first [I/me], second [you/your], third [he/she/it/they/them], the terms associated with the narrator [omniscient, limited, naïve, or self-effacing [not present]]. After review, have students find evidence of the story's first person, limited narrator. Some may see the narrator as somewhat naïve.

6. Conclude the discussion by having student give their opinion as to what the narrator discovered about himself and/or the people around him.

7. At the end of the lesson, have students select 1 word from each group to be placed on the board for the Unit's vocabulary list.

**Reading Review Questions: Support each answer with specific evidence from the story and note page number.**

**Ernest Hemingway, "In Another Country"**

1. Why do you think Hemingway chose to use the first person plural "we" when narrating most of the story?

2. Based on Signor Maggiore's attitude, what is his view of the effectiveness of the "machines"?

3. Why does the doctor continue to rely on photographs to encourage his patients? What problem does the narrator see with the photographs and the machines?

4. How does the American soldier feel about his medals? What do these feeling show about his character? What discovery does the American soldier make about himself?

5. How does the phrase "'A man must not marry'" relate to the story?

6. What can you infer about the American soldier's view of returning to war?

### **Days 20-23**

**CCRS:** W-A; R-A, B, C and D; S-B; L-A and B

**Objective:** Analyzing Textual Information and Inferences; Vocabulary

**Focus:** Short Fiction Elements: Symbol and Theme

**Resources:** Students' Short Fiction: Elements handout

The Eudora Welty Foundation: <http://www.eudorawelty.org/>

Julia Alvarez Official Website: <http://www.juliaalvarez.com/>

Phoenix-travel.net: Image of Phoenix

<http://www.phoenix-travel.net/images/phoenix.jpg>

NASA: "Phoenix Mars Lander" Image

[http://www.nasa.gov/mission\\_pages/phoenix/images/phx-17067.html](http://www.nasa.gov/mission_pages/phoenix/images/phx-17067.html)

**Reading:** Google Maps and Directions: <http://maps.google.com>  
Eudora Welty, "A Worn Path"  
Julia Alvarez, "Antojos"

**Writing Prompt:** Describe the best journey you ever took.

1. In reviewing student responses, ask them if there was any object or person who can symbolize the trip and if the student learned any lessons on the trip.
2. Introduce Eudora Welty by reviewing her "Biography" at the Welty Foundation website and have students analyze the historical events she witnessed in her life from 1909-2001.
3. As an introduction to "A Worn Path," project two images on the board, the image of the Phoenix and the Phoenix Mars Lander and ask students to determine why NASA decided on the Mars Lander's name. Then have them suggest life experiences where one can have a Phoenix-like experience. Remind them of the term *theme* and reminding them that *theme* involves concepts or ideas, not facts or events.
4. Begin reading "A Worn Path," reminding students of the terms on the Short Fiction: Elements handout and that they will have to determine the theme of the story after reading. Remind them that they should find 3-5 words to add to the vocabulary list.
5. When finished reading, have students group together and determine one *theme* per group and the events, objects, and character perspectives that helped them arrive at their conclusion. Then have each group orally present their chosen theme and vocabulary words to the class.
6. Conclude the discussion by having student determine how the theme of discovery applies to the story.

**Reading Review Questions: Support each answer with specific evidence from the story and note page number.**

**Eudora Welty, "A Worn Path"**

1. Research the legend of the phoenix and then explain how the legend applies to Phoenix Jackson.
2. Draw the journey that Phoenix takes in the story. What symbols does she see over the course her journey and what do they mean?
3. How does the setting at the opening of the story influence the tone of the story? What other stories have you read that opened with a similar setting? Explain.

4. Is Phoenix's grandson alive? Please defend your answer.
5. Both the miner in London's "To Build A Fire" and Phoenix take a journey. Compare and contrast each characters personality and experiences.
6. What discovery, both physical and mental, does Phoenix make on her journey?

**Days 20-23, contd.**

**CCRS:** W-A; R-A, B, C and D; S-B; L-A and B  
**Objective:** Analyzing Textual Information and Inferences; Vocabulary  
**Focus:** Short Fiction Elements: Symbol and Theme  
**Resources:** Access to Computer Lab  
 Students' Short Fiction: Discovery handout  
 The Eudora Welty Foundation: <http://www.eudorawelty.org/>  
 Julia Alvarez Official Website: <http://www.juliaalvarez.com/>  
 Phoenix-travel.net: Image of Phoenix  
<http://www.phoenix-travel.net/images/phoenix.jpg>  
 NASA: "Phoenix Mars Lander" Image  
[http://www.nasa.gov/mission\\_pages/phoenix/images/phx-17067.html](http://www.nasa.gov/mission_pages/phoenix/images/phx-17067.html)  
 Google Maps and Directions: <http://maps.Google.com>  
**Reading:** Eudora Welty, "A Worn Path"  
 Julia Alvarez, "Antojos"

**Writing Prompt:** Describe a place that you really miss and would like to visit or live at again.

1. Use student responses as a lead into Alvarez's story "Antojos" and explain that the students themselves are going on a journey to discover Alvarez and her story. Distribute the Short Fiction: Discovery handout and have students form working groups. Then distribute and review the Discovery handout and have students begin their search.
2. As the groups finish, provide time for them to organize their information and form a presentation to the class. Then present their findings to the class.
3. At the end of the lesson, have students select 1 word from each group to be placed on the board for the Unit's vocabulary list.

**Reading Review Questions:** Support each answer with specific evidence from the story and note page number.

**Julia Alvarez, “Antojos”**

1. Why does Alvarez title her story using the term *antojos*? How does the term personally relate to the narrator.
2. What events happen to the narrator to draw the narrator closer to her family’s homeland?
3. What is the story’s theme? What aspects of the Dominican Republic’s culture does the narrator discover in the story, and what is their relation to the story’s theme?
4. What preconceived notions does the narrator have about traveling alone? Why does she use only American English with the two men?
5. Why does the young boy refuse the dollar from the narrator?
6. Which types of work and place do the women in the story have versus the men?
7. Both the narrator in “*Antojos*” and the American soldier in Hemingway’s “In Another Country” find themselves in a foreign land. Compare and contrast both the geographical location and character’s feelings and experiences from each story.

**Day 24**

<b>CCRS:</b>	R-B
<b>Objective:</b>	Vocabulary
<b>Focus:</b>	Vocabulary Roots and Dictionary Use
<b>Resources:</b>	Class set of dictionaries
<b>Reading:</b>	N/A

**Writing Prompt:** Choose one word from the vocabulary list created for the Short Fiction Unit that you find most difficult to understand and explain why.

1. Discuss with students the various words that they find difficult and why.
2. Review with students vocabulary/reading strategies previously discussed, such a use of context clues, the structure of the work, how the word may be used in a sentence, and how the word sounds.
3. Have students individually select a list of 15 words from the Unit’s Vocabulary List to be considered for the class vocabulary lesson. Then group the students in small groups and have each group decide on a list of 10 words for the class lesson. For each word, the group is to look up the definition(s) of the word, different ways it can be used syntactically in a sentence, the various syllables in the word, and the origin of the word.

4. Each group will then argue for its words to be placed on the Vocabulary List for the class quiz.

**Alternative, closing writing exercise:**

**Cross-Discipline: Mathematics**

X. Connections: B.b:

As a cross-discipline component, the students could be given the opportunity to compose a 1 to 1-1/2 page essay explaining how an everyday event in any of the stories in the Short Fiction Unit can be described in “algebraic terms.” Then use the algebraic description to create a “geometric description” and explain their choices.

Name: \_\_\_\_\_ Short Fiction: Assessment Due Date: \_\_\_\_\_

**DIRECTIONS:** For each question, fill in the requested information and use today's writing prompt to help with the examples:

**Grade Value:** One Minor Grade for Participation

**PART I:** In the lines below, identify each element of fiction you know, making sure to supply the term, its definition, and an example from today's writing prompt, if applicable.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

4. \_\_\_\_\_

\_\_\_\_\_

5. \_\_\_\_\_

\_\_\_\_\_

6. \_\_\_\_\_

\_\_\_\_\_

7. \_\_\_\_\_

\_\_\_\_\_

8. \_\_\_\_\_

\_\_\_\_\_

9. \_\_\_\_\_

\_\_\_\_\_

**PART II:** Answer the following questions as best as you can.

10. Identify the character you think is the best "action hero." \_\_\_\_\_

11. Identify the one movie that you think has the most "action." \_\_\_\_\_

12. What is your favorite "special effect" in a story/movie? \_\_\_\_\_

13. What makes a story really, really scary? \_\_\_\_\_

14: What happens when you have to read a "long" short story? \_\_\_\_\_

\_\_\_\_\_

15. What could each of the following symbolize in a story?

sun _____	butterfly _____
closed door _____	fire _____
cold room _____	apple _____
color green _____	long, rough road _____
person with a limp _____	racing car _____

Name: \_\_\_\_\_ Short Fiction: Elements Due Date: \_\_\_\_\_

**DIRECTIONS:** Identify the elements of fiction already discussed and keep track of each element as you read Poe's "The Fall of the House of Usher." For Character and Setting, you have to describe and draw the information. Grade Value: One Minor Grade: Each question is worth 10 Points.

1. Term: \_\_\_\_\_

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2. Term: Character

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3. Term: Setting

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4. Term: \_\_\_\_\_

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5. Term: \_\_\_\_\_

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6. Term: \_\_\_\_\_

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7. Term: \_\_\_\_\_

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8. Term: \_\_\_\_\_

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9. Term: \_\_\_\_\_

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10. Vocabulary choices: Be sure to write down the sentence or part of the sentence and page number.

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Names: \_\_\_\_\_ **Graphic Writing Due Date:** \_\_\_\_\_

**DIRECTIONS:** The group will create a graphic short story based on Mark Twain's "The Notorious Jumping Frog of Calaveras County" and present the graphic story as a group to the class. Please following the steps below. **Grade Value:** Sections 1, 2, 3, and 4 are worth One Minor Grade. Section 5 is a separate Minor Grade for presentation.

1. Determine the style of art you want to use in your graphic story, including style of drawing and use of color or black/white. Also decide how you want to produce your graphic story: hand drawn? computer document? A combination of mediums?

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2. Reread Twain's story "The Notorious Jumping Frog of Calaveras County" and determine which of the story's events you want to place in your graphic story and their order, which characters, which objects, and which elements of dialogue.

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3. Determine how you wish your characters and setting to appear. How do you want to stress certain scenes or objects? How do you plan to present dialogue?

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4. On the back of this paper or on draft paper, create your story, making sure that you have retained the basic elements of the original story.

5. Determine the roles each group member will have in the presentation that will be graded based on the following guidelines. REMEMBER: All group members must present equally.

Each category is worth 5 points based on a scale of:

1-Poor    2-Good    3-Clear and Concise, but a few    4. Clear and Concise    5. Fine

A. Introduced one's self and stated his/her part in presentation \_\_\_\_\_

B. Poise and suitable voice level; engaged the audience \_\_\_\_\_

C. Clarity of information \_\_\_\_\_

D. Knowledge of material \_\_\_\_\_

E. Helped the group \_\_\_\_\_

Individual presentation grade: \_\_\_\_\_

The presentation should discuss areas of 1. pre-production decisions as to plot, character, setting, and symbol selection, 2. decisions regarding areas of production, 3. problems and successes with production, and 4. limitations that the technical medium posed [For example, was technology outdated or drawing skills an issue?]

Names: \_\_\_\_\_ **Graphic Writing Due Date:** \_\_\_\_\_

**DIRECTIONS:** As a group, please complete the following questions regarding Julia Alvarez and her short story “*Antojos*.” You may extend your answers to the back of this handout or to another piece of paper. **Grade Value:** One Minor Grade: Each question has its own grade value.

1. Using a map search, such as : <http://maps.google.com>, discover the places associated with Alvarez’s life and draw a small map to indicate the locations. Grade Value: 5 Points

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2. Identify 2 ideas Alvarez relates about learning English and writing. Grade Value: 10 Points

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3. What does *la ñapa* mean and how does Alvarez provide the reader with *la ñapa*? Grade Value: 10 Points

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4. Choose one of the haikus Alvarez composed in March 2009, rewrite the poem on this handout and explain what you think the poem means. Grade Value: 10 Points

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5. Choose one of the images from the website’s “Image Gallery” that you think most relates to the story, identify the image’s title and explain your decision. Grade Value: 15 Points

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6. What do you think Alvarez was trying to discover in her short story? Grade Value: 10 Points

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7. If a symbol is an object, image, person, or animal that is itself and also represents something else, identify the symbols in “*Antojos*” and what you think each means in the story. The more symbols described, the more points. Also state the theme of the story. Grade Value: 35 Points

Theme: \_\_\_\_\_

Symbols: \_\_\_\_\_

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8. Vocabulary terms from story: \_\_\_\_\_

9. What did you discover about yourself while doing this assignment? Grade Value: 5 Points

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**Separate Minor Grade:** Group Presentation: Each category is worth 20 points based on a scale of:

1-Poor    2-Good    3-Clear and Concise, but a few    4. Clear and Concise    5. Fine

A. Introduced one’s self and stated his/her part in presentation \_\_\_\_\_

B. Poise and suitable voice level; engaged the audience

C. Clarity of information

D. Knowledge of material

E. Helped the group

Individual presentation grade:

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Name: \_\_\_\_\_ Paragraph Development Due Date: \_\_\_\_\_

**DIRECTIONS:** Using an idea from your list for Naturalism, fill in each section below to develop your paragraph.

1. Main thesis for essay: \_\_\_\_\_  
\_\_\_\_\_

2. Idea from thesis you want to develop: \_\_\_\_\_  
\_\_\_\_\_

3. Topic Sentence: \_\_\_\_\_  
\_\_\_\_\_

4. How do you want to explain your idea in the topic sentence? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

5. List at least one direct quote and one paraphrase of evidence from the story to support your topic sentence's idea. Be sure to explain what ideas you want your reader to understand from the direct quote and form the paraphrase. In short, what does the direct quote or paraphrase prove?

Remember to document correct page numbers.

Direct Quote:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Paraphrase:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

6. What idea do you want to use to conclude your paragraph?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

7. What will your next paragraph do in your essay?

\_\_\_\_\_  
\_\_\_\_\_

8. What grammar or spelling error do you, personally, have to work on for the essay?

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## Unit I: Literature

### Poetry: Sonnet, Ballad, and Free Verse

#### (Dramatic Script Activities Embedded)

**Textual Basis:** *Literature: The American Experience*. Vols. 1 and 2. Texas Teacher's ed. Upper Saddle River, NJ: Pearson-Prentice Hall, 2011. Web.

**Thematic Thread:** The Poet's Role

**Time Frame:** Total Unit: 38 days

Unit can be separated into 4 distinct units: The sonnet, the ballad, free verse, and dramatic script.

#### CCRS

**Writing: W**   **Reading: R**   **Listening: L**   **Research: Rs**   **Cross-Disciplinary: CD**

**Writing:**   **A. Clear, concise writing**

1 [approaches/forms], 3 [evaluate], 4 [revise], and 5 [edit]

**Reading:**   **A. Evaluate and analyze texts**

1 [determine purpose], 3 [find explicit/implicit ideas], 4 [form inferences], 6 [analyze imagery], 7 [figurative language], 8 [genre/persona], 10 [sensory language], and 11 [cross-textual analysis]

**B. Vocabulary Usage**

1 [words/concepts] and 3 [reference guides]

**C. Cross-textual Analysis**

2. b [historical/social influence] and c [literary forms/genre]

**D. Personal and Historical Responses**

1.a [own life experiences] and b [current events]

**Speaking:**   **A. Components of Communication**

1.b [audience reaction] and 2 [adjust presentation]

**B. Effective Speaking Skills**

1 [participate effectively], 2 [group discussions], and 3 [presentations]

**Listening:**   **A. Application of Listening Skills**

1 [analyze] and 2 [interpret]

**B. Effective in Various Situations**

1 [listen critically and respond], 2 [one-to-one], and 3 [group]

**Research: B. Choosing Source Information**

1 [gather], 2 [evaluate], and 3 [synthesize/organize]

**Cross-Disciplinary**

**Key Cognitive Skills**

**A. Academic Interest:** 1 [scholarly inquiry]

**D. Scholarly Habits:** 1 [self-monitor],  
3 [accurate/precise], and 4 [persevere]

**E. Performance:** 1 [independent] and 2 [collaborate]

**F. Honesty:** 2 [evaluate] and 4 [ethics]

**Foundational Skills**

**A. Reading:** 1 [pre-read], 2 [understand new words], 4 [key details],  
6 [use of source], 7 [reading strategies], and 8 [historical to  
personal]

**B. Writing:** 1 [clarity/cohesion] and 3 [compose/draft]

**C. Research:** 2 [explore], 4 [evaluate], and 8 [presentation]

**D. Data Usage:** 1. b [current events and connections/patterns]

**E. Technical:** 1 [gather information], 2 [manage information],  
3 [communicate], and 4 [ethics]

**The Sonnet: The Poet as Architect**

**Suggested Resources**

- “Key Questions for Understanding Your Poem” explicatory strategy; handout
- “Sonnet 18” and “Sonnet 130” by William Shakespeare
- “Design” by Robert Frost
- “If We Must Die” by Claude McKay

**Outside Web Sources**

- <http://www.sonnets.org/basicforms.htm/> for basic information about sonnet forms
- <http://www.poemhunter.com> to locate sonnets. In addition to the required texts listed above, consider:
  - Pablo Neruda, Chile, “Sonnet XVII”
  - Brianna Perreira, Hawaii, “First Sonnet”
  - SarahJane Platt, US, “In Pursuit of the Sonnet”
  - Claude McKay, Jamaica/US, “Harlem Dancer”

## Day 1

**CCRS:** R-A and B; S-B; L-A; CD-A

**Objective:** Explore poem to discover components of sonnet

**Focus:** Critical attributes of the Shakespearian sonnet's form

**Resources:** Text of Shakespeare's "Sonnet 18"

**NOTE:** Students are responsible for collecting 20 words that are significant and new to them throughout this unit of study. Teacher provides time periodically throughout the unit for students to work on word collections to emphasize importance; however, there is no assessment included on the word collections because the intent of the activity is to move ownership of the learning toward the students to promote independence and college readiness. Teacher should interact with students regarding their words to monitor quality of words selected and encourage completion of the activity.

These words will be recorded on student-made flashcards that include

- i. the definition in student-friendly terms
  - ii. the correct use of the word in a sentence related to the play
  - iii. the correct use of the word in a sentence unrelated to the play
  - iv. a graphic representation of the word
  - v. 5 additional forms of the word (with affixes).
1. Teacher shares that, in this unit of study, we will be examining the role of the poet, in addition to exploring various poetic forms. Students will be asked to consider the various roles the poet plays in society. For the sonnet unit, we will consider the poet as architect. Students should reflect upon that role as we work through the various sonnets of the unit.
  2. Teacher surveys the class to determine students' current level of knowledge regarding the sonnet as poetic form by having students free-write in response to this prompt: Tell me everything you know about the sonnet.
  3. Students share their responses in pairs and then share information that would benefit the large group in expanding their understanding of the sonnet's form.
  4. Working in pairs, students examine Shakespeare's "Sonnet 18" to discover elements of the sonnet.
  5. Teacher charts student observations on the board, and then supplements their observations to complete the profile of the Shakespearian sonnet by the end of the period. Students may take notes, or teacher may provide handout with essential components noted:

- 14 lines: 3 quatrains followed by rhymed couplet
- Iambic pentameter
- Rhyme scheme (abab, cdcd, efef, gg)
- Problem/resolution text structure
- Resolution typically occurs in ending rhymed couplet

## Day 2

**CCRS:** R-A, B and C; S-A and B; CD-A

**Objective:** Compare/contrast sonnets to discover common elements

**Focus:** Conventional components of sonnets

**Resources:** Text of “Sonnet 130” and Venn diagrams for student pairs

1. Students brainstorm to recall traits of Shakespearean sonnet from yesterday’s lesson. Teacher charts remembrances on board. Students use notes to complete the profile.
2. Student pairs examine “Sonnet 18” today for content rather than form. Notice figurative language, imagery, and the overall romantic tone of the poem. Teacher points up common topics in sonnet, such as love and loss.
3. Student pairs examine “Sonnet 130” and compare/contrast its structure, themes, and figurative language with “Sonnet 18.” Use a Venn diagram to expedite the comparison/contrasting. Each pair shares one observation until the class list is exhausted.
4. Teacher introduces the idea of parody and asks students if they recall any other examples of spoofs, in cartoons, commercials, movies, etc., that are school appropriate. Have students share their observations in large group.
5. Teacher wraps up the lesson by asking students to imagine different rhyme schemes or structures that might work with the other elements of the sonnet form in preparation for tomorrow’s lesson on the Petrarchan sonnet. Students should also think back to the idea of the poet as architect and reflect upon why that might be an appropriate description, based upon our study.

## Days 3-5

**CCRS:** R-A, B and C; S-A; L-A and B; CD-A

**Objective:** Make inferences about the structure and elements of poetry

**Focus:** Petrarchan (octave-sestet) format and imagery

**Resources:** Text of “Design”; PH text; blank paper and colored pencils/markers

1. Teacher shares copies of Robert Frost's sonnet "Design."
2. Students examine the poem for unknown vocabulary prior to reading.
3. Teacher charts new words on board and students locate definitions. Teacher leads class discussion to clarify understanding prior to formal reading of the poem.
4. Teacher reads poem aloud to class or plays audio, if available.
5. Students individually choose the strongest image from the poem and sketch that into their notes. Student volunteers share images (actual pictures or description) of the image they chose and explain why.
6. Teacher leads mini-lesson (should be review) on imagery: its definition and purpose in creative writing. Students should provide definition and purpose in response to teacher questioning.
7. Teacher leads discussion on Frost's use of white images and the irony implicit in that usage when compared to traditional black/white symbolism in literature.
  - What ideas are typically associated with the color white in literature? The color black?
  - What tone does Frost associate with whiteness in "Design"?
  - Why do you think he makes this choice?
  - What idea (theme) do you think Frost is trying to convey?
  - What impact does it have on you, the reader, as you think about this?
  - Is it effective? Why or why not?
8. Students work in pairs to complete the (now-frequently-alluded-to) Key Questions explication guide. This should be collected and taken as a daily grade; 10 points earned for accurate completion of each component.
9. Teacher shares biographical information on Frost from page 873 of the PH text or other source. (Recordings of Frost reading his work are surprising, as his delivery is fairly dry. Consider locating and playing a selection, contingent upon student interest.) Students look for connections between Frost's life experiences and ideas represented in the poem and share those via large-group discussion.
10. Students work in pairs to perform scansion on poem. Volunteers report findings regarding rhyme scheme, meter, stanzas, and line count.

11. Teacher fills in any gaps regarding Petrarchan form (octave and sestet, with sestet providing resolution; variant rhyme scheme, 14 lines, iambic pentameter); students make notes.

### **Days 6-7**

**CCRS:** W-A; R-A, B, and C; S-B; CD-A

**Objective:** Make inferences about ideas in text and their organizational patterns

**Focus:** Analyze (compare/contrast) structural components of sonnets

**Resources:** [www.poemhunter.com](http://www.poemhunter.com) notes on sonnet forms

### **Sonnet or Not It?**

1. Students work in pairs to examine various poems entitled “sonnets” and determine if these poems meet the requirements of a sonnet or not, using their notes to guide their analysis. Use [poemhunter.com](http://poemhunter.com) site (or other source at teacher’s discretion) to locate “sonnets.”
2. Students list titles and authors of poems they analyze, along with a rationale for why each poem is a sonnet or a “not it.” Each pair should examine 3 poems, with accurate analysis resulting in the earning of 33 points each.
3. Teacher should ensure that at least one poem chosen is, indeed, a sonnet. Consult suggested titles cited under “[poemhunter.com](http://poemhunter.com)” in list of resources; these are contemporary sonnets.
4. Teacher conferences with student pairs to consider their arguments in defense or refutation of poet’s claim.

### **Day 8**

**CCRS:** W-A; R-A and B; CD-A and E

**Objective:** Explore new sonnet to identify patterns and departures from patterns

**Focus:** Assessment of students’ understanding of conventional components of sonnets

**Resources:** Text of “If We Must Die” and explication guide “Unlocking Your Poem with Key Questions”

1. Students independently explicate “If We Must Die” by Claude McKay, using notes and other resources as needed.
2. Students complete explication guide to turn in as major grade. (Accurate completion of each element of the guide earns 10 points.)
3. Teacher provides time for and monitors vocabulary collection.

**Days 9-13****CCRS:** W-A; CD-A, D, E, and F**Objective:** Write a poem that reflects an awareness of poetic conventions and traditions within different forms**Focus:** Write an original sonnet**Resources:** Texts of previously studied poems, notes, writing materials

1. Students, working in pairs or individually, create an original sonnet following one of the traditional structures studied: student's choice of structure and topic.
2. Teacher reminds students about the penalties for plagiarism at University; refer to plagiarism mini-unit and revisit standards as needed. Consider having the bulk of the writing done in class to help students avoid the temptation to plagiarize.
3. Consider providing graphic organizer in each of the forms to assist students in constructing their poems. (For example, a 14-line outline with rhyme scheme noted at the end of each line. Perhaps include blanks for each syllable to support the iambic pentameter metric requirement.)
4. Encourage more capable students to experiment with the sonnet form, alternating the rhyme scheme in a logical way to perhaps come up with a new form of their own.
5. Upon completion of the original sonnets, students will decide upon a performance component from those listed below, or other, subject to instructor's approval.
6. Students should write a paragraph in which they explore the idea of the poet as architect, based upon their observations from studying the sonnet. A Venn diagram may serve as a good tool for pre-writing. Some guiding questions for this reflection might include the following:
  - Does writing in a tight structure such as the sonnet inhibit or promote creativity? Explain.
  - Is it worth the poet's time to confine his ideas to this format, or would he/she be better served writing an essay or a speech? Why?
  - Why do architects require the assistance of engineers as they design buildings? In what ways might this be similar to the sonnet format and the poet's ideas?

## Evaluation / Rubric for Performance of Original Sonnet

- Evaluation includes performance component
  - Dramatic reading or skit
  - Musical interpretation
  - Presentation in images (original drawing, photography, digital collage, sculpture, other)
- Rubric includes basic components of traditional sonnet, conforming to required elements
  - Iambic pentameter, 14 lines: 30%
  - Problem/solution; Concluding couplet or sestet states solution: 10%
  - Rhyme scheme: Petrarchan, Shakespearian, or original: 25%
  - Performance component: 35%
    - Accurately reflects the message of the sonnet
    - Engages the audience
    - Demonstrates student's understanding of the sonnet's form and purpose

## Dramatic Script

### Days 1-5

**CCRS:** W-A; R-C and D; S-A; L-B; CD-B, D, E, and F

**Objective:** Write a script with an explicit or implicit theme, using a variety of literary techniques

**Focus:** Dramatic script in response to the sonnet

**Resources:** Texts of sonnets studied, class notes, and graphic organizer for dramatic script

1. Student groups choose a sonnet from the text or other source and create a dramatic script based upon its "plot." Examples:
  - a. "Sonnet 130" becomes a defense attorney's argument that the accused in a murder trial is not the killer because she does not fit the killer's description. ("eyes like the sun...")
  - b. "Design" becomes a Masterpiece Theater thriller, with the innocent moth being lured by the malevolent spider to the killing field of the white heal-all.
  - c. "Design" is a crime scene, with the dramatic script reconstructing the details of the crime.
  - d. "If We Must Die" becomes a sermon or political speech encouraging citizens to band together in defense of themselves or their way of life.

2. Teacher provides graphic organizer to support the development of the dramatic script.
3. Students turn in a hard copy of their script for a major grade.
4. Students perform their script for a daily grade based upon completion.

### **Evaluation and Rubric:**

Scripts include the essential components listed below:

- Fluid dialogue: 25%
- Believable characters; 15%
- Appropriate details of setting: 10%
- Basic elements of plot: 25%
- Appropriate stage directions: 15%
- Clearly observable theme: 10%

### **The Ballad: The Poet as Historian**

#### **Resources**

"Primary Sources"	Photograph and Ballad	764
"Migrant Mother"	Dorothea Lange	767
"Dustbowl Blues"	Woodie Guthrie	768

#### **Additional Resources:**

Musical selections (Use discretion regarding themes and lyrics.)

- Blues numbers
  - Norah Jones's "Don't Know Why I Didn't Come"
  - Hank Williams's "Lovesick Blues" or "I'm So Lonesome I Could Cry"
- Country/Western ballads
  - "El Paso" by Marty Robbins
  - "Jesus Take the Wheel," "Just a Dream," or "Before He Cheats" by Carrie Underwood
  - Janis Joplin's "Bobbie Magee"
- Hip-hop ballads
  - "Creep" or "Waterfall" by TLC;

- “Goldddigger” by Kanye West

### Outside Web Sources:

- <http://www.answers.com> for text of selected poems and additional resources
  - “The Highwayman” by Alfred Noyes
  - “Poetry for Students” by Chris Semansky (a very student-friendly piece of literary criticism)

### Days 1-2

**CCRS:** R-A, C, and D; S-B; L-A and B; CD-A

**Objective:** Relate main ideas of a literary work to primary source documents from its historical and cultural setting

**Focus:** Build background knowledge of ballad/blues genre and Dust Bowl era; discover common elements of the ballad

**Resources:** Access to musical ballads, such as those listed in resources, and PH text

1. Teacher shares that, in this study of the ballad, we will be focusing upon the role of the poet as historian. Students should bear this description in mind as we explore the ballad as poetic form.
2. Students examine “Migrant Mother” photographs from page 767 of text, noting specific details that capture their attention. (Ideally, teacher would project this image onto the board so that students would see only the image rather than also seeing the related text.) Teacher records details on board.
3. Students look for common themes in noted details that suggest the historical context (grayness, depression, poverty).
4. Teacher shares details about the Dust Bowl era, citing information and additional photographs on page 766 of text.
5. Teacher plays selected country/Western, blues, hip-hop, or other musical genres that have ballad characteristics
6. Students work in pairs to identify components that selections share (refrain, story line, common appeal).
7. Students identify other songs with which they are familiar that have ballad characteristics and volunteer to bring in school-appropriate examples for tomorrow’s class.
8. Students identify common themes across songs and photographs.

9. Students consider why photographers and songwriters might wish to create art about this time period of these sorts of events. This is their “think” homework. (deal with their feelings, document an era in history, share their observations with others)

### **Days 3-6**

**CCRS:** S-B; L-A and B; CD-A

**Objective:** Compare and contrast new ballads to identify patterns and departures from patterns; make connections between contemporary environmental and economic crisis and Dust Bowl era

**Focus:** Enhance students’ understanding of the ballad in historical context

**Resources:** Contemporary ballads brought in by students

1. Students bring in school-appropriate examples of current ballads for the class to experience, and teacher selects 2 or 3 to play for the class.
2. Working in small groups, students identify ballad elements from the current songs, noting similarities and differences on a Venn diagram or other appropriate graphic organizer.
3. Teacher reminds students about photographs and songs from previous lessons and asks students to brainstorm a list of reasons that artists might want to capture images from the Dust Bowl era.
4. Students bring in images from current news stories on themes related to economic recession/ depression and environmental disasters, looking for connections with Dust Bowl era.
5. Students share images and observations with classmates. (Expect images related to unemployment, foreclosures, social unrest, the Gulf oil spill.)
6. Students individually select a topic for which they will write an original ballad. Teacher groups students based upon common topics in preparation for crafting a shared ballad.
7. Students decide on a process for writing the group ballad. They may select individual tasks, such as one student writing the refrain, and other students each writing a verse.
8. Student groups will add a visual component to their ballad; for example, they may stage a photograph, create a collage (video or traditional), dress in character when they present their ballad, etc.

9. Teacher provides time for and monitors vocabulary collection.
10. Group ballads will be scored based upon successful inclusion of the following elements (25% each): story line, refrain, “homespun” or simple theme, regular rhyme and meter.
11. The performance component will count as a daily grade, based upon completion.
12. Students should write a paragraph in which they consider the role of the poet as historian, based upon the study of the ballad as poetic form. Some guiding questions might be the following:
  - Is it important to record history through art?
  - Is poetry an appropriate art form for documenting historic events?
  - Does the ballad form honor or trivialize such events?
  - Does the addition of music help preserve the history, or does it diminish it?

#### **Days 7-8**

**CCRS:** R-A and B; S-A and B; L-A and B; CD-A

**Objective:** Make logical connections between texts of similar genres; analyze how rhetorical techniques evoke emotions and create meaning

**Focus:** Evaluate emotional appeal of text

**Resources:** Text of “The Highwayman” by Alfred Noyes; copy of Chris Semanksy’s article “Poetry for Students,” Gale, 1998 (available at [answers.com](http://answers.com))

1. Teacher reads aloud or plays audio of the “The Highwayman.” Students may follow along with written text, or teacher may choose to have them experience the ballad as an auditory experience. (Text may be found at [www.answers.com](http://www.answers.com).) Since the earliest ballads were sung, the “auditory only” experience is preferable.
2. Teacher hands out written text of poem. Working in pairs, students analyze elements of the poem that they find evocative.
3. Teacher charts student responses on board and leads discussion about rhetorical appeal.
4. Teacher shares the critical article from website.
5. All students read the complete article; then, the teacher assigns the 7 major sections of the article to small groups of students to “jigsaw” (divide) the article and share its main points. Students annotate their portion of the text as they

would for EOC passage analysis.

6. Students share with the large group the salient points from their section and then agree or disagree with author's points regarding the poem's appeal.
7. Students may use this article as the basis for their dramatic script or video response to the poem.

## **Dramatic Script and/or Video Response to "The Highwayman"**

**Timeframe:** 3 days

**CCRS:** W-A; R-A and B, S-A and B; L-A and B; CD-A

**Objective:** Make logical connections between texts of similar genres

**Focus:** Write script using a variety of literary techniques

**Resources:** Text of "The Highwayman" by Alfred Noyes;  
copy of Chris Semanksy's article "Poetry for Students," Gale,  
1998 (available at answers.com)

### **Days 1-3**

1. See suggested scenes under "Criticism" portion on [www.answers.com](http://www.answers.com). The author lays out 15 images that would re-create the ballad's action in video format.
2. Students may write a dramatic script for selected scenes or all scenes.
3. Students may create a video using only the images suggested.
4. Students may combine dramatic script and images to make a short movie.
5. The dramatic script or video may be a re-enactment of the ballad in its original tone or may be a parody. (Remind students that Shakespeare's "Sonnet 130" is an example of parody, writing that mimics or mocks another work, genre, or style of writing.)

Evaluation/Rubric

- All major components of the plot are included
- Re-enactment accurately represents tone and message of original OR purposefully and successfully parodies original

## Free Verse: The Poet as Artist

### Resources

"The Red Wheelbarrow"	William Carlos Williams	723
"This Is Just to Say"	William Carlos Williams	723
"The Great Figure"	William Carlos Williams	724
"A Noiseless Patient Spider"	Walt Whitman	436
"When I Heard The Learn'd Astronomer"	Walt Whitman	432
"Constantly Risking Absurdity"	Lawrence Ferlinghetti	1042

### Additional Resources

#### Fine Art:

*The Figure 5 in Gold*, Charles Demuth, 1949. 724

#### Picture book:

Whitman, Walt. Loren Long, illustrator. "When I Heard the Learn'd Astronomer." New York: Simon and Schuster Books for Young Readers, 2004. Print.

#### Outside Web Sources

<http://valerie6.myweb.uga.edu/intertextuality.htm> for connected texts, specifically "The Great Figure" by William Carlos Williams and *The Figure 5 in Gold* by Charles Demuth (1949).

### Days 1-2

**CCRS:** R-A and B, S-B, CD-A

**Objective:** Read a variety of sources and forms; compare texts – print and images

**Focus:** Personal analysis and commentary

**Resources:** Text of "The Red Wheelbarrow," "This is Just to Say," page 723, and "The Great Figure," page 724, PH text

1. Students read "The Red Wheelbarrow" independently and think/pair/share regarding whether this should be considered poetry.
2. Pairs use the notorious Key Questions guide to determine the merits of this poem.
3. Students read "This Is Just to Say" and perform the same activities. (They might call this poem "I'm Jus' Sayin'").
4. Students read "The Great Figure" and view The Figure 5 in Gold. Teacher shares background on friendship between poet and artist and leads discussion on how one form of art frequently inspires another.
5. Pairs partner to become quads and discuss common elements in Williams's poetry. (They should note his emphasis on imagery, of course.)
6. Teacher locates and projects intertextuality web page and leads students through examination of various paired selections illustrating "art inspires art." Note particularly the Geisha pairing and the American Classic selections.
7. Students consider the role of poet as artist for "think" homework.

### **Days 3-4: Whitman**

**Resources: Whitman/Long picture book, text of "When I Heard the Learn'd Astronomer," PH text page 432, and "A Noiseless Patient Spider," page 436**

1. Students journal for five minutes in response to their "think" homework about the role of poet as artist, and the role and responsibility of artists in general. (Yes, this is abstract, but we are working on college readiness, remember?)
2. Student volunteers share their ideas or journal writings. If interest is piqued, teacher promotes discussion.
3. Teacher reads aloud and shows pictures from "When I Heard the Learn'd Astronomer" picture book.
4. Students write individually and reflect upon theme and impact of poem. Volunteers share responses. Encourage class discussion in response to observations (about education, science, hearing/seeing vs. doing)

**Note:** This part of the unit is less structured because we want students to transition into owning their learning experiences to the extent possible, so the plan needs to be more fluid.

5. Teacher reads “A Patient Noiseless Spider” aloud.
6. Students complete the now-famous Key Questions explication guide independently, and then compare notes with a partner. (Make sure they understand the physical purpose of the spider’s filaments and the spiritual purpose of the speaker’s.)
7. Students compare/contrast perspectives on spiders between Whitman and Frost. What assumptions about the poets’ perspectives on life might emerge from their very different portrayals of the spiders in their poems?
8. Students give further consideration to the role of the poet: as observer, scientist, reporter, documentarian, artist, and/or philosopher. This is “think” homework.

#### **Days 5-6: Mimic Writing**

**CCRS:** W-A; R-A and D; S-A; L-A; CD-A and E

**Objective:** Write a poem that reflects an awareness of poetic traditions within different forms

**Focus:** Free verse

**Resources:** PH text, class notes

1. Teacher reminds students of their “think” homework from yesterday and asks if anyone has reflections to share. Teacher shares that this homework will be used in an assignment later this week, so students should continue their discussions, observations, reflections in preparation for that task.
2. Students select one of the poems by Williams, Whitman, or other from textbook and create a mimic poem. Student poem may be same tone as original or parody.
3. Teacher models the process for mimic writing by writing his/her own mimic to “The Red Wheelbarrow” or other as the class observes. Teacher uses “think-aloud” strategy to lead students through the process.
4. For struggling students, teacher provides a partially filled-in graphic organizer, such as the one below for “The Red Wheelbarrow”:

So much depends upon \_\_\_\_\_

Glazed with \_\_\_\_\_

Beside the \_\_\_\_\_.

5. Students may illustrate their mimic poems or share them aloud with the class for additional credit.

### Days 7-8

**CCRS:** R-A, B, and D; S-A and B; L-B; CD-A

**Objective:** Make inferences about the structure and elements of poetry

**Focus:** Compare/contrast the poet and acrobat illustrated in the poem

**Resources:** Text of “Constantly Risking Absurdity” from PH text, p. 1042

1. Pre-reading: Students select unfamiliar vocabulary from poem, and teacher records these words on the board. Volunteers look up definitions, and teacher notes key phrases beside words. Class discusses various meanings prior to formal reading of the poem.
2. Students consider title of poem and make predictions as to what the poem will be about. Volunteers go to board to record predictions.
3. Teacher reads poem aloud.
4. Working in pairs, students collect and record all the comparisons they can find between the poet and the acrobat.
5. Teacher records comparisons on board by having each pair share one until the list is complete.
6. Students lead large-group discussion of which images are most appropriate and effective.
7. Students identify multiple-meaning words (“gravity”) and explore their impact upon the poem’s effectiveness.
8. Students collect images of “highness” from the poem and consider their impact upon the poem’s theme.
9. Students use the Key Questions guide (for the last time!) to assist in framing their conversations.
10. Students independently sketch a scene from or write a paragraph in response to the poem that best illustrates the theme.

## Day 9

**CCRS:** W-A; CD-F

**Objective:** Evaluate unit effectiveness through personal response to the literature; consider the role of the poet in contemporary society

**Focus:** Write a response to a literary text that includes personal analysis and commentary

**Resources:** PH textbook, class notes, personal writings

1. Teacher reminds students about their “think” homework from earlier in the week and lets them know that it is now time to use their observations.
2. Students respond to the following questions in a formal essay:
  - a. Which poem from our study was your favorite? Why?
  - b. How has your attitude toward poetry changed? What was the catalyst for the change?
  - c. Which role of the poet is most important, that of architect, historian, artist, or other? Why?
3. Teacher scores the essays based upon the integrity and completeness of student responses. Consideration should be given to the students’ consistent use of conventions of language.
4. Teacher provides time for and monitors vocabulary collection. As a culminating activity, each student chooses one word from the personal collection and shares that word with the class. Students should explain why they chose this word and then teach the word to their classmates using the ideas from the flashcard they created. Have no more than 5 students share their words on a given day. Begin or end class with this activity.

### Unlocking Your Poem with Key Questions

Dear Future Lover of Poetry: The best way to approach any new poem is with a spirit of flexible questioning. Poems are sometimes like treasure chests that need to be unlocked, and these key questions will guide your search. (Hint: Not every poem will address every question, so just work with those that help you on your particular poem.)

1. What can you tell about the speaker in the poem? (Not the poet's name!)
  - a. Male or female?
  - b. Age?
  - c. Vocation?
  - d. Interests?
2. To whom does the speaker speak? (This will become "the audience," even if it's only to one person or even to himself/herself, God, or no one in particular.)
3. What details do you notice about the setting of the poem, if any are given?
  - a. Is the speaker in a certain location, like the seashore or at home, or is the location unclear?
  - b. What time of day is it?
  - c. Which season is it?
  - d. Is it set in the past or the future?
  - e. Is there a particular occasion or event taking place?
4. What is the subject or topic of the poem?
  - a. Is the speaker telling a story?
  - b. Talking about love or loss?
  - c. Is he/she thinking about a certain person?
5. What is the speaker's attitude (tone) toward the subject?
  - a. Does he/she seem upset?
  - b. Angry?
  - c. Remorseful?
  - d. Overjoyed?
  - e. Thoughtful?
6. Is there a place in the poem where things seem to shift or change, similar to the climax in a short story or drama? Where does that shift occur? What changes?
7. Is there some force that moves the action of the poem along?
  - a. Does the speaker seem to be trying to understand a situation?
  - b. Solve a problem?
  - c. Win someone's love?
  - d. Get over a loss?

8. Does the speaker seem to be offering the reader some insight into life or draw some kind of conclusion? (theme)
9. Now think about imagery.
  - a. Does the poem use light and dark images?
  - b. Images from nature?
  - c. Bright, stark images?
  - d. Fuzzy images?
  - e. Why do you think the poet made those choices? Could they relate to the theme in some way?
10. Finally, symbolism. Here are some common symbols poets love to use:
  - a. Morning as beginning/birth, evening as ending/death,
  - b. spring as beginning/birth, winter as ending/death
  - c. light as positive/life, darkness as negativity/death

OK! These key questions should give you a great start on understanding your poem. Remember, only use the questions that help with the poem you are working on today. Other questions might work with another poem. Have fun!

## Graphic Organizer for Dramatic Script

Dear Talented Playwright:

Refer to the text of *The Crucible*, beginning on page 1124 of the PH text, to guide the format of your writing.

Your script should be set up like this play, with the character's name preceding his/her remarks. The dialogue for this play begins on page 1130.

Note also how the stage directions are embedded into the dialogue. Your script should have this feature as well.

Before you begin, set up all the elements for your script by completing these portions so that your audience will have the information needed to follow your thought.

Have a blast! You ARE the Puppetmaster!

### Cast of Characters:

### Brief Description of Setting

**Date:** (circa or specific?)

**Season:** (significant to theme of play?)

**Time of Day:** (significant to theme of play?)

**Location:** (Country? City? Particular address? A certain room?)

### Background Information Needed to Understand the Play:

(What's going on in the world/country/city/family that precedes the action in your play?)

## Unit II: Literary Non-Fiction

### Literary Non-Fiction: Traditional

#### English III EOC Design Threads:

**Day 1: Writing:** Revision Skills

**Day 2: Reading:** Genre Assessed: Literary Non-Fiction: Expository  
: Single Passage: Paired Passage-Thematically Linked

**Textual Basis:** *Literature: The American Experience*. Vols. 1 and 2. Texas Teacher's ed. Upper Saddle River, NJ: Pearson-Prentice Hall, 2011. Web.

**Thematic Thread:** Identity and Self-Transformation

**Time Frame:** Total Unit: 20 days  
Unit can be separated into 4 distinct units of varying time frames.

#### CCRS

**Writing: W   Reading: R   Listening: L   Research: Rs   Cross-Disciplinary: CD**

**Writing:** **A. Clear, concise writing**

1.a, b, and c [approaches/forms], 2.a and b [form ideas], and 4.b, c, and f [revision]

**Reading:** **A. Evaluate and analyze texts**

1.a, b, c, d, and e [locate information], 3.a and b [find explicit/implicit ideas]; 4.a, b, and c [form inferences], 6.a; 7.a, b, and c [analyze imagery], 8.a and b [persona], 10.a, b, and c [appeals made], and 11.b and c [cross-textual analysis]

**B. Vocabulary Usage**

1.a and b [words/concepts], 2.a [roots], and 3.a [reference guides]

**C. Cross-textual Analysis**

1.a [various texts], 2.c and d [adapt legends], and 3.a and b [historical/cultural analysis]

**D. Personal and Historical Responses**

1.a and b [own life experiences]

**Speaking:** **B. Effective Speaking Skills**

1.a and b [audience awareness], 2.a and b [adjust presentation], and 3.b, c and d [presentation]

**Listening:** **A. Application of Listening Skills**

1.a and b [analyze] and 3.a, b, c and d [comprehension planning]

**B. Effective in Various Situations**

2.a and b [one-to-one] and 3.a, b, and c [group]

**Research: A. Topic Selection and Rhetorical Questioning**

1.a, b, and d [questions] and 2.a [explore]

**B. Choosing Source Information**

1.a, b, and c [questions], 2.a and b [evaluate], and  
3.a, c, d, and e [synthesize/organize]

**C. Document Production**

1.a, b, c, and d [design] and 2.a, b, c, and d [source ethics]

**Cross-Disciplinary**

**Key Cognitive Skills**

**A. Academic Interest:** 1 [scholarly inquiry]

**D. Scholarly Habits:** 1 [self-monitor], 2 [study habits],  
3 [accurate/precise], and 4 [persevere]

**E. Performance:** 1 [independent] and 2 [collaborate]

**F. Honesty:** 1 [attribution], 2 [evaluate], and 4 [ethics]

**Foundational Skills**

**A. Reading:** 1 [pre-read], 2 [understand new words], 4 [key details],  
6 [use of source], 7 [reading strategies], and  
8 [historical to personal]

**B. Writing:** 1 [clarity/cohesion] and 3 [compose/draft]

**C. Research:** 1 [select topics], 2 [explore], 3 [refine search],  
4 [evaluate], 5 [synthesize], 6 [design/present],  
7 [integrate sources], and 8 [presentation]

**E. Technical:** 1 [gather information], 2 [manage information],  
3 [communicate], and 4 [ethics]

**Application to Social Studies Standards**

**I. Interrelated Disciplines and Skills**

**C.1.a: Recognize and analyze democratic ideal**

**F.2.a: Analyze transformation of national views on  
race, ethnicity, and gender.**

**IV. Analysis, Synthesis, and Evaluation of Information**

#### A.4.a: Research and gather pertinent source materials.

##### **Suggested Reading Resources:**

###### **Historical Journal**

from *Of Plymouth Plantation* William Bradford 58

###### **Autobiographical Narrative/Slave Narrative**

from *The Interesting Narrative of the Life of Olaudah Equiano* Olaudah Equiano 170

from *My Bondage and My Freedom* Frederick Douglass 520

###### **Autobiographical Narrative**

"Straw Into Gold: The Metamorphosis of the Everyday" Sandra Cisneros 159

###### **Personal Journal**

"An Account of An Experience with Discrimination" Sojourner Truth 554

###### **Personal History**

"Heading West" Miriam Davis Colt 617

###### **Oral History Transcript**

"Urban Renewal" Sean Ramsay 1395

###### **Email**

"Playing for the Fighting Sixty-Ninth" William Harvey 1397

###### **Essay**

"Mother Tongue" Amy Tan 1410

##### **Suggested Outside Web Sources:**

*The African-American Experience in Ohio 1850-192*

<http://dbs.ohiohistory.org/africanam/mss/gr7999.cfm> [clear images]

*American Slave Narratives: An Online Anthology*

<http://xroads.virginia.edu/~HYPER/wpa/wpahome.html> [Some are explicit.]

Nicholas Carr, "Is Good Making Us Stupid?" *The Atlantic*. The Atlantic Monthly Group. Jul/Aug 2010. Web. 27 July 2010.

<http://www.theatlantic.com/magazine/archive/2008/07/is-google-making-us-stupid/6868/>

###### **Sandra Cisneros Website**

<http://www.sandracisneros.com/index.php>

**The Library of Congress: *Born in Slavery: Slave Narratives from the Federal Project, 1936-1938***

<http://rs6.loc.gov/ammem/snhtml/snhome.html> [search "Manuscript Division"]

***PBS.org***

**"People and Events: Olaudah Equiano 1745-1797"**

<http://www.pbs.org/wgbh/aia/part1/1p276.htmlPost>

[Click on Frontispiece image to enlarge portrait.]

***Plimoth Plantation.org***

<http://www.plimoth.org> [search "Education Programs"]

**Outside Printed Sources:**

[Teacher resource] Egan, Jim. "Olaudah Equiano: The Problem of Identity." Web. 20 May 2010.

**Literary Non-Fiction: Traditional**

**Time Frame: 14 days**

**Teacher Resources:**

Curry, Andrew. "How Did People Reach the Americas?" *US News & World Report: Science*. U.S. News & World Report. 27 July 2010. Web. 27 July 2010.

<http://www.usnews.com/science/articles/2008/07/24/how-did-people-reach-the-americas.html>

[Article discusses scientific disputes surrounding North America's first immigrants.]

***Scholastic.com***

"The First Thanksgiving" [audio available]

[http://www.scholastic.com/scholastic\\_thanksgiving/](http://www.scholastic.com/scholastic_thanksgiving/)

[Map of journey and short narrative timeline of colony's early events: comparison/contrast of colonists' and Indian's cultures: historical description of first Thanksgiving]

***AllAboutHistory.com***

"Mayflower Compact—The Common Anchor: What Did It Say?"

<http://www.allabouthistory.org/mayflower-compact.htm>

**Project Gutenberg**

[http://www.gutenberg.org/wiki/Main\\_Page](http://www.gutenberg.org/wiki/Main_Page)

[Excellent source for free access and downloading of books out of copyright in the United States.]

## Day 1

**CCRS:** R-A and B, L-B

**Objective:** Introduction to Literary Non-Fiction: Genre

**Focus:** Definition and types of literary non-fiction

**Resources:** Assorted magazines and pamphlets

**Readings:** N/A

1. Place students in pairs, each with paper/pen
2. Introduce the Literary Non-Fiction unit to the class, explaining that the focus will be on *purpose*, *style*, and *genre form* of the writers, with specific focus today on *literary non-fiction*. Ask if any have sent an email, tweet, letter, written a diary entry, journal, or essay, explaining that these are all forms of literary non-fiction.
3. Have students come up with a consensus for the definition and one example of “literary non-fiction,” “purpose,” “style,” and “genre.” If not known, they must make an educated guess. Have the students place each term on a separate sheet of paper to be used later for their notes that will be compiled into an “evidence folder.” This folder will be the only “evidence” the students can use later to take their Bradford quiz.
4. Using the following prompts, have the students associate each term with the following exercise related to the genre:

Using assorted magazines, have students identify at least 4 types of literary non-fiction in the text that inform, convince, or persuade, such as ads, op-eds, personal memoir, news reporting, etc. Ask each pair to identify the type of genre, its characteristics, and identify at least one more form not in the magazine, such as a letter, email, or tweet. Have each pair explain their findings to the class, thereby arriving at a consensus of what the genre can entail. Next, have them determine what is literary fiction and what is literary non-fiction.

## Day 2

**CCRS:** R-A and C; L-A and B, CD-Cognitive A

**Objective:** Introduction to Literary Non-Fiction: Purpose and Traditional Form

**Focus:** Definition and expressions of purpose, and traditional form and vocabulary

**Resources:** *Scholastic.com*

“The First Thanksgiving” [audio available]

[http://www.scholastic.com/scholastic\\_thanksgiving/](http://www.scholastic.com/scholastic_thanksgiving/)

**Genre:** Traditional: Historical Journal

**Reading:** William Bradford, from *Of Plymouth Plantation*, p. 58

**Writing Prompt:** Describe the very first immigrants to North America and why they immigrated.

Note: Archeologists now debate exactly who were the first immigrants to North America. See *US News & World Report: Science*, Andrew Curry, "How Did People Reach the Americas?"

1. Have student break into 4-5 groups, each with their notes/paper from Day 1. Each group is to identify the suggested immigrants to North America and reasons for immigration.
2. Place the word *purpose* on the board and have each group identify the peoples and reasons for immigration they identified.
3. Identify Bradford's work as a *historical journal*, explaining the components of the genre, such as chronological timeframe and context, experiences of a people in relation to a nation or region, and recording of incidences of historical and cultural significance. Using the website *Scholastic.com*, "The First Thanksgiving," show the students the map of the *Mayflower's* voyage and the date then have them speculate on the Pilgrims' purpose for immigrating.
4. Begin reading Bradford's work, pausing after each paragraph so that each group can identify any aspect of a historical journal present and evidence of Bradford's purpose for the work. Also, for each paragraph, have each group identify one term or phrase they are unfamiliar with in the work. Just before class ends, have each group place an unfamiliar word on the board for review the next day. Students are to keep a record of vocabulary words selected for class review.

### Day 3

**CCRS:** R-A, B, C, and D; L-B

**Objective:** Introduction to Literary Non-Fiction: Style

**Focus:** Definition and expressions of style, and vocabulary

**Genre:** Traditional: Historical Journal

**Reading:** William Bradford, from *Of Plymouth Plantation*, contd.

**Writing Prompt:** Show the students a dialectic pairing, such as Michael Jackson/Garth Brooks [music], Picasso's *Sylvet*/Gilbert Stuart's *Portrait-George Washington* [painting], or the US Capital Building, Washington, DC/Hotel Aria, Las Vegas, NV [architect]. Have the students define *style* and point out at least 2 elements in the visuals presented. Then have them identify how writers demonstrate style using words and form on the page.

1. Review student responses to the Writing Prompt, having them keep a list of ways writers reflect style, such as word choice, phrasing, tag terms, authorial intrusions, voice, and sentence structure.
2. Continue reading Bradford's text, pausing at the end of each paragraph for students to identify as a group evidence of Bradford's purpose and style.
3. Before the end of class, have each group select one word to be added to the vocabulary list for the day.

#### Day 4

**CCRS:** R-A, C, and D; R-A; CD-Foundational A and C

**Objective:** Introduction to Literary Non-Fiction: Genre, Purpose, Style

**Focus:** Recognizing textual evidence for style and purpose

**Genre:** Traditional: Historical Journal

**Materials:** Kraft paper and markers; Access to copy of Mayflower Compact

**Reading:** William Bradford, from *Of Plymouth Plantation*, concluded

**Writing Prompt:** Assume you are the first human immigrant to an alien world 500 light years from earth. You are traveling with 102 other immigrants. Write a document of no more than 5 sentences in which you set up your government for the new colony.

1. Finalize reading Bradford's text then have each group arrive at a consensus relating to his purpose and style. Then ask each group to determine how Bradford would identify himself: British citizen, British colonist, New World citizen, or something else, such as colonial historian. Also have them determine if he has multiple identities.
2. Should the reading selection not include the Mayflower compact, display a copy from sites, such as *AllAboutHistory.com*, <http://www.allabouthistory.org/mayflower-compact.htm>, and review the form or government set up. Also, have the students determine the number of sentences in the document: most editions show 4 sentences.
2. Using kraft paper, have each group divide the paper into 4 parts, genre, purpose, and style. Using their evidence folder, have them draw a consensus of Bradford's text related to each term and discuss findings with the class.

#### Days 5-6

**CCRS:** R-A and B; CD-Cognitive A, Foundational A and E, CD-Social Studies: C.1.a

**Objective:** Cross-Curriculum: History and Science

**Focus:** Recognizing textual evidence relating to historical documents.

**Genre:** Traditional: Historical Journal; constitution

**Resources:** Computer Lab

**Reading:** Declaration of Independence and students' evidence folders.

**Writing Prompt:** Which of the following governments would you rather live under and why: the one you created on Day 4, the Mayflower Compact, or the Declaration of Independence?

1. Review with students the historical nature of Bradford's journal and have them decide if, in fact, it is non-fiction and how difficult Bradford's style is for the modern reader and why.

2. Select 5 vocabulary words from the list chosen and determine the definition of the words based on their use in Bradford's text.

3. Have students form 4-5 groups and review the Declaration of Independence, identifying evidence within the document showing what form of government the document creates and the ideology behind its formation. Have them list their findings on one side of a page and Bradford's Mayflower Compact on the other.

4. As the final entry for the evidence folder relating to Bradford, they are to choose one of the following prompts and respond accordingly in a 1-2 page short essay. You must properly use all 5 of the vocabulary words chosen by the class. Length for each is 1-page.

1. Determine an immigration policy for outer space aliens who want to live on earth.

2. Turn Bradford's traditional historical journal into a letter to be sent home to his parents.

3. Find a very difficult passage from Bradford and rewrite it in a clearer, easier-to-read journal entry. The rewrite must remain true to the original in ideas and sequence of events.

### **Reading Review for Bradford:**

1. What have you determined is the overall purpose that prompted Bradford to write his journal? What is your evidence? Did he have more than one purpose?

2. Who is Bradford's audience, that is, whom did he have in mind when he was writing his journal? What is your evidence?

3. Reviewing your notes regarding Bradford's style, how would you analyze the following quote from *Of Plymouth Plantation*?

... after long beating at sea they fell with that land which is called Cape Cod; the which being made and certainly known to be it, they were not a little joyful."

How would a more modern author write the sentence?

4. What conclusions do you have as to Bradford's identity? Did he transform overtime in his writings?

5. What problems do modern-day travelers and immigrants face that Bradford and the Pilgrims also encountered?

5. How are the Native American Indians portrayed in Bradford's journal? How did the first peace treaty with the Indians benefit both the colonists and the Pilgrims?

6. Would you have traveled with Bradford and the Pilgrims? Why or why not?

### Days 7-8

**CCRS:** R-A, B, C, and D; CD-Social Studies: F.2.a

**Objective:** Recognizing elements of autobiographical narrative; characterization

**Focus:** Autobiographical elements of Slave Narrative; elements of character

**Genre:** Autobiographical Narrative/Slave Narrative

**Resources:** Casting Order handout

**Reading:** Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano*

**Note:** Several slave narratives are currently available and can be substituted, such as selections from *My Bondage and My Freedom* by Frederick Douglass or from *Incidents in the Life of A Slave Girl* by Harriet A. Jacobs.

**Writing Prompt:** Using an image of Olaudah from a website, such as the *PBS.org* website "People and Events: Olaudah Equiano 1745-1797," post various images of Olaudah Equiano and have students determine the life and personality of the author.

### Introduction

1. Before students discuss their writing prompt responses, explain the elements of autobiography and narrative, and have them determine if such works are always non-fiction, that is, is the autobiography a truthful text. Next, discuss their perception of Equiano and what type of personality he was trying to foster through the Frontispiece image of him as a middle-class gentleman.

2. The assignment for Equiano's text is to analyze the text in terms of literary elements that have been previously covered, with a new focus on character, and to produce a casting list for a film, using contemporary actors/actresses, based on Equiano's narrative to be presented to the class. After explaining the assignment and reviewing the Casting Order handout, provide an explanation of the elements of character, including hero/villain, protagonist/antagonist, main/supporting characters, flat/round, and stereotypes. To help students understand, each group has to come up with suggested cartoon or movie characters that closely resemble the term.

1. Divide the class into groups based on the elements, plot, setting, point of view, symbols, and theme. The subgenre of slave narrative extends throughout the elements. But all groups will focus on character and choose 5 words from the text for vocabulary.

Have students take turns reading Equiano's slave narrative, stopping after each paragraph to provide each group the chance to determine the elements within the section and choose potential vocabulary words.

### Day 9

**CCRS:** R-A, B, C, and D; S-B; L-B

**Objective:** Recognizing elements of autobiographical narrative; characterization

**Focus:** Elements of narration; vocabulary; style

**Genre:** Autobiographical Narrative/Slave Narrative

**Resources:** Access to class set of dictionaries

Outside Print Source for Writing Prompt:

Egan, Jim. "Olaudah Equiano: The Problem of Identity." 20 May 2010.  
Web. 27 July 2010.

<http://ecti.english.illinois.edu/reviews/46/egan-carretta.html>

**Reading:** Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano*

**Writing Prompt:** Do not show the prompt at the very beginning of class.

from [Teacher resource] Egan, Jim. "Olaudah Equiano: The Problem of Identity."

"... Vincent Carretta argued in "Olaudah Equiano or Gustavus Vassa? New Light on Eighteenth-Century Question of Identity" in a 1999 issue of *Slavery and Abolition* that the eighteenth-century author [Equiano] might have been born in South Carolina rather than Africa..." (1)

Has your view of Equiano changed and, if so, how?

Is his slave narrative still a work of literary *non-fiction*, or is it fiction?

1. **Before** showing students the day's writing prompt, have each group present their Casting Order selection for Equiano's text and explain why they chose the actor/actress to fix the category of character.
2. Have students quickly review their initial description of Equiano and now add any new information about his character/personality they have discovered from his text.
3. Show the students the writing prompt and have them respond to the information, explaining if their view of Equiano has changed and if so, how. Is his work still a work of *literary non-fiction*?
4. Once students have related the views of Equiano, have them select 5 vocabulary words and look up not just the definition of the word but the origins of the word itself, such as OE [Old English], then make a list of all the countries from which the words came.

## Reading Review Questions: Equiano

1. Which character terms would you apply to Equiano and why? Be sure to use examples from the narrative for support.
2. Based on Equiano's image on the Frontispiece of his slave narrative, who was his audience? Why would he choose to write to such a group; in short, what is his purpose in writing his slave narrative?
3. In terms of style, how would you analyze this quote from Equiano's text:  
"During our passage, I first saw flying fishes, which surprised me very much; they used frequently to fly across the ship, and many of them fell on the deck."  
How does Equiano's style compare with Bradford's in terms of word choice and sentence structure?
4. How would you describe Equiano at the beginning of his narrative? How would you describe him at the end?
5. Choose an early paragraph in the narrative and determine the following: Does Equiano speak as a child, that is, does he use a child's voice, or does he speak as an adult reflecting back on his childhood? Consider his word choice, sentence structure, and clarity when answering.
6. Think of the last time you told your friends about an event that happened to you. Did you tell them the exact way the event happened? Did you add or leave out some details? Briefly explain your choices.

## Days 10-11

- CCRS:** W-A, R-A, B, and D; Rs-A, B, and C;  
CD-Cognitive-A, Foundational-A, B, C, and E
- Objective:** Application of elements of literary non-fiction
- Focus:** Writing clarity; style
- Genre:** Personal Journal
- Resources:** Access to Computer Lab
- Reading:** Sojourner Truth, "An Account of An Experience with Discrimination"

## Writing Free-For-All:

1. Have the students get into pairs and read Truth's "Account" of her problems with discrimination, briefly listing the elements of narration within the text in their notes. They are also to note the type of person Truth presents as herself in her journal.

2. Using the Internet, research the life of Rosa Parks and her difficulties involving discrimination and public transportation. Then have the students write a 1-1/2 page personal response to the events in these two women's lives choosing any topic they wish related to the two women's lives, such as confrontation with authority figures, demand for equal rights, gender issues, or reactions from civil authorities.

### Days 12-14

**CCRS:** S-B; L-A and B; CD-Cognitive-A, D, E, and F;  
CD-Foundational-A, B, C, and E.

**Objective:** Application of elements of literary non-fiction

**Focus:** Writing clarity; style, purpose

**Genre:** Personal Journal

**Resources:** Access to Computer Lab; WPA Assignment Handout

**Reading:** Student-selected

**Writing Prompt:** Do you like the time period you are living in now, or do you sometimes wish you lived in the past or future? Briefly explain your choice and reasons why.

1. Have students form into groups of 3-4 and present the Recovery Narratives assignment detailing the research and presentation guidelines for the 3-day project.

2. Review various Internet resources for Works Progress Administration and other recovery narratives, such as The Library of Congress: *Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938*

[<http://rs6.loc.gov/ammem/snhtml/snhome.html>] [search "Manuscript Division"], *The African-American Experience in Ohio 1850-1920*

[<http://dbs.ohiohistory.org/africanam/mss/gr7999.cfm>], or *American Slave Narratives: An Online Anthology* [<http://xroads.virginia.edu/~HYPER/wpa/wpahome.html>].

Then have each group choose one individual whose WPA recovery narrative reflects a transformation or statement of identity and prepare an oral presentation for the class detailing the person's life experiences and identity or self-transformation.

## Literary Non-Fiction: Contemporary

### Days 15-17

- CCRS:** W-A, R-A, C, and D; S-B; L-A and B; R-A and B;  
CD-Foundational A and E  
CD-Social Studies Interrelated-F.2.a; Analysis-A.4.a
- Objective:** Recognizing elements of Contemporary Literary Non-fiction
- Focus:** Writing purpose and style
- Genre:** Personal Journal
- Resources:** Access to Computer Lab and to Sandra Cisneros's website,  
<http://www.sandracisneros.com/index.php>; WPA Assignment Handout
- Readings:** Sandra Cisneros, "Straw Into Gold: The Metamorphosis of the Everyday"  
Amy Tan, "Mother Tongue"

**Writing Prompt:** What aspect of your life is your most important identifying element: clothes, language, participating in rituals, or some other element, such as family, work, school, or religion?

1. Discuss each student's reaction to the writing prompt and inform them that the 4 writers who are included in contemporary literary non-fiction have different ways of identifying themselves, which the students will have to discover.
2. After the discussion, present a single portrait from Sandra Cisneros's website's "Photo Gallery" and have the students compose a character description of Cisneros based on the portrait and the type of writer and identify issues they think she would write about.
3. Read as a class "Straw Into Gold" and have students point out the author's difficulties expressed in the work and determine her overall purpose for writing the piece.
4. Have students then choose one sentence which best represents the author's style, very clear sentence structure, simplistic word choice, witty-often sarcastic comments, and possible cultural or gender references.
5. After reading the passage, have the students determine if their character portrait mirrors the author's persona in her article. Then access Cisneros's website, <http://www.sandracisneros.com/index.php>, and select an array of images that represent she style, and, in a 1-page response, explain how the images correspond to the personality in the author's narrative and quoting at least 2 sentences that reflect the author's personality.
6. Apply the same process of research and analysis to Amy Tan's "Mother Tongue," but with a twist: the students can describe either Tan or her mother. The initial portrait

presented to the class would be of Tan and her mother, examples of which are available through the Internet or may be in the textbook.

7. As a concluding exercise, place the students in groups of 3-4 and review the Author's Choices handout that asks students to list comparisons/contrasts between the two authors based on purpose in writing, style, audience, favorite characters in writing, and how each author identifies herself.

### **Reading Review Questions: Cisneros**

1. What request surprises Cisneros when she is invited to a dinner in France? What is the problem for her about the request?
2. What assumption(s) do the people giving the dinner make about Cisneros? How does Cisneros handle the situation at the dinner?
3. Cisneros also reflects on the cultural position of woman in her culture. What specifically does she indicate is the traditional role for women?
4. What elements does Cisneros claim helped in "shaping [her] into a writer"? What place does she finally realize is home to her now?
5. Cisneros lists places, cultural and family influences, school, and her own views of life as all elements in forming her identity. What are the major forces shaping your identity and how?

### **Reading Review Questions: Tan**

1. How do you think Tan would most likely identify herself? What problems does she indicate in her text that shows she changes in her views: Hint: Look for words, such as "I realized . . ." or "I became . . ."
2. What problems does Tan see with how her mother speaks? What lesson(s) does Tan eventually learn from her mother's way of speaking English?
3. Have you ever struggled with a second language or seen others having difficulties? How did you or the individual handle the situation?
4. What do you think is Tan's purpose in writing the essay? Support your answer with evidence from the essay.

### **Days 18-19**

**CCRS:** W-A; R-A, B, C, and D; Rs-A, B, and C;  
CD-Cognitive-A, D, E, and F; Foundational-B, C, and E;  
CD-Social Studies-Analysis-A.4.a

**Objective:** Recognizing elements of Contemporary Literary Non-fiction

**Focus:** Writing purpose and style  
**Genre:** Oral History Transcript; Email  
**Resources:** Access to Computer Lab  
**Reading:** Sean Ramsay, "Urban Renewal"  
William Harvey, "Playing for the Fighting Sixty-Ninth"

**Writing Prompt:** What thoughts come to mind when you see the term "9/11"?

1. Introduce the two readings by discussing students' responses to the Writing Prompt, making a chart on the board of their comments. Have them group the comments together, for example, expressions of sadness, anger, or fear; or desires for action. Ask them how those in New York City would have felt and add to the list.
2. Explain that the students will be creating the Reading Response questions for each of the two readings, Ramsay's transcript and Harvey's email, and that such questions have to include the author's purpose, style, audience, how the event affected the author's identity, definition of 3 vocabulary choices, and a wild-card question related to both authors. Also, the students will be responsible for researching the 9/11 Memorial project and writing a 1-page personal journal about the purpose of the Memorial project and the student's views about the effort. While most of this project can be done in pairs or groups, each student will write his/her own 1-page personal journal.
3. Introduce Sean Ramsay to the class, a museum exhibit designer from Brooklyn, NY, then read Ramsay's transcript in class and allow time for the students to write their questions. Repeat the process for William Harvey's email text.
4. Allow time for Internet research and composition in class.

## Day 20

**CCRS:** W-A; R-A; L-B; R-A, B, and C  
**Objective:** Review of Literary Non-fiction; writing clarity  
**Focus:** Analyzing purpose and style; clarity  
**Genre:** Review of various literary non-fiction genres  
**Resources:** Access to a Computer Lab  
**Reading:** N/A

**Writing Prompt:** Project images of each of the writers discussed on the board. Ask students the following: Which author had the most difficult time in terms of identity or self-transformation and why?

1. After reviewing the students' Reading Response questions, have the students answer as a class and determine which questions were most effective in questioning the readings and why. Then review the elements of literary non-fiction and types of genre included.

2. As an introduction to the day's writing, review a social network homepage, such as Twitter, <http://twitter.com>. Have students analyze the way the page is set up, its style, and the reason or purpose for each section. Also notice if any images are moving and, if so, by how much. Then explain that the writing assignment for today is two-fold. First to analyze how the page is set up and then to analyze how each student "reads" the page. For example, most comments are extremely short with very few multisyllabic words and images that change and/or move within a few seconds.

3. The writing assignment for the day is for students to compose a 1-2 page personal journal explaining the homepage setup for Twitter and then analyzing how such types of web setups have affected the *way* they read and their *ability* to read.

4. To help students, post a comment from a commentator on the effects of the Internet on reading, such as the following quote from Nicholas Carr's article "Is Google Making Us Stupid?" and discuss their reflections on the comment:

I'm not thinking the way I used to think. . . . Now my concentration often starts to drift after two or three pages. I get fidgety, lose the thread, begin looking for something else to do. I feel as if I'm always dragging my wayward brain back to the text.

5. Before turning in the assignment, have the students volunteer to discuss their self-analysis.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Grading Rubric: Writing Assignment

Total Grade Value: 100 Points

Due Date: \_\_\_\_\_ Page Length: \_\_\_\_\_

**DIRECTIONS:** The writing assignment is to be completed individually by group. The assignment consists of the following **content**, each of which is worth \_\_\_\_\_ points:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**Grammar:** The following points of **grammar** will be stressed: Each error will result in a 2-Point deduction from the essay's overall grade

- \_\_\_\_\_ 1. Use of quotation marks
- \_\_\_\_\_ 2. Complete sentences
- \_\_\_\_\_ 3. Subject-verb agreement
- \_\_\_\_\_ 4. Comma splice
- \_\_\_\_\_ 5. Vague references
- \_\_\_\_\_ 6. Pronoun agreement
- \_\_\_\_\_ 7. Other: \_\_\_\_\_
- \_\_\_\_\_ 8. Other: \_\_\_\_\_

**Documentation:** Documentation is based on the Modern Language Association (MLA) format. Each error in documentation will result in a 5-Point deduction from the essay's overall grade.

- \_\_\_\_\_ 1. Failure to use page number or to use incorrectly
- \_\_\_\_\_ 2. Failure to quote properly
- \_\_\_\_\_ 3. Failure to create a Works Cited page
- \_\_\_\_\_ 4. Failure to include all information required on Works Cited page
- \_\_\_\_\_ 5. Proper page set-up in terms of margins, heading and title, pagination, and Works Cited page: each is worth 5 points

Points for Content: \_\_\_\_\_

Points lost for Grammar: \_\_\_\_\_  
Points lost for Documentation: \_\_\_\_\_  
Assignment Grade: =====

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Grading Rubric: Class Presentation of \_\_\_\_\_ Assignment

Total Grade Value: 100 Points

Due Date: \_\_\_\_\_ Time Length: \_\_\_\_\_

ASSIGNMENT: The student is to provide an oral presentation to the class of a project or part of a project that meets the following Content criteria:

CONTENT: Grade Value: 40 Points:

The presentation is to provide the following information:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

USE OF VISUALS: Grade Value: 20 Points:

Visuals can be handouts, objects, and electronic presentations.

- \_\_\_\_ 1. Visual was appropriate.
- \_\_\_\_ 2. Visual related to presentation.
- \_\_\_\_ 3. Visual was discussed in an appropriate manner and related to the material.
- \_\_\_\_ 4. Visuals and presentation were properly documented.

MANNER OF PRESENTATION: Grade Value 30 Points

- \_\_\_\_ 1. Presenter helped his/her group as needed for the presentation.
- \_\_\_\_ 2. Presenter was clear in providing the information and did not simply read.

- \_\_\_\_ 3. Presenter provided information related to the assignment without wandering off topic.
- \_\_\_\_ 4. Presenter stayed within the specific time frame for his/her presentation
- \_\_\_\_ 5. Presenter introduced him/herself and related the topic of his/her presentation to the class at the beginning of the presentation.

\_\_\_\_\_ Presentation Grade Total

Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Olaudah Equiano: Casting Order Assignment

#### DIRECTIONS:

1. Assume you have been chosen to direct a film based on the writings of Olaudah Equiano. Using this form, make a list of the characters from Equiano's narrative, the type of character each represents, and the name of a contemporary actor/actress you wish to play the part. You may not be able to find a character for each type.

Types of characters include hero/villain, protagonist/antagonist, main/supporting characters, flat/round, and stereotypes.

2. After you have made your choices, complete the form by identifying the theme of your film in 2-3 sentences and explain why you made your choice and the settings you intend to use to portray Equiano's narrative.

Total Grade Value: 100 Point

- 20 Points: Listed all characters within Equiano's narrative
- 20 Points: Identified and briefly explained the type of character for each person
- 20 Points: Assigned an actor/actress for each of Equiano's characters
- 20 Points: Identified and explained a specific theme related to Equiano's narrative
- 20 Points: Described multiple settings related to Equiano's narrative

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Characters in Equiano's Narrative	Type of Character and Explanation	Actor/Actress
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-----  
Chosen Theme: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Chosen Settings: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Elements of Slave Narrative in Equiano's Text: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Recovery Narratives

#### DIRECTIONS:

1. Form groups of 3-4: each member of the group will be equally responsible for research, production, and presentation of materials.

2. Review the 3 suggest websites below:

1. The Library of Congress: *Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938*

<http://rs6.loc.gov/ammem/snhtml/snhome.html>

[search "Manuscript Division"],

2. *The African-American Experience in Ohio 1850-1920*

<http://dbs.ohiohistory.org/africanam/mss/gr7999.cfm>

3. *American Slave Narratives: An Online Anthology*

<http://xroads.virginia.edu/~HYPER/wpa/wpahome.html>

3. Choose one individual whose recovery narrative reflects a transformation or statement of identity.\*

4. Prepare an oral presentation for the class detailing the following:

1. A picture of the person, if available

2. A description of the person's life experiences and overall biography

3. Elements of identity and/or self-transformation that occurred in the person's life

4. A map indicating the places associated with the individual's life

5. An identification of the type of genre that you read and proper documentation

of any and all sources used in the presentation at the end of the group effort.

\*Caution: If a group member fails to help equally in reviewing, researching, or producing the presentation, the group member may be removed from the group and must present his/her own presentation.

5. Each member of the group will participate equally in the presentation of the materials and not only must present to the class but also help the group when others are presenting, such as pointing out locations on the map or distributing materials. Handouts are appropriate.

**Total Grade Value: 100 Points**

- 20 Points: Research efforts and proper documentation of all sources used.
- 20 Points: Group effort to assemble the presentation
- 20 Points: Presentation to the class-You cannot just read – you have to talk to the class.
- 20 Points: Use of visuals to help the class understand the material
- 20 Points: Met all the requirements of the assignment as listed above.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Author's Choices

DIRECTIONS:

1. Form groups of 3-4: each member of the group will be equally responsible for reading, production, and presentation of materials.
2. This project involves your reading of selected writings by two authors, "Straw Into Gold: The Metamorphosis of the Everyday" by Sandra Cisneros and "Mother Tongue" by Amy Tan.
3. After reading the two works, please complete the handout below, making sure to use quotation marks and page numbers as needed.
4. Your grade will depend on the correctness and details of your answers as well as proper documentation and quoting of materials as needed.

-----  
Sandra Cisneros

Amy Tan

_____	Purpose of Writing	_____
_____		_____
_____		_____
_____		_____

_____	Style with Examples	_____
_____		_____
_____		_____
_____		_____
_____	Audience	_____
_____	Characters: Need to Identify Types	_____
_____		_____
_____		_____
_____		_____
_____		_____
_____	How the Author Identifies Herself	_____
_____		_____
_____		_____

Total Grade Value: 100 Points: 20 Points per answer category.

**Unit III: Persuasive Essay**  
**Persuasion: Both Sides of the Coin –**  
**Consumers and Producers of Persuasion**  
**(30-38 Days)**

**English III EOC Design Threads:**

**Persuasion: Pathos, Logos, and Ethos in “Citizen Soldier”**

**Textual Basis: Video ad, such as “Citizen Soldier” Video/National Guard Commercial**

**Thematic Thread: Persuasion in Media**

**Time Frame: Total Unit: 2 days: Days 1-2: Viewing: Evaluate Persuasive Message in Visual Media**

**CCRS**

**Writing: W      Reading: R      Listening: L      Research: Rs      Cross-Disciplinary: CD**

**CCRS:**      R-A. 2. [text features], 9. [audience, purpose, message of persuasive text]

**Objectives:** Consider how author’s purpose and audience affect tone in persuasive text

Evaluate how non-traditional media reflects social and cultural values

Evaluate how visual techniques work together to create a message

**Focus:** Persuasion in a National Guard Commercial/Music Video

**Genre:** Persuasion

**Resources:** Slides 1-6 in the Persuasion: Persuasive Appeals and Propaganda Techniques PowerPoint

Consider the Source handout

**Reading:** NA

**Writing Prompt:** What images inspire patriotism in you? Why?

**Days 1-2**

Before viewing the video, have students draw this diagram on their paper. **(Slide 2)**

Detail	Suggestion	Appeal to Heart, Brain, or Character
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1. Fill in the Details column with images and words that catch their attention as they view the video the first time.
2. Once students have viewed the video, ask them to silently reflect on the details they observed and fill in the 2 remaining columns answering, in brief, why the DETAILS captured their interest – what do the details suggest?; then how those details are impacting – do they appeal to the viewer’s heart, brain, or character?
3. Give students 2 minutes to talk through their observations with a shoulder partner before giving them the opportunity to share their own observations or those of their partner with the entire class.
4. Focus the brief class discussion on why how these details were able to appeal to the heart, brain, or character of the audience. Use this opportunity to introduce the terms: PATHOS – an appeal to emotion, LOGOS – an appeal to logic, and ETHOS – an appeal to credibility, character, and ethics. **(Slides 3-6)**
5. Students should write the definitions on their own paper beneath their chart. Ask students to silently identify the appeals used in their favorite television commercials and then allow several to share with the class.
6. Instruct students that these classical persuasive appeals are the foundation for effective persuasion even in modern times and they will be the framework for all the other rhetorical tools they encounter in this unit, so they need to become comfortable with these concepts.
7. Now it is time to decode the message of the video, so introduce students to the **Consider the Source handout**. (This can be a class set or a transparency because the students need to memorize the questions to ask of any source, so they need to take the time to write the prompts and their responses on their own paper.) Walk them quickly through the list of questions so the ideas are fresh in their minds before viewing the video a second time.
8. Play the video again and have students work with their shoulder partners to answer the Consider the Source questions on their own paper – everyone writes. Move around the room to check that everyone is on task and provide assistance where students are stuck.
9. After you have given students time to work with their partners, fill in the answers

with the class on the overhead so that every student has a complete model to pull from because these same steps will be part of other lessons in this unit.

### **English III EOC Design Threads:**

#### **Persuasion: Propaganda Techniques for Ad Analysis**

**Reading:** Learning propaganda techniques by matching examples with technique]

**Textual Basis:** NA

**Thematic Thread:** Persuasion in Media

**Time Frame:** Total Unit: 3-10 Days

### **CCRS**

**Writing: W      Reading: R      Listening: L      Research: Rs      Cross-Disciplinary: CD**

**Reading:** A. 2 [text features] and 9 [audience, purpose, message of persuasive text]

**Objectives:** Consider how author's purpose and audience affect tone in persuasive text

Evaluate how non-traditional media reflects social and cultural values

Evaluate how visual techniques work together to create a message

**Focus:** Propaganda Techniques in Advertising

**Genre:** Persuasion

**Resources:** Propaganda Match Game handout – a set of definitions and examples for each small group (pages 1-4); cut the examples into strips so that students may match the example to the provided term and definition

**Reading:** Propaganda technique descriptions and examples

**Writing Prompt:** What television commercials make you want to buy the product immediately? What about the commercial makes you feel that sense of urgency?

1. Explain to students that while all persuasion uses the pathos, logos, and ethos appeals, there are some strategies / propaganda techniques that are more specific and these strategies may create more than one appeal at a time.
2. Group students in 2-3 and hand out the **Propaganda Match Game** packets. Allow students 15 minutes to work together to match each example to the provided term and definition. Move around the room to offer assistance and redirect any students who are off-task. Give them time updates as they are working to increase the sense of urgency.
3. When time has expired, go over the answers by reading the number and correct example letter. Allow a group that correctly matched the term with the example to explain their rationale.

**English III EOC Design Threads:**  
**Persuasion: Propaganda Techniques for Ad Analysis**

**Time Frame: 3-10 Days**

**Reading:** Analyze propaganda techniques used in print ads to create persuasive appeals

**Textual Basis:** Print ads from magazines

**Thematic Thread:** Persuasion in Media

**CCRS**

**Writing: W    Reading: R    Listening: L    Research: Rs    Cross-Disciplinary: CD**

**Reading:** A. 2 [text features] and 9 [audience, purpose, message of persuasive text]

**Objectives:** Consider how author's purpose and audience affect tone in persuasive text

Evaluate how non-traditional media reflects social and cultural values

Evaluate how visual techniques work together to create a message

**Focus:** Propaganda Techniques in Advertising

**Genre:** Persuasion

**Resources:** Slides 7 in the Persuasion: Persuasive Appeals and Propaganda Techniques PowerPoint

4-6 print ads from magazines arranged in stations

Consider the Source handout

**Reading:** Teacher-provided print ad

**Writing Prompt:** Reflect on a commercial (TV, radio, etc.) you encountered yesterday after school. List the product, the time you saw/heard the commercial, what channel/station played the commercial, and what propaganda technique(s) the commercial used. Have a few volunteers share with the class.

1. Use the ad on **Slide 7 in the Persuasion PowerPoint** to model **Consider the Source** and the analysis of the propaganda techniques on the overhead. Have students take notes as you work because they will have to complete these same steps on their own for their assessment.

2. Ask students to leave their notes on their tables and then move with their groups to the **Ad Stations** placed around the room. With their partner/group, students must choose 1 of the ads provided to analyze using their **Consider the Source** handout.

3. Once they've chosen the ad, students should work together to answer all of the questions for **Consider the Source**, giving specific details on the propaganda techniques and persuasive appeals they see in the ad.

### **English III EOC Design Threads:**

#### **Persuasion: Propaganda Techniques for Ad Analysis**

**Writing:** Analyze propaganda techniques used in print ads to create persuasive appeals

**Textual Basis:** Print ads from magazines

**Thematic Thread:** Persuasion in Media

**Time Frame: Total Unit: 3-10 Days**

### **CCRS**

**Writing: W    Reading: R    Listening: L    Research: Rs    Cross-Disciplinary: CD**

**Reading:** A.2 [text features] and 9 [audience, purpose, message of persuasive **text**]

**Writing:** A.1 [clear focus and logical development of ideas]

**Objectives:** Consider how author's purpose and audience affect tone in persuasive text

Evaluate how non-traditional media reflects social and cultural values

Evaluate how visual techniques work together to create a message

Write analytically with clear organizational structure

Write analytically with strong textual evidence

**Focus:** Propaganda Techniques in Advertising

**Genre:** Persuasion

**Resources:** Slides 8-9 in the Persuasion: Persuasive Appeals and Propaganda Techniques PowerPoint

Analysis Paragraph handout

**Reading:** Student-selected print ad

**Writing Prompt:** For this list of products, choose 2 and list where and when companies should advertise these products: Axe body spray, Huggies diapers, Depends adult diapers, Legos, beer, Oil of Olay wrinkle reducer, etc. (Students should consider the shows, radio stations, and publications that appeal to specific age groups.)

1. Using the **analysis paragraph** provided on **Slide 8 of the Persuasion PowerPoint** as a model, have students work in their groups to write their own analysis paragraph of the ad they selected to explain: How does this ad convince you to buy the product?

**Slide 9** offers students a few reminders about how to structure their own paragraphs. If you are not sure what an analysis paragraph looks like, use the **Analysis Paragraph** handout as a guide.

### **Rubric**

An analysis paragraph is 8 (difficult) sentences, so if it's early in the year, give 50 points for completing all 8 sentences and then deduct 6 points per sentence if the sentences don't contain the analysis elements they should.

- **Answer** must specifically answer the prompt.
- **Prove** sentences must contain specific details that support the assertion.
- **Explain** sentences must explain how the specific details provided in the evidence sentence prove that the assertion is correct.
- **Conclude** sentence should wrap up the argument.

### **English III EOC Design Threads: (Optional) Ad Campaign Assessment**

**Writing:** Create original ad campaign

**Textual Basis:** N/A

**Thematic Thread:** Persuasion in Media

**Time Frame: Total Unit:** 3-10 Days

### **CCRS**

<b>Writing: W</b>	<b>Reading: R</b>	<b>Listening: L</b>	<b>Research: Rs</b>	<b>Cross-Disciplinary: CD</b>
<b>Speaking:</b>	B.1 [one-on-one communication] and B.2 [group communication]			
<b>Listening:</b>	A. [listen effectively in a group]			
<b>Objectives:</b>	Work productively in teams Produce a multimedia presentation			
<b>Focus:</b>	Propaganda Techniques in Advertising			
<b>Genre:</b>	Persuasion			
<b>Resources:</b>	Ad Campaign Assessment and Rubric handout			
<b>Reading:</b>	NA			

**Writing Assignment:** Original ad campaign

### **Days 4-10**

1. Assign students groups of 3 and give them the **Ad Campaign Assessment** handout.

2. Go over the instructions with the students and then give them the remainder of class to get ideas for their product. All group
3. Groups should assign each member leadership responsibility for an aspect of the ad campaign – not sole responsibility for doing the work alone, just as a point-person for that part of the assignment.
4. Students should then begin working together on a rough draft of the print ad to have approved by the teacher no later than the start of Day 3.
5. Students should work on the script for the radio ad to be checked no later than the start of Day 4.
6. Students should work on the storyboard and script for the TV ad to be checked no later than the start of Day 5.
7. Students should complete any unfinished tasks and refine the drafts of their work.
8. Presentations should take Days 6-7. Remember that each group must only present 1 ad from their entire campaign; the rest are turned in to the teacher.

### **English III EOC Design Threads:**

#### **Persuasion: Rhetorical Devices Movie Scavenger Hunt**

**Textual Basis:** Provided examples from literature and political speeches

**Thematic Thread:** Persuasion in Media

**Time Frame:** Total Unit: 6 Days

### **CCRS**

**Writing: W      Reading: R      Listening: L      Research: Rs      Cross-Disciplinary: CD**

**Speaking:** B.1 [one-on-one communication], B.2 [group communication]

**Objectives:** Comprehension of literary non-fiction with attention to rhetorical devices

Speak clearly and support response with textual evidence

**Focus:** Structure and function of rhetorical devices in persuasion

**Genre:** Persuasion

**Resources:** Rhetorical Devices PowerPoint  
Rhetorical Devices handout

**Reading:** NA

**Writing Prompt:** Use Slide 1 of the Rhetorical Devices PowerPoint as a warm-up activity. You have 3 minutes to select your quote and write an explanation of the quote's emotional impact. Call on volunteers to share which quote they selected and what they perceive as the power of the words. (Repetition and parallel structure are present in all quotes; students may find other rhetorical devices.) Explain to students that while all persuasion uses the pathos, logos, and ethos appeals, there are some rhetorical devices that deal specifically with the arrangement of words in speeches to create these appeals.

**Writing:** Choose the rhetorical device you liked best yesterday and write a new example. (Or you can specify the rhetorical device with which the class had the most difficulty for extra practice.)

### **Days 1-3: Writing: Mimicking rhetorical devices**

1. Put students in groups of 5 and hand out the **Rhetorical Devices handout (Pages 1-2)**. Each student must choose 1 rhetorical device from **Page 1** to mimic and share with their small group.
2. As students share with their group, other group members must copy down the student-provided mimic or create their own. Remind students to carefully consider that each mimic follows the definition and example provided in the packet so that they are correctly practicing these rhetorical devices. Give them 15 minutes to complete this entire process.
3. Move around the room to offer assistance and redirect any students who are off-task. Give them time updates as they are working to increase the sense of urgency.
4. When time has expired, go over the **Page 1** rhetorical devices and allow 1 student per device to share a mimic they heard in their group. (Use the **Rhetorical Devices PowerPoint, Slides 3-8** to keep the discussion moving.)
5. Repeat the activity for Page 2. (**Slides 9-14**)
6. Repeat the activity with different groups for Day 2 (**Pages 3-4** and **Slides 15-30**) and Day 3 (**Pages 5-6** and **Slides 31-42**) until all of the rhetorical devices have been introduced and practiced.

### **English III EOC Design Threads:**

#### **Persuasion: Rhetorical Devices Movie Scavenger Hunt**

**Textual Basis:** Excerpts of speeches from *A Beautiful Mind*, *Gladiator*, *Field of Dreams*, *Braveheart*, *Beautiful Girls*\*, and *Fight Club*\*

**Thematic Thread:** Persuasion in Media

**Time Frame: Total Unit:** 6 Days

**CCRS**

**Writing: W      Reading: R      Listening: L      Research: Rs      Cross-Disciplinary: CD**

**Reading:** A.7 [literal and figurative language]

**Speaking:** B.1 [one-on-one communication] and B.2 [group communication]

**Objectives:** Comprehension of literary non-fiction with attention to rhetorical devices

Speak clearly and support response with textual evidence

Comprehension of literary texts with attention to allusions

**Focus:** Structure and function of rhetorical devices in persuasion

**Genre:** Persuasion

**Resources:** Rhetorical Devices – Movie Speeches and Checklist handout

**Suggested film clips for speeches from:**

*A Beautiful Mind*: <http://www.youtube.com/watch?v+w5ToctbuBtc>

*Gladiator*:

<http://www.americanrhetoric.com/MovieSpeeches/moviespeechgladiator2.html>

*Field of Dreams*: <http://www.americanrhetoric.com/MovieSpeeches/moviespeechfieldofdreams.html>

*Braveheart*: <http://www.youtube.com/watch?v-WLrrBs8JBQo>

**Reading:** Movie speeches text

**Writing:** Write down your favorite line(s) from a song, movie, book, or poem.  
Label any of the rhetorical devices used in the line. What did you find?

**Days 4-5: Writing: Movie scavenger hunt**

1. Distribute copies of the **Rhetorical Devices – Movie Speeches and Checklist handout** and explain that they are going to watch movie clips to identify the rhetorical devices they've been practicing to see how commonplace these language devices are, even in contemporary entertainment.

2. Play the clip from *A Beautiful Mind*.

3. Ask students to watch the clip and then mark the script and checklist with any of the

devices they recognize. It will help them if they label the devices on the actual script. (They may use their notes from the **Rhetorical Devices** **handout** to help them remember the name and structure of each device.)

4. After giving students 4-5 minutes to analyze the script and consult their notes, have students share what they've found. When a student shares the name of the rhetorical device, make them share the example from the script so that other students can label it and so that you and the class can check for accuracy. (Sometimes rhetorical devices overlap in the speech, and that is fine. Point that out when it happens and explain that many of these ways of arranging language are not mutually exclusive.)

5. Repeat these steps with the other film clips, but **\*BE ADVISED:** "bitch" is used in *Gladiator* as a pun on the literal and metaphoric meanings of the word; "arse" is used in *Braveheart*. Clips for *Fight Club* and *Beautiful Girls* are not included because the language or visual content cannot be edited for classroom propriety, but the speeches themselves have been edited to work in class.

### **English III EOC Design Threads:**

#### **Persuasion: Rhetorical Devices Movie Scavenger Hunt**

**Textual Basis:** Student-selected movie speech

**Thematic Thread:** Persuasion in Media

**Time Frame: Total Unit:** 6 Days

**Day 6: Writing: Analyzing the impact of rhetorical devices**

### **CCRS**

**Writing: W    Reading: R    Listening: L    Research: Rs    Cross-Disciplinary: CD**

**Writing:** A.6 [analyze imagery]

**Objectives:** Comprehension of literary non-fiction with attention to rhetorical devices

Speak clearly and support response with textual evidence

**Focus:** Structure and function of rhetorical devices in persuasion

**Genre:** Persuasion

**Resources:** Rhetorical Devices – Movie Speeches and Checklist handout  
(1 per student – speech text front-back, checklist separate)

Consider the Source handout

Movie Speech Analysis handout (1 per student pair)

**Reading:** Student-selected movie speech

**Writing Assignment:** Movie speech analysis paragraph

1. Have students circle the title of their favorite speech from the ones covered in class. Then break them into pairs according to their speech preference.
2. Use the **Consider the Source handout** to analyze the movie speech as pre-writing. The information about the rhetorical devices used in the speech should help students identify the rhetorical appeals used and propaganda techniques are a part of this as well.
3. With their partner, students should write an analysis paragraph to answer the question: What makes this speech effective?
4. Distribute a copy of the **Movie Speech Analysis handout** to every student pair.
5. Have them follow the instructions together, step-by-step, to create 1 analysis paragraph per pair to turn in.

### **Rubric**

An analysis paragraph is 8 (difficult) sentences, so if it is early in the year, give 50 points for completing all 8 sentences and then deduct 6 points per sentence if the sentences do not contain the analysis elements they should.

- **Answer** must specifically answer the prompt.
- **Prove** sentences must contain specific details that support the assertion.
- **Explain** sentences must explain how the specific details provided in the evidence sentence prove that the assertion is correct.
- **Conclude** sentence should wrap up the argument.

### **Additional Assessment Suggestions**

1. Create a musical scavenger hunt by having students bring in printed lines from songs that demonstrate the rhetorical devices covered in class.
2. Have students write their own 1-2 line impassioned requests to get out of chores, homework, etc. using at least 1 of the rhetorical devices covered in class.

### **English III EOC Design Threads: Persuasion: Political Media**

**Textual Basis:** "Speech in the Virginia Convention" by Patrick Henry

**Thematic Thread:** Persuasion in Media

**Time Frame:** Total Unit: 4-6 Days

**CCRS**

**Writing: W    Reading: R    Listening: L    Research: Rs    Cross-Disciplinary: CD**

**Reading:** A.1 [intended audience and purpose], A.3 [main idea, author's purpose], A.4 [assertions and opinions], and A.5 [credibility of speaker and logic of argument]

**Objectives:** Consider the historical context of work to see influence on meaning  
Consider how author's purpose and audience affect tone in persuasive text

Evaluate speaker's message, specifically word choice

Monitor comprehension

Make complex inferences

**Focus:** Persuasive elements in political speech

**Genre:** Persuasion

**Resources:** Speech from *The Patriot* (2000). *American Rhetoric*. "Movie Speeches."  
American Rhetoric. Web.  
<http://www.americanrhetoric.com/MovieSpeeches/moviespeechthepatriot.html>

*Literature: The American Experience*, Volume 1, Prentice Hall

"Before You Read" section on Patrick Henry (pg. 99)

"Speech in the Virginia Convention" by Patrick Henry (pg. 101)

Audio clip of Henry's speech: "Give Me Liberty or Give Me Death!"

*Colonial Williamsburg*. Web.

<http://www.history.org/almanack/life/politics/giveme.cfm>

Political Speech Comparison Graphic Organizer handout

**Reading:** "Before You Read"  
"Speech in the Virginia Convention" by Patrick Henry

**Writing Prompt:** Make a quick list of the reasons you believe justify going to war. What are the things for which you would personally risk your life?

**Day 1:** Reading: "Speech in the Virginia Convention" by Patrick Henry

1. Show the **clip from *The Patriot*** to remind students of the background of the American Revolutionary War.

2. Have students generate a list of complaints against England at the time from what they've seen in the film clip and what they remember from their history classes. Note these on the chalkboard/overhead/projector screen.
3. Ask students to agree or disagree with Mel Gibson's character and list their reasons.
4. Once students have had 2-3 minutes to jot down their responses, take a thumbs-up/thumbs-down survey. Thumbs up for those who agree with the character; thumbs down for those who disagree.
5. Now have 3 student volunteers read aloud the **"Before You Read" section on Patrick Henry**.
6. Based on what students have read, talk through their expectations for this selection in terms of topic, stance, language, and tone.
7. Hand out the **Political Speech Comparison Graphic Organizer**, but tell them to wait to write on it.
8. Have students turn to the **"Speech in the Virginia Convention" by Patrick Henry** and ask them to read along silently as they listen to the **audio clip**. Just listen and read the first time.
9. Listen to the audio clip a second time and have them take notes in the speech section of the **graphic organizer** about the words/phrases that catch their attention. They should note rhetorical devices and propaganda techniques used to create the appeals to pathos, logos, and ethos.
10. As a class, complete the **Consider the Source** questions on the overhead while students take notes on their own **graphic organizer**.

### **English III EOC Design Threads: Persuasion: Political Media**

**Textual Basis:** *Patrick Henry Before the Virginia House of Burgesses*, Peter F. Rothermel  
Photo of firefighters and flag at Ground Zero

**Thematic Thread:** Persuasion in Media

**Time Frame: Total Unit:** 4-6 Days

**CCRS**

**Writing:** W    **Reading:** R    **Listening:** L    **Research:** Rs    **Cross-Disciplinary:** CD

**Reading:** A.2 [text features]

**Objectives:** Consider the historical context of work to see influence on meaning  
Consider how author's purpose and audience affect tone in persuasive text

**Focus:** Persuasive elements in visual media

**Genre:** Persuasion

**Resources:** Rothermel, Peter F. *Patrick Henry Before the Virginia House of Burgesses*. Painting. *Literature: The American Experience*, Vol. 1, Upper Saddle River, NJ: Prentice Hall, 2010. 100. Print.

Photo of firefighters and flag at Ground Zero. Web. Photograph.

<http://americanthings.files.wordpress.com/2009/09/ground-zero-by-photosthatchangedtheworld.com.jpg>

Political Speech Comparison Graphic Organizer handout

**Reading:** NA

**Writing Prompt:** Pre-writing in graphic organizer to list visual evidence and interpretation ideas

## **Day 2: Visual: Persuasion in paintings and photography**

1. Have students examine *Patrick Henry Before the Virginia House of Burgesses* and discuss impressions from the painting to write into the painting section of their graphic organizer.
2. Ask them to consider, after discussion of the details, whether this painting chooses a side or objectively presents a moment. Make them support their discussion responses with details from the painting. (Example: The painter agrees with Henry because he is standing with his arm raised like he is a man of great power; the painter is not choosing a side because the painting shows people in attitudes of agreement, disagreement, and indifference to Henry.)
3. Repeat steps 3-4 with the **Photo of firefighters and flag at Ground Zero**. (Emphasize in discussion how impacting the visual element can be, especially now that we have such ready access to text, audio, and video of these moments.)

**English III EOC Design Threads:**

**Persuasion: Political Media – Speech Comparison**

**Textual Basis:** "Speech in the Virginia Convention" by Patrick Henry  
"Ground Zero Speech" by George W. Bush  
Student-selected war speech

**Thematic Thread:** Persuasion in Media

**Time Frame: Total Unit:** 4-6 Days

**Days 4-6: Reading:** "Ground Zero Speech" by George W. Bush  
: Student-selected war speech

**CCRS**

**Writing: W    Reading: R    Listening: L    Research: Rs    Cross-Disciplinary: CD**

**Reading:** A.1 [intended audience and purpose], A.3 [main idea, author's purpose], A.4 [assertions and opinions], A.5 [credibility of speaker and logic of argument], A.8 [compare generic features across text], and A.11 [compare multiple texts for common theme]

**Objectives:** Consider the historical context of work to see influence on meaning

Consider how author's purpose and audience affect tone in persuasive text

Evaluate speaker's message, specifically word choice

Monitor comprehension

Make complex inferences

**Focus:** Persuasive elements in political speech

**Genre:** Persuasion

**Resources:** George W. Bush's "Ground Zero Speech" text

Video clip of George W. Bush's Ground Zero Speech

Bush, George W. "Bullhorn Address to Ground Zero Rescue Workers."

*American Rhetoric: Rhetoric of 9-11*. 14 Sept. 2001. Web. 27 July 2010.

<http://www.americanrhetoric.com/speeches/gwbush911groundzrobullhorn.htm>

Political Speech Comparison Graphic Organizer handout

Library / Computer Lab for internet access

"Famous Speeches!" Web.

<http://www.famousquotes.me.uh/speeches/>

Words of War: Persuasive Appeals in War Speech handout

**Reading:** “Ground Zero Speech” by George W. Bush

**Writing Prompt:** List the qualities you want in a leader. What makes you willing to follow someone else?

1. Hand out **George W. Bush’s Ground Zero Speech text** and play the **video clip of George W. Bush’s Ground Zero Speech**.
2. Allow students time to complete their graphic organizer before discussing the message, response, and appeals in the clip. (There are many important visual details, so you may want to show the clip twice.)
3. Distribute the **Words of War handout** and allow students time in class to search for a wartime speech to use for this assessment that compares “Speech in the Virginia Convention” by Patrick Henry with “Ground Zero Speech” by George W. Bush and a student-selected war time speech from the website provided.
4. Work for this assignment can be done in class over the next 2 days or at home.

### **English III EOC Design Threads: Persuasion: Logical Fallacies**

**Textual Basis:** “Before You Read” section on the *Fourth Nixon-Kennedy Debate, 1960* (p. 1442)

Fourth Nixon-Kennedy Debate, 1960 (p. 1443)

**Thematic Thread:** Persuasion in Media

**Time Frame:** Total Unit: 1 Day

**Day 1:** Identify logical fallacies in political speech

### **CCRS**

**Writing: W    Reading: R    Listening: L    Research: Rs    Cross-Disciplinary: CD**

**Reading:** A.5 [coherence and logic]

**Objectives:** Recognize logical fallacies in persuasive speech

**Focus:** Recognizing logical fallacies

**Genre:** Persuasion

**Resources:** *Literature: The American Experience, Volume 2*, Prentice Hall

“Before You Read” section on the *Fourth Nixon-Kennedy Debate, 1960* (p. 1442)

*Fourth Nixon-Kennedy Debate, 1960* (pg. 1443)

Video clip of *Fourth Nixon-Kennedy Debate, 1960*

"JFK and Nixon Debate on the Cold War." *YouTube*. YouTube.com. Web.  
<http://www.youtube.com/watch?v=jznAlySwkmM>

Logical Fallacies Scavenger Hunt handout

**Reading:** "Before You Read" section on the *Fourth Nixon-Kennedy Debate, 1960* (pg. 1442)

*Fourth Nixon-Kennedy Debate, 1960* (pg. 1443)

**Writing Prompt:** Pick one of the following statements and explain the flawed thinking.

1. It's right because I so, and I said so because it's right.
2. If you have a cell phone you're going to text all the time. If you text all the time, you're going to die in a car crash.
3. I know you stole it because you're a teenager, and that's what teenagers do – steal.

These are examples of 3 logical fallacies students need to learn to recognize –circular logic, *non-sequitur*, and hasty generalizations, respectively. Based on these examples, have students construct their own definitions on their notes.

1. Have 3 student volunteers read aloud the "**Before You Read**" section on *Fourth Nixon-Kennedy Debate, 1960*.

2. Based on what students have read, talk through their expectations for this selection in terms of topic, stance, language, and tone.

3. Ask students to draw this chart in their notes.

Speaker	Logical Fallacy Quote	Label the Fallacy	Resolve the Fallacy
Nixon			
Kennedy			

4. Have students turn to the *Fourth Nixon-Kennedy Debate, 1960* and ask them to read along silently as they listen to the **video clip**. Just listen and read the first time.

5. Now watch the video clip a second time and have them take notes in the **graphic organizer** about the words/phrases that catch their attention as illogical.

6. Once they have identified poor logic in the debate, allow the students time to identify the type of fallacy and determine how to fix the problem.

7. Allow students to share their ideas with the class and check for understanding as they discuss.

8. Distribute the **Logical Fallacies Scavenger Hunt handout** so that students can work on the assignment outside of class. Establish a due date that gives them enough time to legitimately encounter the fallacies rather than using the internet to find examples.

### **Rubric**

Each box in the chart is worth 4 points.

### **English III EOC Design Threads:**

#### **Persuasion: Unexpected Persuasion**

**Textual Basis:** “Another Brick in the Wall” by Pink Floyd

**Thematic Thread:** Persuasion in Media

**Time Frame:** Total Unit: 2 Days

**Days 1-2:** Persuasion in Music Videos

### **CCRS**

**Writing: W      Reading: R      Listening: L      Research: Rs      Cross-Disciplinary: CD**

**Reading:** A.2 [text features], A.9 [audience, purpose, message]

**Speaking:** A [clear presentation]

**Objectives:** Consider how author’s purpose and audience affect tone in persuasive text

Evaluate how non-traditional media reflects social and cultural values

Evaluate how visual techniques work together to create a message

**Focus:** Persuasion in unexpected sources

**Genre:** Persuasion

**Resources:** Consider lyrics, such as “Another Brick in the Wall” by Pink Floyd  
Large poster paper with lyrics to “Another Brick in the Wall” by Pink Floyd – over-sized (1 copy per class)

Markers / crayons / colored pencil

Sentence strips/ card stock / sticky notes

Persuasion Autopsy handout

**Reading:** “Another Brick in the Wall” by Pink Floyd

**Writing Prompt:** What are the pros and cons of public education? Make a quick list.

1. Ask students to draw this graphic organizer on their paper.

2. Word/Detail	3. Question/Reaction

2. Hand out the class set of copies of the **lyrics to “Another Brick in the Wall” by Pink Floyd**.
3. Read the lyrics and then, if possible, show the **video of “Another Brick in the Wall” by Pink Floyd** from an Internet site, but ask students to wait until they have read or seen the entire clip to write anything down.
4. Once they have seen the clip once, ask them to make notes on their ideas and impressions in the graphic organizer on their paper.
5. Show the **clip** again and allow students to take notes as they watch this time through.
6. Take 2-3 minutes after the clip is over the allow students to finish jotting down their thoughts and then allow them to share the words/details they heard/saw and what their questions or reactions are.
7. Walk students through the **Consider the Source** questions and ask
8. Hang the **large poster paper** with the **over-sized lyrics** in a central location in the classroom.
9. Work with the class to create an ANSWER sentence for this question: What is the message of “Another Brick in the Wall”?
10. Write the class sentence at the top of the poster, above the lyrics.
11. Then have each student choose a **writing utensil** and a **sticky note**.

On the **sticky note**, the student must list one word/phrase or detail from the lyrics/video and then explain how that word/phrase or detail helps to create the message stated in the class ANSWER. Finally, students must draw a heart, brain, or medal to denote if that specific word/phrase or detail appeals to pathos, logos, or ethos.

Example: The kids wear masks that make their faces look the  same.

This suggests that public education makes students clones.

12. Students should share quickly as they place their **sticky note** on the poster near their evidence (if evidence is lyrical; anywhere if their evidence is visual).
13. Distribute the **Persuasion Autopsy handout** and go over the instructions with the students.
14. Answer any clarifying questions and assign the due date.

### **Rubric**

Original source	10 points
Consider the Source notes	10 points
Answer statement	20 points
5 pieces of evidence	20 points
5 explanation sentences	20 points
Persuasive appeal	5 points
Correctly formatted source citation	10 points
Effective arrangement of poster	5 points

### **Additional Assessment Suggestions**

1. Research songs of social commentary and compare a song from the '60s with a contemporary song. Use a Venn diagram or Persuasion Autopsy as the comparison tool
2. Have students write their own song/script/graphic novella of social commentary.

### **English III EOC Design Threads:** **Persuasion: Current Events Research**

**Textual Basis:** Articles for student research

**Thematic Thread:** Persuasion in Media

**Time Frame:** Total Unit: 8 Days: **Days 1-8:** Research as pre-writing

## CCRS

**Writing: W**    **Reading: R**    **Listening: L**    **Research: Rs**    **Cross-Disciplinary: CD**

**Reading:** A.1 [effective elements of persuasion], A.2 [gather information]

**Research:** A. [select research topic], B. [gather, evaluate valid sources]

**Objectives:** Narrow research topic

Develop and adjust research plan

Gather, organize, and cite valid sources for research

Synthesize research to form and support own opinion

**Focus:** Research student-selected current events

**Genre:** Persuasion

**Resources:** Current Events Research Process handout

Library / computer lab

**Reading:** Articles about student-selected research topic

**Writing Prompt:** List 3-5 key phrases from the research topics list on the Current Events Research Process handout that will strike a chord with your students. Have them choose the one phrase that most interests them and jot down whatever that phrase brings to mind. Before discussing student responses, remind students that these issues can be controversial and very personal to people, so comments and questions must be presented in a respectful tone and in a classroom-appropriate manner. Remind students that this is a time to gather ideas, not debate.

1. Distribute the **Current Events Research Process handout** and go over it with the class.
2. Give students time to look through the list and begin some initial research time to decide their topic.
3. Allow students time in the **library / computer lab** to conduct their research and work on their Current Events analysis.
4. Topics must be finalized with the teacher by the end of Day 2.
5. Current Event #1 due at the beginning of class on Day 3.
6. Grade for completion and accuracy on Days 3-4; return with comments at the beginning of class on Day 5.

7. Current Event #2 due at the beginning of class on Day 5
8. Grade for completion and accuracy on Days 5-6; return with comments at the beginning of class on Day 7.
9. Current Event #3 due at the beginning of class on Day 7.
10. Grade for completion and accuracy on Day 7; return with comments at the beginning of class on Day 8.
11. Current Event #4 due at the beginning of class on Day 8.
12. Grade for completion on Day 8; return graded at the beginning of class on Day 9
13. Current Event #5 due at the beginning of class on Day 9.
14. Grade for completion on Day 9; return graded at the beginning of class on Day 10.

### **English III EOC Design Threads:**

#### **Persuasion: Research-Based Persuasion**

**Textual Basis:** Students' current events research

**Thematic Thread:** Persuasion in Media

**Time Frame:** Total Unit: 4 Days: **Days 1-4:** Research as pre-writing

#### **CCRS**

**Writing: W      Reading: R      Listening: L      Research: Rs      Cross-Disciplinary: CD**

**Research:** C. [produce research product]

**Objectives:** Pre-write to organize writing structure  
 Write persuasive text with clear thesis and evidence, effective organization, honest representation of relevant perspectives from reliable sources with appropriate persuasive appeals

**Focus:** Write effective persuasion based on research

**Genre:** Persuasion

**Resources:** Persuasion Organization Outline handout  
 Persuasion Product Options handout  
 Persuasive Structure Steps PowerPoint

**Reading:** Articles about student-selected research topic

**Writing Prompt:** Persuasive writing: student-selected form

1. Distribute the **Persuasion Product Options handout** go over the details of the assignment with the class. Establish a due date for both parts of the assignment.
2. Walk them through the pre-writing steps with **Slides 2-3 of the Persuasive Structure Steps PowerPoint**, starting with creating a clear and strong thesis statement.
3. Have them draw the organizational chart on **Slide 3** on their own paper and fill in the chart based on their Current Events research. (Now is when the coding for pathos, logos, and ethos will make their work much faster.)
4. Talk through the reminders for the persuasive appeals on **Slides 4-8 of the Persuasive Structure Steps PowerPoint** and leave the PowerPoint up where students can reference the information while they work.
5. Allow students freedom to work in class, but require that each student check in with you daily to show the required parts of the assignment as they are drafted (3 reasons, refutation, and persuasive appeals // written and visual components). Consider daily completion grades as they conference with you.

### **English III EOC Design Threads:**

#### **Persuasion: Research-Based Persuasion Presentation**

**Textual Basis:** Students' persuasive writing

**Thematic Thread:** Persuasion in Media

**Time Frame: Total Unit: 1 Day:**

**Day 1: Visual presentation of research-based persuasion**

### **CCRS**

**Writing: W    Reading: R    Listening: L    Research: Rs    Cross-Disciplinary: CD**

**Research:** C. [produce research product]

**Objectives:** Effectively present research to support personal opinion in multiple formats with appropriately documented sources to completely address all aspects of the topic, including refutation

**Focus:** Visual presentation and peer evaluation

**Genre:** Persuasion

**Resources:** Persuasive Visual Peer Evaluation PowerPoint

Colored strips of paper (3 per student)

Paper bags (1 for every 2 students in your largest class)

**Reading:** N/A

### **Writing Prompt:** Peer evaluation of visual presentation

1. On the due date, set up the first half of the persuasive visuals at stations around the room so that students may evaluate their peers in a gallery walk. (Students begin in small groups assigned to different stations, but they move from presentation to presentation at their own pace, as if in a museum.) Place a **paper bag** in front of each visual.
2. Distribute **colored strips of paper** to each student and go over the instructions from the **Persuasive Visual Peer Evaluation PowerPoint** and leave it up so that students can refer to it when they have questions.
3. Let them begin their gallery walk. When they have filled in their evaluations (anonymously), have them fold the paper and drop it off in the **paper bag** in front of the visuals they evaluated.
4. Half-way through the class, change out the stations so that the other half of the class receives peer evaluations as well.

### **Rubric**

1.Clear thesis	15 points
2.Effective use of research and persuasion for Reason 1	15 points
3.Effective use of research and persuasion for Reason 2	15 points
4.Effective use of research and persuasion for Reason 3	15 points
5.Effective use of research and persuasion for Refutation	15 points
6.Inclusion (and labeling) of 3 rhetorical devices	10 points
7.Appropriate citation of research sources in document and works cited	15 points

### **Additional Assessment Suggestions**

1. Use Current Events as a weekly at-home activity during the 6 weeks before you want them to write their persuasion pieces so that the research and work do not require class time. It allows you more time to grade, as well.
2. Once students have constructed an outline for their position on the research topic, force them to write their persuasion piece from the opposite view to identify any weaknesses in their original argument.
3. Pair students on opposite sides of a topic and structure a debate as the class presentation of their argument.

## Additional Persuasion Unit Suggestions

Poetry as Persuasion: Use a poem like “The Ballad of Birmingham” by Dudley Randall paired with a photograph of the Birmingham church bombing in 1963 (<http://www.stjoanofarc.org/school/grade5/Watson/churchbomb.gif>) and the **Consider the Source handout** to break down both pieces as persuasion.

**Assessment:** Have students find a historically significant photograph and write a mimic poem about the found photograph.

1. Novel as Persuasion: Use a novel like *Cellist of Sarajevo* by Steven Galloway with historical research on the Siege of Sarajevo. Use student-led questions in class discussion focused on character, setting, point-of-view, and symbolism throughout the novel. For the final analysis, use the **Consider the Source handout** to break down the literature itself as persuasion.

**Assessment:** Write an **analysis paragraph** exploring the ways the author used fiction as persuasion. Compare it with other novels/plays that might have a similar purpose (*To Kill a Mockingbird*, *The Adventures of Huckleberry Finn*, *Grapes of Wrath*, *The Crucible*, etc.) and create a Venn diagram poster to compare the way that literary elements are used to create persuasive appeals.

## Persuasive Appeals and Propaganda Techniques – Advertising Campaign

DUE DATE: \_\_\_\_\_

In groups of 3, you will create a product and develop its ad campaign for three formats, television, radio and print media. Your ad campaign must incorporate all three appeals, pathos, logos, and ethos by using the propaganda techniques we've studied.

- I. For your 30-second television commercial, create one script and one storyboard for this product. Your storyboard must include at least 6 frames which show the progression of the commercial and include notes on casting character types, sound effects and soundtrack.
- II. For your radio 30-second commercial, create one script and include notes on sound effects and soundtrack along with character and voice types.
- III. For your print media, you are to create a magazine ad which is colorful and representational of your product approximately the size of a magazine page, 8 ½ X 11, standard paper size.
- IV. **Choose 1 of your ads and independently compose an analysis paragraph of the appeal utilized and its effect. Include your Consider the Source pre-writing with this paragraph.** This is 1 Analysis Paragraph PER GROUP MEMBER and the paragraphs must be original.

\*\*\* Your group will PRESENT 1 of your ads to your peers on the project due date; which one you present is your choice. The other parts of the ad campaign will be turned in to me. \*\*\* Extra consideration will be given to produced commercials.

Each group must select a different type of product and submit it for teacher approval. First submitted retains possible rights for production upon approval.

## Ad Campaign Rubric

Be sure your group is on-task and meets their deadlines because you get **participation daily grades** for:

- approval of your product proposal (Day 2); a draft of your print ad (Day 3)
- a draft of your radio script (Day 4); a draft of your television script and storyboard (Day 5).

You will pitch **ONLY 1** aspect of your ad campaign to the class (your clients) on our presentation days.

The Ad Campaign will be scored according to the following rubric:

- |      |  |           |
|------|--|-----------|
| I.   | Television Ad  | 25 points |
|      | a. 30 seconds  |           |
|      | b. Script with appropriate format and information                            |           |
|      | c. Storyboard with at least 6 frames and detail of ad presentation           |           |
|      | d. Quality and creativity  |           |
| II.  | Radio Ad   | 25 points |
|      | a. 30 seconds  |           |
|      | b. Script with appropriate format and information                            |           |
|      | c. Soundtrack  |           |
|      | d. Quality and creativity  |           |
| III. | Print Ad   | 25 points |
|      | a. Color and Visual appeal   |           |
|      | b. Text  |           |
|      | c. Quality and creativity  |           |
| IV.  | Ad Analysis Paragraph  | 25 points |
|      | a. Consider the Source pre-writing   |           |
|      | b. Discussion of appeals, propaganda techniques with appropriate terminology |           |

**\*\*\*Please remember that extra consideration will be paid to those commercials which are creatively and professionally produced\*\*\***

Name \_\_\_\_\_

Body Paragraph # \_\_\_\_\_

## **Analysis Paragraph Worksheet**

**Each box represents one sentence**

### **Answer/Topic Sentence**

- must relate directly to the thesis statement by repeating the main idea
- element of fiction #1 and its relation to the theme of the short story

### **Proof Sentence/ Concrete Detail/ Primary Quote #1**

- write a complete sentence that incorporates an example from the short story (Primary)
- this quote must relate to and support your main idea & be documented correctly

### **Explanation/Commentary**

- fully explain the above quote by telling how it supports or proves the main idea

### **Explanation/Commentary/ Secondary Quote #1**

- write a complete sentence that incorporates an example from the short story (Primary)
- this quote must relate to and support your main idea & be documented correctly

**Proof Sentence/ Concrete Detail/Primary Quote #2**

- write a complete sentence that incorporates an example from the short story (Primary)
- this quote must relate to and support your main idea & be documented correctly

**Explanation/Commentary**

- fully explain the above quote by telling how it proves the main idea

**Explanation/Commentary/ Secondary Quote #2**

- write a complete sentence that incorporates an example from the short story (Primary)
- this quote must relate to and support your main idea & be documented correctly

**Concluding Statement/Commentary**

- sum up main idea and leads into next paragraph

## Consider the Source: Persuasion Analysis Steps

Every aspect of media you encounter has an element of persuasion, and it's important that you learn to decode those messages in order to become a critical thinker. The following questions are a checklist to help you understand what's being asked of you and who's asking it so that you can make an informed decision about your response.

### Consider the Source.

1. Who is the **speaker**?

List the name, gender, ethnicity, religion, age, political affiliation, employer – every piece of information you have about your speaker helps you decode the message.

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2. **When** and **where** was this published?

Knowing the setting / background to a piece of writing helps you understand the circumstances that prompted this piece.

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3. Who is he talking to?

List the gender, ethnicity, religion, age, political affiliation, income level of the targeted **audience** – who is the speaker trying to convince with his message? Who might already agree with him? Who might disagree? Who might be undecided?

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### So what?

4. What is he talking about?

Identify the specific **topic** of this piece. No generalizations here.

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5. What is his point?

Identify the **message** by explaining what the speaker is saying about his topic.

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6. What does he want you to do about it?

Explain the **response** the speaker wants from the audience.

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7. How is convincing you to agree?

List the specific details that appeal to an audience and label the type of appeal or propaganda technique the speaker uses.

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## Current Events Research Process (8 Days)

### Objectives

- Create awareness of current events and uncover layers of meaning within news stories.
- Consider multiple perspectives on the same issue.
- Synthesize information from varied sources to form and support opinion.
- Prepare sources for persuasive essay.

### Guidelines

- Article must be from a REPUTABLE source. Consider CNN, MSNBC, or a nationally-recognized newspaper.
- Article **must be published from 2008 to today** and it must **deal with an event in the United States** specific to the research topic you select from the back of this sheet.

**Current Event 1:** Define the topic you are researching. Find an article that clearly explains what your issue is about and why people consider it controversial.

**Current Event 2:** PRO – Find an article that has a positive view of the issue you are researching.

**Current Event 3:** CON – Find an article that has a negative view of the issue you are researching.

**Current Event 4:** PRO – Find an article that has a positive view of the issue you are researching.

**Current Event 5:** CON – Find an article that has a negative view of the issue you are researching.

### Steps – In this order on your paper, please.

1. Print out or copy a news article from a reputable source.
2. On your own paper, write a summary of the article (1-3 sentences).
3. List the Consider the Source information for the article.  
Speaker, context, audience, message, response, persuasive appeals, propaganda techniques, and rhetorical devices.
4. Your reaction to the article and your view of the issue (3-5 sentence paragraph with **embedded quotes** from the article). No embedded quote, no credit.
5. On the actual article, circle, highlight, or underline evidence that will help you build your own persuasive argument on the research topic and designate which part of your appeal with either the heart, brain, or medal symbols or the terms pathos, logos, or ethos.
6. Provide a MLA citation for the article you selected. See example on the back of this page. If you are not completely accurate down to the date format and punctuation, you will not earn full credit.

## Citations

Author last, Author first. "Title of web Page Article." Website Title. Date published or Year updated.  
Sponsoring Organization. Date visited. <url address>

## EXAMPLE

Rabin, Roni. "Children: Seeing a Family Benefit in Obesity Surgery." *The New York Times*. 7 Sep. 2009.  
NYTime.com. 8 Sep. 2009. <<http://www.nytimes.com/2009/09/08/health/research/08child.html>>

## Grading

- **5 Current Events assignments must be done by the end of 8 class days** to be averaged together for 1 major grade.
- These grades are based on both completion and quality.

## Topic Choices

1. Is it positive or negative that certain television programs perpetuate **racial or ethnic stereotypes**?
2. Should the American government pay **reparations** and return land to Native Americans?
3. Should **hate groups** have the right to distribute literature on university campuses?
4. Are **homosexual characters and topics appropriate** for prime-time television?
5. Should English be made the **official language** of the United States?
6. Does the **modeling** industry bear any **responsibility** in providing healthy, realistic physical **role models for young women**?
7. Should "**sin taxes**" on alcohol and tobacco be increased to help pay for the **increasing costs of medical care**?
8. Should **environmental studies** become a **mandatory** part of science curricula in public schools?
9. Should **genetically engineered food** be labeled differently?
10. Should **music-sharing programs** on the Internet be **outlawed**?
11. Should production companies have the right to **shut down** websites that allow the **free download** of sound or video clips from their media?
12. Does the concept of consumer credit have a positive or negative influence our economy?
13. Has **24-hour news coverage** had a positive or negative impact on our view of information?
14. Does **MTV's** contribution to **celebrity and image-selling** have a positive or negative impact on American youth?
15. Has the **television** as an invention provided a positive or negative change to **American family life**?
16. Because **celebrities** are so often in the public spotlight, do they have **ethical responsibilities** to set good examples for young people?
17. Should **women** be allowed to play in **professional sports leagues** that have no female league equivalent (the NFL, NASCAR, the NHL)?
18. Has the increase in **athlete salaries** positively or negatively affected professional sports?
19. Should **capital punishment** be suspended because of the chance of executing an innocent person?
20. Should **religious phrases** be removed from **American money**?
21. Is **standardized state or national testing** (such as the TAKS) helping or hurting American schools?
22. Does the United States have a right to **preemptively protect** itself from terrorist attacks by attacking nations accused of **sponsoring terrorism**?
23. Does the threat of **terrorism** warrant the suspension or curtailment of **civil liberties**?
24. Is the suspension or **limitation of some civil rights** when on **public-school** property a fair policy?
25. Are **the arts** (art, speech, drama, dance, band) necessary **in the public-school education**?

## Logical Fallacies Scavenger Hunt

Faulty logic is all around us, and even you are not immune. For the next week, keep an ear out for real-life examples of these 3 fallacies we've discussed in class. When you encounter one, write down what kind of logical fallacy it was (label), who said it (source), where/when/and in what situation (context), what exactly was said (quoted fallacy), and why it is a logical fallacy (explanation). *The fallacies can come from TV, movies, songs, conversations with friends, a book you're reading ... anywhere but the internet.*

**You need 5 examples by the due date and all of the boxes on the chart must be filled in to earn credit.**

Label the Logical Fallacy	Source	Context	Quoted Fallacy	Explanation
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## Movie Speech Analysis: What makes this speech effective?

To answer this question completely, you must already know your *speaker, context, audience, message, intended audience response, and the rhetorical devices and propaganda techniques* the speaker uses to create *persuasive appeal* (**Consider the Source**).

1. **Answer:** Specifically answer the question by naming the *speaker, context, audience, message, response, and persuasive appeals*. (That sounds like a lot of information for 1 sentence, but remember that many of these pieces are 1-2 words each.)
2. **Prove:** Incorporate words, images, details from the speech/clip into your sentence to introduce the strongest *rhetorical device* and/or *propaganda technique* used in the speech. (Remember to focus only on 1 rhetorical device or propaganda technique per evidence sentence.)
3. **Explain:** Explain how the words/image/details from the speech/clip that you worked into sentence 2 is the *rhetorical device* and/or *propaganda technique* you claim that it is and why that *rhetorical device* and/or *propaganda technique* is powerful.
4. **Explain:** Explain how the words/image/details from the speech/clip that you worked into sentence 2 create the *persuasive appeal(s)* you claim the speech uses in sentence 1.
5. **Prove:** Incorporate words, images, details from the speech/clip into your sentence to introduce the second-strongest *rhetorical device* and/or *propaganda technique* used in the speech. (Remember to focus only on 1 rhetorical device or propaganda technique per evidence sentence.)
6. **Explain:** Explain how the words/image/details from the speech/clip that you worked into sentence 5 is the *rhetorical device* and/or *propaganda technique* you claim that it is and why that *rhetorical device* and/or *propaganda technique* is powerful.
7. **Explain:** Explain how the words/image/details from the speech/clip that you worked into sentence 5 create the *persuasive appeal(s)* you claim the speech uses in sentence 1.
8. **Conclude:** Reaffirm that the *persuasive appeal(s)* the speech creates with the *rhetorical devices* and/or *propaganda techniques* inspire the *audience response*.

## Persuasion Autopsy

Persuasion is everywhere around you – commercials, newspapers, magazine ads, and political speeches – but it’s also in the images you see, the movies you watch, the books you read, and the music you listen to, so now it’s time to show that you are a fully-aware consumer of media.

Find a surprising example of persuasion – NOT COMMERCIALS. Find persuasion in an unexpected place (children’s book, poetry, song on the radio, a movie, an episode of your favorite TV show, that graphic novel you won’t stop reading in class).

Create an autopsy poster like the one we completed together in class about the Pink Floyd video.

1. Provide the original source (story, song, TV episode/movie script for the scene, a copy of the pages of the graphic novel, etc.)
2. Attach the Consider the Source information to the back of the poster. (This is pre-writing, so do it first because it makes your communication clearer for the other steps.)
3. At the top of the poster, answer this question: what is the message of this piece?
4. Highlight/circle/underline at least 5 pieces of evidence (textual and visual if there is a visual element to your selection) of rhetorical devices or propaganda techniques used to create the message you specified at the top of your poster.
5. For each piece of evidence, explain IN A COMPLETE SENTENCE how that evidence creates the message you identified.
6. Specify the persuasive appeal being used by the assigned symbols – pathos (heart), logos (brain), and ethos (medal).
7. Be sure to give the citation information for your original source. (Use the Purdue OWL <http://owl.english.purdue.edu/owl/resource/747/05/> to help you correctly cite your source.)

### Rubric

- |                              |           |
|------------------------------|-----------|
| 1. Original source           | 10 points |
| 2. Consider the Source notes | 10 points |
| 3. Answer statement          | 20 points |
| 4. 5 pieces of evidence      | 20 points |
| 5. 5 explanation sentences   | 20 points |
| 6. Persuasive appeal         | 5 points  |

- |  |           |
|--|-----------|
| 7. Correctly formatted source citation | 10 points |
| 8. Effective arrangement of poster     | 5 points  |

## Persuasion Product Options

This final persuasion assessment will require writing and some sort of visual presentation of your stance on your research topic and includes information from your research. **Be sure to include at least 3 rhetorical devices in your work. Use appropriate MLA citations within your writing and poster and include a Works Cited page with your final work. Be prepared to share 1 of your persuasive pieces with the class in a gallery walk (no talking to the audience).**

You may divide up your persuasive structure so that all 5 parts (persuasive appeals: pathos, logos, ethos AND reason 1, reason 2, reason 3, and refutation) are covered by the writing and visual components combined.

Example: Your persuasive letter includes your strongest reason (with some of the persuasive appeals), your weakest reason (with persuasive appeals), and your refutation (with persuasive appeals), but your poster introduces your second-strongest reason (with persuasive appeals) so that you have included **pathos, logos, and ethos** as well as **3 strong reasons and refutation**.

**Choose 1 option from the PERSUASIVE WRITING list.**

- essay          letter          short fiction          song          script / screenplay
- teacher-approved student selection

**Choose 1 option from the PERSUASIVE VISUAL list.**

- poster   commercial   photo collage   print ad   video   skit   sculpture
- teacher-approved student selection

**OR**

**You may choose 1 option from the PERSUASIVE MULTIMEDIA list.**

- graphic novella   short film   music video with original song
- teacher-approved student selection

### Rubric

1. Clear thesis	15 points
2. Effective use of research and persuasion for Reason 1	15 points
3. Effective use of research and persuasion for Reason 2	15 points
4. Effective use of research and persuasion for Reason 3	15 points
5. Effective use of research and persuasion for Refutation	15 points
6. Inclusion (and labeling) of 3 rhetorical devices	10 points
7. Appropriate citation of research sources in document and works cited	15 points

## Political Speech Comparison Graphic Organizer

**Speech – Henry**

**Painting**

**Photograph**

**Speech – Bush**

**Appeal** – What words / details / images stand out and what propaganda techniques and/or rhetorical devices are used to create appeals to pathos, logos, and ethos?

**Speaker** – name, gender, ethnicity, religion, age, political affiliation, employer

**Context** – When and where did this take place and what prompted this work?

**Audience** – Who is the speaker talking to?

**Message** – What is the speaker saying?

**Response** – What does the speaker want the audience to do after hearing / reading / seeing this ?

## Rhetorical Devices Scavenger Hunt in Movie Speeches

### ***A Beautiful Mind***

. . . I've always believed in numbers and the equations and logics that lead to reason. But after a lifetime of such pursuits, I ask, "What truly is logic?" "Who decides reason?" . . . And I have made the most important discovery of my career . . . It is only in the mysterious equations of love that any logic or reasons can be found. I'm only here tonight because of you [his wife, Alicia]. . . . You are all my reasons. Thank you.

### ***Gladiator***

I am Proximo. I shall be closer to you for the next few days -- which will be the last of your miserable lives -- than that [female dog] of a mother that brought you screaming into this world. I did not pay good money for you for your company! I paid it so that I could profit from your death. . . . And when you die -- and die you shall! -- your transition shall be to the sound of [clapping]. Gladiators: I salute you.

### ***Field of Dreams***

Ray, people will come, Ray. They'll come to Iowa for reasons they can't even fathom. . . . They'll pass over the money without even thinking about it; for it is money they have and peace they lack.

The one constant through all the years, Ray, has been baseball. . . . It's been erased like a blackboard, rebuilt, and erased again. But baseball has marked the time. This field, this game, is a part of our past, . . . People will most definitely come.

### ***Braveheart***

(WW - William (WW - William Wallace; CL - Clan Leaders; SF - Scottish Fighter)

SF: The English are too many. . . .

WW: Yes, I've heard. Kills men by the hundreds, . . . I AM William Wallace . . . Will you fight?

SF: Against that? No, we will run, and we will live.

WW: Aye, fight and you may die. Run, and you'll live... at least a while. And . . . would you be willing to trade all the days, . . . to come back here and tell our enemies that they may take our lives, but they'll never take our FREEDOM!

### ***Beautiful Girls***

The supermodel's a beautiful girl, Will. She can make you dizzy, like you've been drinking \*Coke\* all morning. . . . This particular ore can be found in . . . the way she makes every rotten thing about life seem OK. The supermodels, Willie? That's all they are - bottled promise. Scenes from a new day, hope in stiletto heels. . . . That's as good as love.

### ***Fight Club***

I look around. . . . I see in Fight Club the strongest and smartest men who have ever lived. I see all this potential, and I see it squandered. . . . Advertising has us chasing cars and clothes, working jobs we hate so we can buy [stuff] we don't need. We're the middle children of history, man; no purpose or place. . . . We've all been raised by television to believe that one day we'd all be millionaires . . . But we won't; . . . And we're very, very pissed off.

## Checklist for Rhetorical Devices Scavenger Hunt

	<i>A Beautiful Mind</i>	<i>Gladiator</i>	<i>Field of Dreams</i>	<i>Braveheart</i>	<i>Beautiful Girls</i>	<i>Fight Club</i>
Simile						
Metaphor						
Personification						
Symbolism						
Onomatopoeia						
Alliteration						
Consonance						
Assonance						
Pun						
Hyperbole						
Litotes						
Antithesis						
Juxtaposition						
Paradox						
Oxymoron						
Metonymy / Synecdoche						
Asyndeton						
Polysyndeton						
Parallelism						

Anaphora						
Epistrophe						
Anadiplosis						
Epanalepsis						
Inversion / Anastrophe						
Antimetabole						
Ellipsis						
Irony						
Rhetorical ?						
Apostrophe						
Allusion						

## Rhetorical Devices – Grouped by Function

### GROUP 1: FIGURATIVE LANGUAGE

#### 1. Simile

An explicit comparison between two unlike things that yet have something in common (“like” or “as”).

Example: I assumed a posture like a question mark.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### 2. Metaphor

An implied comparison between two unlike things that yet have something in common.

Example: On the final exam several students went down in flames.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### 3. Personification

Investing abstractions or inanimate objects with human qualities or abilities.

Example: The ground thirsts for rain.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### 4. Hyperbole

The use of exaggeration for the purpose of emphasis or heightened effect.

Example: His eloquence would split rocks.

**Mimic:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 5. Litotes

Deliberate use of understatement, not to deceive someone but to enhance the impressiveness of what we say.

Example: I am a citizen of no mean city.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## GROUP 2: SOUND DEVICES

### 1. Onomatopoeia

Representation of a sound by an imitation thereof

Example: "A tap at the pane, the quick sharp scratch  
And blue spurt of a lighted match." -- *Robert Browning*

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### 2. Alliteration

Repetition of the same sounds or of the same kinds of sounds at the beginning of words or in stressed syllables

Example: on scrolls of silver snowy sentences

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### 3. Consonance

It is the repetition of consonant sounds in a short sequence of words,

Example: the "t" sound in "Is it blunt and flat?"

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### 4. Assonance

Assonance is the repetition of vowel sounds within a short passage of verse or prose.

Example:

Try to light the fire.

He gave a nod to the officer with the pocket.

"When I get shocked at the hospital by the doctor when I'm not cooperating when I'm rocking the table while he's operating." – *Eminem*

Hear the mellow wedding bells. – *Edgar Allan Poe*

Mankind can handle most problems.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### 5. Pun

Use of words, usually humorous, based on (a) the several meanings of one word, (b) a similarity of meaning between words that are pronounced the same, or (c) the difference in meanings between two words pronounced the same and spelled somewhat similarly

Example: "They went and told the sexton\* and the sexton tolled the bell." -- *Thomas Hood*

\*Church/graveyard caretaker

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## GROUP 3: CONTRAST DEVICES

### 1. Antithesis

The juxtaposition of contrasting ideas, often in parallel structure.

Example: Though *studious*, he was *popular*; though *argumentative*, he was *modest*, though *inflexible*, he was *candid*, and though *metaphysical*, he was *orthodox*.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### 2. Juxtaposition

When two images that not commonly brought together appear side by side or structurally close together, forcing the reader to stop and reconsider the meaning of the text through the contrasting images, ideas, motifs, etc.

Example: He was slouched alertly.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### 3. Paradox

An apparently contradictory statement that nevertheless contains a measure of truth.

Example: "Art is a form of lying in order to tell the truth." -- *Pablo Picasso*

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### 4. Oxymoron

combining incongruous or contradictory terms

Example: *a deafening silence and a mournful optimist*

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## RENAMING

### 1. Metonymy

Substitution of the name of an object with a word closely associated with it.

Example: "The pen is mightier than the sword"; pen is a metonym for "discourse/negotiation/persuasion" and sword is a metonym for "war".

"The White House", to refer to the President of the U.S. and his or her advisors.

"The press", to refer to the news media (especially newspapers), "A dish", to refer to an entree.

If A is commonly associated with B but not a part of it, it is metonymy.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### 2. Synecdoche

A figure of speech in which a part is used for the whole (as *hand* for *sailor*), the whole for a part (as *the law* for *police officer*), the specific for the general (as *cutthroat* for *assassin*), the general for the specific (as *thief* for *pickpocket*), or the material for the thing made from it (as *steel* for *sword*).

When A is used to refer to B, it is a synecdoche if A is a part of B or B is a part of A.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### GROUP 4: OMISSION/INCLUSION

##### 1. Ellipsis

Deliberate omission of a word or of words that are readily implied by the context.

Example: "And he to England shall along with you." -- *Hamlet*, III, iii, 4

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 2. Asyndeton

Deliberate omission of conjunctions between a series of related clauses.

Example: "I came, I saw, I conquered." -- *Julius Caesar*

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 3. Polysyndeton

Deliberate use of many conjunctions.

Example: This semester I am taking English *and* history *and* biology *and* mathematics *and* sociology *and* physical education.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# SENTENCE STRUCTURE

## 1. Parallelism

Similarity of structures in a pair or series of related words, phrases, or clauses.

Example: He tried to make the law *clear, precise, and equitable*.

*Though* studious, *he was* popular; *though* argumentative, *he was* modest, *though* inflexible, *he was* candid, and *though* metaphysical, *he was* orthodox.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 2. Rhetorical Question

Asking a question, not for the purpose of enlisting an answer, but for the purpose of initiating thought or reflection on the part of the reader/listener.

Example: "How can the poor feel they have a stake in a system which says that the rich may have due process but the poor may not?" -- *Edward Kennedy*

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## GROUP 5: SENTENCE STRUCTURE - REPETITION

### 1. Anaphora

Repetition of the same word or group of words at the beginning of successive clauses.

Example: "*We shall fight on the beaches, we shall fight on the landing-grounds, we shall fight in the fields and in the streets, we shall fight in the hills.*" -- Winston Churchill

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### 2. Epistrophe

Repetition of the same word or group of words at the ends of successive clauses.

Example: "As long as the white man sent you to Korea, *you bled*. He sent you to Germany, *you bled*. He sent you to the pacific to fight the Japanese, *you bled*." -- Malcolm X

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### 3. Anadiplosis

Repetition at the beginning of a phrase of the word or words with which the previous phrase ended

Example: He is a man of *loyalty* – *loyalty* always firm.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### 4. Epanalepsis

Repetition of the beginning word of a clause or sentence in the end. The beginning and the end are the two positions of stronger emphasis in a sentence, so by having the same word in both places, you call special attention to it.

**Example:** The king is dead, long live the king.

Severe to his servants, to his children severe.

**Mimic:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 5. Inversion / Anastrophe

Inversion of the normal syntactic order of words

**Example:** "echoed the hills" to mean "the hills echoed"

**Mimic:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 6. Antimetabole

Repetition of words, in successive clauses, in reverse grammatical order.

**Example:** "Ask not what *your country can do for you*; ask what *you can do for your country*." -- John F. Kennedy

**Mimic:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# GROUP 6: LITERARY ELEMENTS

## 1. Irony

Use of words in such a way as to convey a meaning opposite to the literal meaning of the word.

**Example:** "For Brutus is an honorable man. So are they all, all honorable men." -- Julius Caesar, III, iii, 88-89

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 2. Apostrophe

An absent person, a personified inanimate being, or an abstraction is addressed as though present

Example: "Envy, be silent and attend!" – *Alexander Pope*

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 3. Symbolism

The use of abstract concepts, as a way to obfuscate any literal interpretation, or to allow for the broader applicability of the prose to meanings beyond what may be literally described. Many writers, in fact most or all authors of fiction, make symbolic use of concepts and objects as rhetorical devices central to the meaning of their works.

Example: Nathaniel Hawthorne uses symbolism throughout his writing.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 4. Allusion

An indirect reference to some piece of knowledge not actually mentioned. Allusions usually come from a body of information that the author presumes the reader will know.

Example: An author who writes, "She was another Helen," is alluding to the proverbial beauty of *Helen of Troy*.

Mimic: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## PowerPoint Slides for: Persuasion

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Slide: 1

Persuasive Appeals and Propaganda Techniques

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Slide: 2

Introduction to Persuasive Appeals

[Citizen/Soldier](#)

Watch this film clip and fill in this chart.

Detail: What images or words stand out to you?

Suggestion: What do those images/words suggest to you?

Appeal to Heart, Brain, or Character: Do those images/words appeal to your emotions, logic, or desire to be a good person?

---

Slide: 3

Persuasive Appeals

Logos--appeal to the logical sense of the audience

"This is a worthy idea because it makes sense."

Pathos--appeal to the emotional nature of the audience

"This is a worthy idea because it touches your heart."

Ethos--appeal to the moral/ethical values of the audience

"This is a worthy idea because it is good, right and proper."

Knowing which to use and what combinations and in what proportions involves knowing one's audience and which of the three are likely to carry the most weight.

---

Slide: 4

**Pathos – To appeal to EMOTION, a speaker might:**

**Use language that involves the senses**

**Include a bias or prejudice**

**Include an anecdote**

**Include connotative language**

**Explore euphemisms**

**Use description**

**Use figurative language**

**Develop tone**

**Experiment with informal language**

---

**Slide: 5**

**Logos – To appeal to LOGIC, a speaker might:**

**Incorporate inductive reasoning**

**Use deductive reasoning**

**Create a syllogism**

**Cite traditional culture**

**Cite commonly held beliefs**

**Allude to history, religious texts, great literature, or mythology**

**Manipulate the style**

**Employ various modes of discourse for specific effects**

**Provide testimony**

**Draw analogies / create metaphors**

**Order chronologically**

**Provide evidence**

**Classify evidence**

**Cite authorities**

Quote research

Use facts

Theorize about cause and effect

Argue from precedent

---

Slide: 6

Ethos – To appeal to CHARACTER, a speaker might:

Make the audience believe that the writer is trustworthy

Demonstrate that the writer put in research time

Support reasons with appropriate, logical evidence

Present a carefully crafted and edited argument

Demonstrate that the writer knows the audience and respects them

Show concern about communicating with the audience

Convince the audience that the writer is reliable and knowledgeable.

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Slide: 7

Ad Analysis – Rhetorical Appeals

Let's use the Rhetorical Appeals to break down the message & appeal of this ad.

[Insert chosen ad image.]

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Slide: 8

Sample Analysis Paragraph with a cologne ad:

How does this ad convince you to buy the product?

1. Answer: The perfume ad tries to convince women to buy its cologne because it uses emotional appeal to promise the perfect American life.

2. Prove: [How do the people and/or background images appear? Happy? Content?]

3. Explain: For Example: Does the person, by all appearances, seem healthy and attractive, has his/her face turned from the camera because the person is a mirage, a

place marker for the viewers to use to imagine their own spouses or friends this way – a possibility made real with the simple purchase of the cologne.

4.Explain: Does the way a person is presented in the ad suggest genuine affection and a real connection to the child that women associate with a good father.

5.Prove: The image could contain an idyllic background – hammock; crisp, green grass; azure sky; white, picket fence – suggests an ideal of success and tranquility.

6.Explain: A beautiful lawn and good weather promise the rest and relaxation of a lazy Sunday afternoon, a clever use of ceremony and setting.

7.Explain: A white picket fence connotes the fulfillment of a traditional dream that tugs on the heartstrings of women everywhere: an established home and family.

8.Conclusion: The ad promises that with one spray of the fragrance, your spouse will be a attractive man and a good parent, and your life will become the ideal complete with a white, picket fence and a golden retriever; the cologne ad sells women the American dream.

Consider the Source Notes   Propaganda Tech.   Answer (point to prove)  
Evidence

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Slide: 9

### Independent Practice

Using the ad you worked with to practice Consider the Source, list the parts of the ad that are –

Logos

Pathos

Ethos

Notes: How do these details create this appeal? Why does this appeal make us want to buy the product? (Consider things you noticed in your pre-writing

NOW – Analysis paragraph.

Answer this question: How does this ad convince you to buy this product? (Know that you need to use information from your Consider the Source notes to thoroughly answer this question.)

PROVE sentences will include more than just words; you will also examine use of color, subject and style of images, placement of text, size of font, etc. These elements are all extremely important in visual advertisements.

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## PowerPoint Slides: Persuasive Structure Steps

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### Slide: 1

- Persuasive Structure
- Persuasive Thesis
- Strongly and clearly state your stance on the research topic.
- Example: I believe that stem cell research is the key to healing debilitating spinal cord injuries and combating degenerative nerve disease, so we must allow government funding of this science.

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### Slide: 2

- Persuasive Structure
  - Introduction Options
  - Startling statement
  - Anecdote
  - Dialogue
  - Personal Reflection
  - Description
  - Historical Background
- + Thesis statement

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### Slide: 3

- Pathos Reminders
  - Anecdote / personal story that supports your view of topic
  - Appeal to popular passions – connect stance on research topic with a trend that is popular or important with a current audience, but make sure it's a worthy trend
  - Testimonial – share what someone else thinks, usually someone who is famous or important, that supports your stance
-

**Slide: 4**

- **Charged words** – using words that immediately conjure a strong emotional reaction to make people support your stance
  - **Logos Reminders**
  - **Facts as evidence** – statistics and facts from articles that support your view
  - **Appeal to tradition** – how has this issue been viewed in the past compared to your view – this works best if you’re showing progress
  - **Appeal to authority** – quotes from experts in your articles that support your view
  - **Appeal to science** – using scientific language / cues to associate information with scientific support to prove you are right, but do not use fluff words that do not mean anything to your audience.
- 

**Slide: 5**

- **Ethos Reminders**
  - **Appealing to your own credibility** – Explain your own experience with this topic (if you have experience with this topic) that leads to this view of the topic.
  - **Using calm, dispassionate language** – Don’t name-call, use exclamations, expletives, or hyperbole.
  - **What NOT to do:** All the dumb jocks think they’ll be making 5 million dollars a year, but they’ll be lucky to serve me Chick-Fil-A if they don’t learn to read a book.
  - **Aligning yourself with respected authorities** – use a quote from an expert in your article that supports your view
  - **Moral stance**- makes the argument that it is right or wrong morally or is socially responsible to take the stance you’ve chosen on this issue.
- 

**Slide: 6**

- **Conclusion Options**
- **A call for action**
- **Prediction**
- **A question**

- A solution or recommendation
- 

## **PowerPoint Presentation: Persuasive Visual Peer Evaluation**

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**Slide: 1**

### **Persuasive Visual Peer Evaluation**

**Without labeling which is which, choose 3 presentations from around the room to evaluate – the strongest, weakest, and one that is in the middle. DO NOT LABEL.**

**On your colored paper, answer the following questions for these 3 pieces.**

**What persuasive appeals are used (pathos, logos, ethos)?**

**What elements of this visual create those appeals?**

**What is the most effective aspect of this piece?**

**What is the least effective aspect of this piece?**

## Unit IV: Multimedia Use

**Genre Assessed:** Work-related documents

**Textual Basis:** N/A

**Thematic Thread:** Personal Future

**Time Frame:** Total Unit: 10 days

### CCRS

**Writing: W   Reading: R   Listening: L   Research: Rs   Cross-Disciplinary: CD**

**Writing: A. Clear, concise writing**

1. [writing types for purpose and audience], 2. [generate ideas],
3. [organize material], and 4. [revise], and 5.[edit]

**Speaking: A. Components of Communication**

2. [adjust presentation to audiences]

**B. Effective Speaking Skills**

1. [one-on-one communication] and 3. [plan and deliver focused presentation]

**Listening: A. Application of Listening Skills**

1. [evaluate effectiveness] and 3. [enhance comprehension with feedback]

**B. Effective in Various Situations**

1. [Listen critically and respond appropriately] and 2. [Listen in one-on-one situation]

**Research: A. Topic Selection and Rhetorical Questioning**

1. [Formulate a question.] and 2. [Explore a topic.]

**B. Choosing Source Information**

1. [Gather relevant sources.] and 3. [Synthesize information effectively.]

**C. Document Production**

1. [Design and present a product] (timeline)

### Suggested Resources:

- Website creator, such as iclass, blackboard, or another supported by your school

### Outside Web Sources:

- Websites of local/state colleges and universities
- <http://sat.collegeboard.com/register>
- [www.fafsa.ed.gov](http://www.fafsa.ed.gov)
- [www.applytexas.org](http://www.applytexas.org)
- [www.careerbuilder.com](http://www.careerbuilder.com)
- [www.myfuture.com](http://www.myfuture.com)
- [www.resumetemplates.com](http://www.resumetemplates.com)
- [www.salary.com](http://www.salary.com)
- [www.military.com/ASVAB](http://www.military.com/ASVAB)
- [www.military.com](http://www.military.com)
- [www.goarmy.com](http://www.goarmy.com)
- [www.navy.mil/swfindex.asp](http://www.navy.mil/swfindex.asp)
- [www.airforce.com](http://www.airforce.com)
- [www.marines.mil](http://www.marines.mil)
- [www.uscg.mil](http://www.uscg.mil)
- [www.defense.gov](http://www.defense.gov)

## Day 1

**CCRS:** W-A.2

**Objective:** Introduction to real-world writing and speaking

**Focus:** Understanding job references

**Genre:** Work-related documents

**Resources:** Sample job application, such as  
[http://www.guintcareers.com/employment\\_application.pdf](http://www.guintcareers.com/employment_application.pdf)

**Reading:** NA

**Writing Prompt:** Have you ever had a job before? What was it? How can this work experience help you get a future job? If not, when do you plan on getting your first job? To what types of places do you plan on applying? How can a part-time high school job help you in a future career?

1. Have students share what kind of jobs they have experience in. Let them know that babysitting and yard work can be a good start.

2. Explain that on almost every job application, the employer will ask for about 3 references. Ask students what a reference is.

Someone whom a potential employer can call and talk to about you. They may ask about you in general, if that person thinks you would be good for the job, what your strengths are, or what kind of person you are.

3. Show students a sample application. This can be a real application or a generic sample, such as this: [http://www.guintcareers.com/employment\\_application.pdf](http://www.guintcareers.com/employment_application.pdf)

4. Ask students what kind of people would be good to put as a reference. Give them tips, such as “not relatives” or “an adult who can say good things about your character.”

5. Student Exit Slip Assignment:

Your goal is to come up with 3 adults that you could list as a reference on an application. These adults cannot be relatives, and they should be someone who knows you and your work ethic.

Hints: current and former supervisors or bosses, volunteer organization sponsors, teachers, coaches, co-workers, friends, ministers/youth leaders, etc.

- Name the 3 references.
- Explain how they know you.
- Explain why they would be a good person to put as a reference on an application and what positive information they could provide to a future boss.

**Day 2 (This could take more than one day, depending on class length.)**

**CCRS:** S-A, S-B.1, L-A, L-B

**Objective:** Introduction to real-world writing and speaking

**Focus:** Common Job Interview Questions

**Genre:** Work-related documents/oral interview

**Resources:** NA

**Reading:** NA

**Writing Prompt:** List 3 job interview dos and don'ts.

1. Have students write their suggestions for interview dos and don'ts on the board. Have the student explain their suggestion as they write.

2. Ask students what they think an interviewer will ask.

3. Since no one can know for sure what an interviewer will ask, share with students six common interview questions. Give students a hand-out with the questions and tips for answering them.

- “Tell me about yourself.”
  - This is a question that help the interviewer get to know you as a person, but the interviewer's primary goal is to see if you are a “fit” so talk about items that will help sell you.
  - CAUTION: Don't oversell yourself; it sounds fake and untrustworthy.

- DO tell about hobbies, education, and experience.
- “What are your strengths and weaknesses?”
  - Interviewers want to know how you see yourself. This question often helps the interviewer determine if you are realistic in your self view and if you have confidence.
  - Talk about strengths first.
  - Carefully pick your weaknesses – turn them into a potential positive.
  - DO answer BOTH parts of the question.
- “Why do you want to work here?”
  - This question is all about motivation. It lets the interviewer know you have ambition and goals.
  - NO NOT say “because” or “I need a job” or “because I need the money.”
  - Doing research on the company is a good lead into the topic. It shows a genuine interest in the position and not desperation.
  - Think about why you want to work at *that* company and not at another job.
- “Describe a bad situation and how you dealt with it.”
  - Stress management is a part of EVERY job, and being able to effectively deal with it is very important.
  - Be specific in your responses.
  - What was the situation, what was your response, and what was the outcome?
  - Talk about an actual experience, not just what you “would do.”
- “Why should we hire you?”
  - This is a chance to talk yourself up, but be careful not to be cocky.
  - Respond with specific reasons that you would be the best candidate. (Skills and/or previous experience.)
  - DO NOT respond “because I am the best.”
- “Where do you see yourself in a few years?”
  - The interviewer is thinking work and education, not family or living location.
  - Keep the answers under 60 seconds, being succinct shows confidence and certainty in this question.

4. Pair students. Let them choose who will be the interviewer and who will be the interviewee. Ask the 6 questions.

5. Have the pairs switch roles.

6. Exit slip: Have the students write down how they think their partner did. Which question did they answer well? What was good about it? Which question should they practice again before a real interview? Why?

### Day 3

CCRS: Rs-A

Objective: Introduction to multimedia project

**Focus:** Choosing a path after high school  
**Genre:** Work-related documents/researching possible future  
**Resources:** Computer lab with internet access; optional: create this project online on a program such as iClass or BlackBoard that students can navigate on their own  
**Reading:** NA

**Writing Prompt:** What are your plans after high school? Do you plan on attending high school? Entering the military? Heading straight for the work force?

1. Remind students: Senior year is a great time to enjoy finishing high school, but it's also an exciting time where you start to decide what to do after high school. Whether you are going off to college, joining the military, or heading out to the workforce, each of you have an important place in our society, and it's time to become...drum roll please . . . an adult!

2. Explain the project: this project requires researching into different career paths, colleges, and military branches to determine the steps you need to take as a senior to lead into your desired path. You will also present your finding to inform your classmates about your topic.

**FINAL PRODUCT:** Your final product will include 2 short essays and 1 timeline that outline the steps and deadlines for reaching your goal.

3. Students choose their path. If you, as the teacher, create this project online, you can create a webpage with links to the paths: college, work force, and military. If you do not create it online, I suggest making three different handouts that students can choose from. See Appendix A: College, Appendix B: Military, and Appendix C: Work force.

#### **Day 4-8**

**CCRS:** Rs-A, B, and C, W.1-5  
**Objective:** Completing the multimedia project  
**Focus:** Two essays and one timeline  
**Genre:** Work-related documents/research/timeline  
**Resources:** Computer lab with internet access; optional: create this project online on a program, such as iClass or BlackBoard, that students can navigate on their own  
**Reading:** NA

**Writing Prompt:** NA

1. Students use this class time to research colleges, careers, and military branches. They must choose 2 out of 3 of the essays concerning their path, as well as complete a timeline showing steps they need to take during their senior year to prepare for this path.

2. Check for understanding and check that each student has chosen a path on the first day.
3. Give check deadlines to ensure that students will finish the project as a whole. For instance, students will check-in with the teacher on day 5 to show the first essay, day 6 for the second essay, and day 8 for the timeline.
4. Actively monitor and have mini-conferences with students as they work.
5. Make a list of helpful websites for each path. For instance, include popular colleges in your area or state, SAT/ACT websites, the FAFSA site, and/or scholarship websites for the college path. Include the websites for the military branches as well as online information about the ASVAB exam. Include career websites, cover letter, and resume websites, and other informative websites such as salary.com to assist students on the work force path.

#### **Day 9-10**

**CCRS:** S-A.2, S-B.3, L-A.3, L-B.1

**Objective:** Presenting their multimedia project

**Focus:** Sharing their goals and how they will achieve them through timeline

**Genre:** Presenting timeline/clear speaking

**Resources:** Students bring their completed timelines/essays

**Reading:** NA

#### **Writing Prompt:** NA

1. Have students get out their projects so that they are ready to present.
2. Explain to students the expectations of their presentation and model a presentation.
  - Your presentation will be informative.
  - Follow these guidelines if you aren't sure what to talk about:
    - State your path
      - college, work force, military
    - State what you want to ultimately be
      - ex. dentist, hair stylist, vet, marine sniper, navy diver
    - State what you learned about this and what steps you have to take (especially in your senior year) to reach this goal.
  - Classmates can also ask questions at the end.
    - Examples: What made you interested in that field? What college do you want to go to? Why did you pick that university? Why did you pick that branch of the military? Etc.

3. Use assessment rubric, such as this:

Name: \_\_\_\_\_

Essay #1

\_\_\_\_/ 15 pts appropriate length: 300-500 words

\_\_\_\_/ 15 pts conventions: grammar, spelling, punctuation, capitalization, etc

\_\_\_\_/ 20 pts depth of ideas/clarity

Essay #1 Total: \_\_\_\_/ 50

Essay #2

\_\_\_\_/ 15 pts appropriate length: 300-500 words

\_\_\_\_/ 15 pts conventions: grammar, spelling, punctuation, capitalization, etc

\_\_\_\_/ 20 pts depth of ideas/clarity

Essay #2 Total: \_\_\_\_/ 50

Presentation:

\_\_\_\_/20 Clear explanation of path/goals

\_\_\_\_/20 Explained steps to get there

\_\_\_\_/10 Professionalism

Timeline

\_\_\_\_/40 (10 points for at least 4 significant times are included)

\_\_\_\_/10 overall appearance

## Appendix A: College Path

**ESSAY QUESTIONS: Complete 2 out of 3 only!** These 3 essay topics are from the ApplyTexas website, and many Texas colleges use them. Choose 2 of the following essays to complete. Answers must be between 200 and 300 words.

*If you have another college or university that you are going to apply to, and if you would like to use the essays required for that college instead, please show your English teacher the college and the essays for approval.*

1. Write an essay in which you tell us about someone who has made an impact on your life and explain how and why this person is important to you.
2. Choose an issue of importance to you – the issue could be personal, school related, local, political, or international in scope – and write an essay in which you explain the significance of that issue to yourself, your family, your community, or your generation.
3. There may be personal information you want considered as part of your admissions application. Write an essay describing that information. You might include exceptional hardships, challenges, or opportunities that have shaped or impacted your abilities or academic credentials, personal responsibilities, exceptional achievements or talents, educational goals, or ways in which you might contribute to an institution committed to creating a diverse learning environment.

### **Create a timeline that has important senior year deadlines on it.**

Your timeline should include the following types of information and deadlines:

- Important test dates, like ACT/SAT or both (Make sure you take them in time to get your results back before your college applications are due. Plan at least a month ahead of time.)
- The application deadline for the college(s) I am considering
- The scholarship application deadline for the college(s) I am considering
- Filling out the FAFSA form to see if I qualify for financial aid
- College housing deadline if I am living on campus
- College move-in date
- The first day of classes

**\*\*Look at the college's website to find these answers. You may also need to look at the FAFSA, CollegeBoard, and ACT websites as well to find needed information.**

### **But what if I don't know where I want to go to college?**

This website can help you with these questions concerning Texas Colleges:

[https://www.applytexas.org/adappc/html/research\\_your\\_options.html](https://www.applytexas.org/adappc/html/research_your_options.html)

If you are considering a specific school not included in the link, go to that specific schools website for more information about it. Go to "Admissions" to find information about applying.

What type of college is best for me? Four-year? Two-year?

What might I major in? Does the college(s) I'm looking at offer that major?  
What career do I eventually want to have? Will this college help me get there?  
Who is paying for tuition? Me? My parents? Is this tuition affordable?  
Will I work while I attend college?

## Appendix B: Military Path

**ESSAY QUESTIONS: Complete 2 out of 3 only!** Answers must be between 200 and 300 words.

1. Write a letter of interest to a recruiter for the branch of the military that you are most interested in joining: Army, Navy, Air Force, Marine Corps, Coast Guard, or National Guard. Tell the recruiter why you are interested in serving in the military, what strengths you have that will make you a good candidate for serving in the military, and what specific types of jobs you hope to serve in during your time with the military. You may also choose to include names of relatives that have served or are currently serving.
2. Choose which branch of the military you are most interested in joining: Army, Navy, Air Force, Marine Corps, Coast Guard, National Guard. Research the requirements for joining that branch. Write an informative essay about this branch. Look up things such as ASVAB scores, physical training, boot camp dates and locations, locations of bases where you might have to move, etc.
3. Even after you have decided which branch to join, you still have to decide what career you want to pursue within that branch. The ASVAB will help you realize your skills after you take it, but in the meantime, research around about the different types of jobs available within your chosen branch and choose one job type to report on.

**Create a timeline that has important senior year deadlines on it.**

**Your timeline should begin with today's date and span to the summer of 2011.**

Your timeline should include the following types of information and deadlines:

- Important test dates (like the SAT, ACT, ASVAB)
- Important goals and when you plan to accomplish them
- Date of graduation
- Appointments for meeting with advisors to help you pursue your plans

## Appendix C: Work force

**ESSAY QUESTIONS: Complete 2 out of 3 only!** Answers must be between 200 and 300 words.

1. Create the cover letter for your resume that outlines your skills, why you would be a good match with the company, and how they can find out more about you. You can use a Word template to help with formatting, but you should definitely use the guidelines given on the [www.myfuture.com](http://www.myfuture.com) website to help you figure out what goes in each paragraph.
2. Describe the specific job that you want now that you have searched the internet and really thought about it. Explain what aspects the job includes, such as required training, potential salary, necessary education, and anything else that you think is important. Conclude your essay by explaining why you want this job. (**Hint:** Money is **NEVER** the answer to this last question.)
3. Decide what you think are your three greatest strengths, and explain how these three things make you someone an employer would want to hire. Discuss ways you have effectively used these strengths in the past and how they can benefit the particular work environment of the job you are trying to get. Really focusing your strengths on **your specific job** will make you a much stronger candidate.

**Create a timeline that has important senior year deadlines on it.**

Your timeline should include the following types of information and deadlines:

- When to create a resume
- When to fill out applications
- When to ask for letters of recommendation (and who will you ask?)
- How long will your job search take?
- When will you find a place to live?
- How long will do you plan on being in that job before getting promoted or moving to your next goal? (If applicable)

## Unit V: Research

### Research Skills

#### English III EOC Design Threads:

**Day 1: Writing:** Evaluation, Editing Skills

**Day 2: Reading:** N/A

**Genre Assessed:** N/A

**Textual Basis:** *Literature: The American Experience*. Vols. 1 and 2. Texas Teacher's ed. Upper Saddle River, NJ: Pearson-Prentice Hall, 2011. Print.

**Thematic Thread:** None

**Time Frame:** Total Unit: 10 days

#### CCRS

**Writing: W Reading: R Listening: L Research: Rs Cross-Disciplinary: CD**

**Writing: A. Clear, concise writing**

1.b [writing types for purpose], 3.b [plagiarism], and 5.f [citation] and g [proofreading]

**Speaking: A. Components of Communication**

2.a [cooperate] and b [consensus] and 3.a [presentation], b [clarity], c [practice], and d [media use]

**Research: B. Choosing Source Information**

1.a [select source], b [search], and c [range of material; and 3.a [manage]

**C. Document Production**

1.b [summary/paraphrase/quote] and c [citation system]; 2.a [paraphrase], c [cite], and d [document format]

#### Suggested Resources:

"Approaches to Criticism: Avoid Plagiarism" Sec. R20

"Citing Sources and Preparing Manuscript"  
[MLA/APA] Sec. R21

"Providing Appropriate Citations"  
[Review for MLA 2009 Guidelines] [textual insert] 670-75

"21<sup>st</sup> Century Skills" [Internet skills and precautions] Sec. R43-48

"Reading Skill" [summary]	168
[paraphrase]	74
"Writing Lesson: Model: Using Exact Quotations" [direct quoting]	286
"Grammar, Usage, and Mechanics Handbook:" "Quotation Marks," "Brackets," and "Ellipses"	R58
from "Civil Disobedience"                      Henry David Thoreau	388

### Outside Web Sources:

**CAUTION:** MLA and APA styles were revised in 2009, but many Internet sites that instructors normally rely on for style formatting have not been updated. The Purdue Online Writing Lab (OWL) has been updated for MLA and APA. Additionally, for APA and CMS, instructors can also find current format guidelines using the websites listed below. For MLA, Purdue's OWL, a current grammar/citation handbook with the 2009 guidelines, or the current *MLA Handbook* itself is recommended as a supplement to the textbook.

### APA: American Psychological Association Style Guide – 2009 Revisions

<http://www.apa.org>

**Path:** Homepage-click "Quick Links-APA Style," click "Learning APA Style," click "New to APA Style?-The Basics of APA Style, click "View the Tutorial," click on page three-"Manuscript Structure" for brief information on basics.

### CMS: The Chicago Manual of Style Online

<http://www.chicagomanualofstyle.org/home.html>

**Path:** Homepage-click "Chicago-Style Citation Quick Guide-Quick Guide"

Notice the difference in formatting for literature, history, and the arts vs. research in the physical, natural, and social sciences.

### MLA: Purdue University's Online Writing Lab (OWL)

<http://owl.english.purdue.edu/owl/resource/747/01/>

## Research

### Teacher Resources for "Civil Disobedience"-Thoreau:

Selected Internet sources relating to Thoreau's "Civil Disobedience." The key in

selecting such sources is to have different types of sources, one each from a different type of website, that is, from websites constructed as .net, .com, .gov, .org, and .edu.

Suggestions for Citation Grammar Quiz [in handout section]

### Day 1

**CCRS:** W-A.3.b, Rs-C.c

**Objective:** Introduction to formatting and various documentation styles

**Focus:** Documentation styles for disciplines, location of style guides

**Genre:** NA

**Resources:** Access to Computer Lab

Research Unit and Research Diagnostic handouts

**Reading:** N/A

**Writing Prompt:** What do each of the following terms mean: MLA, APA, CMS, documentation, and plagiarism?

1. Introduce the unit by briefly going over the writing prompt terms and relating the importance of documentation and plagiarism to scholarly writing. OWL provides a thorough listing/explanation of what is and is not plagiarism and the penalties.
2. Review the structure of the unit using the Research Unit packet and identify for students the Internet website for APA and CMS as well as Purdue's OWL.
3. Distribute Part I of the Unit packet, the Research Diagnostic handout, and have students work individually to complete the form. When completed, have students voluntarily share their answers and issues with the class.

### Day 2

**CCRS:** W-3.b and 5.f; Rs-C 1.b and c; C-2.c

**Objective:** Introduction to plagiarism and citation/documentation

**Focus:** Elements of plagiarism; need for caution

**Genre:** NA

**Resources:** Access to Computer Lab; Research: Plagiarism handout

**Reading:** "21<sup>st</sup> Century Skills" [Internet skills and precautions], Sec. R43-48

"Approaches to Criticism: Avoid Plagiarism," Sec. R20

Purdue's OWL website-"Most Popular Resources-'Avoiding Plagiarism'

**Writing Prompt:** What happens to your grade if you accidentally plagiarize or misuse a source?

1. Have students make a list on the board of the various answers to the Prompt. Explain that any plagiarism, accidental or not, is plagiarism and will be penalized. Use MLA as the format style for the lesson since the Research: Plagiarism handout is based on MLA.

2. Review the term *plagiarism* and the forms in which it appears, such as incorrect page number, wrong author's name(s), misuse of source ideas, misuse of direct quotations, and/or failure to document at all.
3. Distribute the handout Research: Plagiarism and explain that the students may use all notes and their textbook to answer the questions, but each must work independently for the first half of class.
4. After half the class period is over, students may form pairs or groups to review the material, but must be careful as each is responsible for his/her own grade.
5. If time permits and all students are finished, review the answers before taking up the handout, paying special attention to the last question. Most plagiarism errors result from inattention to detail, not from outright appropriation of another source.

#### **Day 3-4**

**CCRS:** W-3.b and 5.f; Rs-C 1.b and c; CD-2.c

**Objective:** Introduction to the different documentation styles, MLA, APA, and CMS

**Focus:** Elements of page set-up, citation, and documentation

**Genre:** NA

**Resources:** Access to Computer Lab; Research: Format handout  
 Access to MLA/APA/CMS style guides via Internet  
 APA: <http://www.apa.org>;  
 CMS: <http://www.chicagomanualofstyle.org/home.html>  
 MLA: Purdue Online Writing Lab  
<http://owl.english.purdue.edu/owl/resource/747/01/>

**Reading:** "21<sup>st</sup> Century Skills" [Internet skills and precautions], Sec. R43-48  
 "Citing Sources and Preparing Manuscript" [for MLA/APA] Sec. R21  
 "Providing Appropriate Citations," [textual insert], p. 670-75

**Writing Prompt:** What form of documentation/formatting does history require?  
 Science? Math? English?

1. Before addressing the lesson's prompt, review the student's answers to the Research: Plagiarism handout and reteach any areas of uncertainty.

2. Write the names of the Prompt's disciplines on the board and have students identify the specific format used by each. Then show them the location for the websites for APA, CMS, and MLA and where the information is located in their textbook.

3. Distribute the Research: Format handout, explaining that they are not asked to memorize the information but to be able to be precise in their use of the formatting style and to be able to find answers to formatting questions. Students may work in groups if they wish. Also, each student is allowed to ask the teacher one question and only one question, so choose carefully.

### Day 5

**CCRS:** W-3.b and 5.f; Rs-C 1.b and c; CD-2.c

**Objective:** Review the different documentation styles, MLA, APA, and CMS

**Focus:** Review of elements of page set-up, citation, and documentation

**Genre:** NA

**Resources:** Access to Computer Lab; Research: Format handout

Access to MLA/APA/CMS style guides via Internet

APA: <http://www.apa.org>;

CMS: <http://www.chicagomanualofstyle.org/home.html>

MLA: Purdue Online Writing Lab

<http://owl.english.purdue.edu/owl/resource/747/01/>

**Reading:** "21<sup>st</sup> Century Skills" [Internet skills and precautions], Sec. R43-48

"Citing Sources and Preparing Manuscript" [for MLA/APA] Sec. R21

"Providing Appropriate Citations," [textual insert], p. 670-75

**Writing Prompt:** Which part of Research: Format gave you the most difficulty?

1. Have students share their problems with Research: Format: such issues can range from loss of focus to inability to find the answer.

2. Tell students that they have today to review their individual work either alone, pairs, or with their groups, and that the work is now due by the end of class. Stress to the students that documentation and citation is not a matter of memorizing but executing correctly.

### Day 6-8

**CCRS:** W-A.1.b, S-A.2.a and b, and 3.a, b, c, and d; Rs-B1.a, b and c; Rs-B 3.a

**Objective:** Identifying reliable sources from both printed and Internet venues.

**Focus:** Source credibility and location

**Genre:** NA

**Resources:** Access to Computer Lab and to the Library; Research: Sources handout

**Reading:** "21<sup>st</sup> Century Skills" [Internet skills and precautions], Sec. R43-48

"Citing Sources and Preparing Manuscript" [for MLA/APA] Sec. R21

"Providing Appropriate Citations," [textual insert], p. 670-75

**Writing Prompt:** What are the names of the school librarians? What are the library's hours? How do you check out a book, and how long can you keep it?

1. After reviewing the students' responses to the Writing Prompt, distribute and explain the Research: Sources handout, answering any student questions.

2. Have students form into their groups and develop a list of criteria for the following:

- Make a list of the criteria or traits needed to make a source credible for use in research.

- While all of the following sources have information, which of the following sources would be most useful for an essay about America's current need for a cleaner water supply, and which would not? What criteria did you use to keep or eliminate the sources?

1. Wikipedia.org: "Water supply and sanitation in the United States"

2. abcNews.com: "36 States in Danger of Water Shortages"

3. howstuffworks.com: "How Water Works"

4. The Library of Congress Web Archives: "Clean Water Action"

5. US 111<sup>th</sup> Congress-1<sup>st</sup> Session: Pending Bill S787-IS: Clean Water Restoration Act

6. Water.org : "Water Access in Africa"

7. *The Human Footprint: A Global Environmental History* by Anthony N. Penna, published 2010

8. *Trial by Fire and Water: the Medieval Judicial Ordeal* by Robert Bartlett, published 1986

3. After students have had a chance to review the sources and make judgments, have them discuss their conclusions and reasons for judging each source. Determine an overall list of criteria for judging not only the credibility of a source but also its usefulness as a research tool for a particular topic.

4. Have students begin the library and computer lab exercises in the Research: Sources handout, then assemble in the computer lab to produce and present their findings.

### Day 9-11

**CCRS** Rs-C.1.b and 2.a

**Objective:** Use of summary, paraphrase, and quotation, and related punctuation; Proofreading of materials

**Focus:** Use of sources within text narration and of appropriate punctuation  
Proofreading for any errors

**Genre:** NA

**Resources:** Access to Computer Lab

Teacher Resource: Suggestions for Citation Grammar Quiz

**Readings:** “Reading Skill” [summary and paraphrase]

“Writing Lesson: Model: Using Exact Quotations” [direct quoting]

“Grammar, Usage, and Mechanics Handbook:”

[quotation marks, brackets, and ellipses]

**Writing Prompt:** Have you ever had someone misquote you or accuse you of saying something you did not say? What was the incident and how did you feel?

1. Discuss with students the Writing Prompt as a lead into the day’s lesson regarding proper handling of source ideas and wording. Stress to them the need for absolute accuracy in handling such sources then display a listing of the class Readings for their review and use.

2. Keeping students in their same grouping as the previous exercise, inform them of their 2-part assignment: For Part I, they are to create a lesson regarding one of the class objectives [summary, direct quoting, paraphrase, punctuation use, or proofreading] and teach the materials to the rest of the class the material. For Part II, they are to create a quiz covering their teaching assignment that must be fair, inclusive, and cover the major aspects of the lesson. Inform the class that the assignment will end with a quiz that will have 80% composed of selections from all groups and 20% from the teacher.

3. The rest of the class period will consist of group readings and production of presentation and quiz suggestions. Inform the class that for their actual quiz, they may use their notes to help.

4. On the second day of the assignments, allow groups time to go over the materials then have them present their materials. The quiz should occur the day following the last presentation, and students may use their notes to help in their accuracy.

**NOTE:** See Suggestions for Citation Grammar Quiz for possible questions for the quiz.

Name: \_\_\_\_\_ Research: Diagnostic Due Date: \_\_\_\_\_

**DIRECTIONS:** Working independently, please complete each of the following questions, keeping your answers within the space available. If you should have any technical questions relating to computer use, ask only the teacher for help.

**Grade Value:** No Grade Value: For Diagnostic purposes only.

**Personal Assessment:**

Using the following number system, 1=Very Poor 2=Poor 3=Not Sure 4=Good 5=Excellent, write the number that best corresponds to your level of competence you think you have.

- \_\_\_\_\_ 1. Using ideas correctly from a source in my writings.
- \_\_\_\_\_ 2. Using quotes correctly from a source in my writings.
- \_\_\_\_\_ 3. Setting up a document in MLA format.
- \_\_\_\_\_ 4. Using pagination [page numbers] in a MLA-formatted document in my writings.
- \_\_\_\_\_ 5. Organizing sources on a Works Cited page.
- \_\_\_\_\_ 6. Identifying a credible source from a non-credible source from the Internet.

**Use of Sources:**

7. Rank the following sources in terms of credibility and usefulness as a source, with 1=Poor, 2=Good, and 3=Excellent.

- \_\_\_\_\_ The Library of Congress
- \_\_\_\_\_ Wikipedia.org
- \_\_\_\_\_ School Database, such as Academic Search Premier
- \_\_\_\_\_ Personal website
- \_\_\_\_\_ A blog

8. Rank the following sources in terms of credibility and usefulness as a website, with 1=Poor, 2=Good, and 3=Excellent.

\_\_\_\_\_ .gov      \_\_\_\_\_ .com      \_\_\_\_\_ .net      \_\_\_\_\_ .org      \_\_\_\_\_ .edu

9. What is the difference between “.com” and “.net”?

\_\_\_\_\_  
\_\_\_\_\_

10. List the top 3 qualities of a reliable source.

a. \_\_\_\_\_

- b. \_\_\_\_\_
- c. \_\_\_\_\_

11. What information would you like to learn from this Research Unit?

\_\_\_\_\_

**Name:** \_\_\_\_\_ **Research: Plagiarism Due Date:** \_\_\_\_\_

**DIRECTIONS:** Using the following reading selection from your textbook as your primary source, answer the questions that follow. Reading selection is on p. 388 and uses the first paragraph from Henry David Thoreau's essay "Civil Disobedience." **Grade Value: Minor Grade: Each question is worth 10 points.**

**Part I: Answer Type: Yes or No.**

Using the first paragraph of Thoreau's "Civil Disobedience" as your source, determine if the following examples contain plagiarism.

- \_\_\_\_\_ 1. I heartily accept the motto, "That government is best which governs least."  
(388).
- \_\_\_\_\_ 2. "I heartily accept the motto," That government is best which governs least.  
(388).
- \_\_\_\_\_ 3. "I heartily accept the motto, 'That government is best which governs least'"  
(380).
- \_\_\_\_\_ 4. "I heartily accept the motto, 'That government is best which governs least . . .'"  
(388).

**Part II: Answer Type: Yes or No.**

Determine if the following examples contain plagiarism and, if it does, identify the reason for the plagiarism and what corrections need to happen. Assume that the source's author is Michael Krone and that the information and ideas are on page 24.

- \_\_\_\_\_ 5. According to Michael Krone's article "Thoreau's Government," Thoreau viewed government as operating rapidly and systematically to control one's life.  
If Yes, what are your reasons and corrections? \_\_\_\_\_

- \_\_\_\_\_ 6. According to Michael Krone's article "Thoreau's Government," Thoreau viewed government as operating rapidly and systematically to control one's life  
(Thoreau 388).  
If Yes, what are your reasons and corrections? \_\_\_\_\_

- \_\_\_\_\_ 7. [Assume that the information from Teresa Wortz came from a website article and that the page number is correct.]  
Thoreau himself would agree that even though government is "an expedient" and that citizens should be "prepared for it" (2).  
If Yes, what are your reasons and corrections? \_\_\_\_\_

\_\_\_\_ 8. [Assume that the information from Teresa Wortz came from a website article and that the page number is correct.]

Thoreau himself would agree that even though government is “an expedient,” citizens should be “prepared for it” (Wortz 2).

If Yes, what are your reasons and corrections? \_\_\_\_\_

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**Part III: Answer Type: Fill in the Blank**

9. Based on the questions above, identify the names of all sources that should appear on the Works Cited page. \_\_\_\_\_

10. Which question gave you the most trouble and why? \_\_\_\_\_

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**Name:** \_\_\_\_\_ **Research: Format Due Date:** \_\_\_\_\_

**DIRECTIONS:** Follow the directions for each section of the handout. All parts are to be typed, printed, and attached to this handout. On pages not requiring your name, please print your name in the upper, left corner of the page with a pen. **You may work in groups, but each student must submit his/her own handout.**

**Grade Value:** 1 Minor Grade worth 100 Points total.

**Part I: Grade Value: 20 Points:**

Assume that you are writing an essay entitled “Metaphors in America’s Sci-Fi Films.”

For Part I, set up the first page of the essay using three separate formatting styles, MLA, APA, and CMS. You are not responsible for the essay portion of the document. Print out your 3 pages and attach to this handout.

**Part II: Grade Value: 40 Points:**

Below are different types of sources students would normally find in their research. For each type of source, document the sentence in MLA, APA, and CMS style [for history].

**Source type: Book with two authors:** Title: *Language and Metaphor* by Leslie Richards and Mark Standard, published in 2010. The source information comes from page 8.

**Sentence to be documented:**

The use of metaphors in American Sci-Fi dates “back to the age of Washington,” according to some critics.

**Source type: Article by one author on a corporate webpage:** Title of article is “Symbols of Modern Film.” The title of the webpage is *LanguageLit.org*. The webpage was incorporated by LanguageLit, Co. and last updated June 24, 2009. This article is one-page long.

**Sentence to be documented:**

Modern sci-fi understands that the best “space” for sci-fi is in the mind, always has been and always will be.

**Source type: Article from an anthology [often referred to as a part of a book]:**

Title of the article is “SciFi and the Dreamer” by Charles Long, Richard Post, and Maria

David. Title of the anthology is *Lost in Language*, edited by Elizabeth Route, published in 2008. The article extends from p. 250 to 254. This following sentence is on p. 252.

**Sentence to be documented:**

Choosing just the right monster or alien can be very difficult today; the viewer is so used to dissolving venom and ray guns that the alien/human metaphor has made a great come-back: just look at *Avatar*.

**Part III: Grade Value: 40 Points:**

Using each of the sources listed above for Part II, create a reference page, that is, the required list of sources used for each of the 3 formatting styles, MLA, APA, and CMS. Be sure to title each reference page appropriately.

**List Names:** \_\_\_\_\_ **Research: Sources Due Date:** \_\_\_\_\_

**DIRECTIONS:** Follow the directions for each section of the handout. All parts are to be typed, printed, and attached to this handout. On pages not requiring your name, please print your name in the upper, left corner of the page with a pen.

**Grade Value:** 1 Minor Grade worth 100 Points total

**Group Exercise:** Before starting this assignment, please form groups of 3-4. Each group will research, organize, produce, and present the information they have gathered to the class. Each member of the group is required to perform equally in terms of research, production, and presentation of materials. The group grade will apply to all members equally.

**FOR DAYS 1 AND 2, ONLY 3 OF YOUR SOURCES CAN BE LESS-THAN-CREDIBLE. ALL REMAINING SOURCES FOUND MUST BE CREDIBLE AND RELIABLE.**

**Day 1:**

**Part I: Time Frame: 1 Class Period Location: School Library Grade Value: 30 Points**

Make a list of as many different types of sources as you can find in the library. You must record the publication information for each source, including title, author/editor, publisher, copyright year, title and page number if it is an article, and call number.

Also, you must identify the type of source it is.

You earn 10 points for every 3 sources you find and record: if you find over 9, you get 3 bonus points for each one.

You may ask for help from the librarians, but remember to be courteous.

**REMEMBER: You are looking for types: if you list only books, that is just one type.**

**Day 2: Time Frame: 1 Class Period Location: Computer Lab Grade Value: 30 Points**

**Part II:** Make a list of as many different types of sources as you can find on the Internet.

You must record the website information for each source, including title, author/editor, publisher, copyright year, title and page number if it is an article, and call number.

Also, you must identify the type of source it is.

You earn 10 points for every 3 sources you find and record: if you find over 9, you get 3 bonus points for each one.

**REMEMBER: You are looking for types: if you list only website homepages for organizations, that is just one type.**

**Day 3: Time Frame: 1 Class Period Location: Computer Lab Grade Value: 40 Points**

1. In your group, complete any research you think is necessary to complete Parts I and II.

2. Determine how you wish to present the materials and any visuals that will be needed.

3. Each member of the group will present an equal part of the presentation. The group grade will be based on the following criteria:

**1. 10 Points: Presentation of material to class in a clear, organized manner** \_\_\_\_\_

**2. 10 Points: Accuracy of the information** \_\_\_\_\_

3. 10 Points: Visual and Audio quality of the presentation \_\_\_\_\_

4. 10 Points: Meeting the criteria for the Parts I and II \_\_\_\_\_

Total Grade for the Group: \_\_\_\_\_

### Teacher Resource: Suggestions for Citation Grammar Quiz

Please answer the following questions based on this direct quote from the book *Walden* by Henry David Thoreau, p. 143

. . . while I lived at the pond, I found myself ranging the woods, like a half-starved hound, . . . seeking some kind of venison which I might devour . . . I found in myself . . . an instinct toward a higher . . . spiritual life . . . and another toward a primitive rank and savage one, and I reverence them both.

1. Create a sentence in which you provide a summary of the above quote and document correctly.

2. Create a sentence in which you paraphrase a short phrase or sentence from the quote and document correctly.

2. Create a sentence in which you directly quote a short phrase or few words from the quotation and document correctly.

4. Proofread the following statements to discover any errors in summarizing, paraphrasing, direct quoting, using appropriate punctuation, or documenting. Assume that you wrote the following statements about the above quote from *Walden* by Thoreau. If you find any errors, please correct them in the space above the error. Remember to pay attention to details!

Thoreau's insistence that he lived at the pond and never wanted to be a half-starved

hound has not been proven. He did acknowledge that he had "an instinct" for some

something he called a "spiritual life (44)." *Walden* shows that Thoreau enjoyed both the

natural and more religious aspects of nature. The book also demonstrates how Thoreau

went through the forest in a way similar to a wild dog hunting for deer (143).

**FOR BONUS POINTS:** 3-Points each: Place an “S” at the beginning of the summary; place a “DQ” at the beginning of the direct quote, and place a “P” at the beginning of the paraphrase. Be careful: there may not be a summary, direct quote, or paraphrase.

## Unit V: Research

### Plagiarism

#### English III EOC Design Threads:

##### Day 1: Writing: Editing Skills

**Textual Basis:** *Literature: The American Experience*. Vols. 1 and 2. Texas Teacher's ed. Upper Saddle River, NJ: Pearson-Prentice Hall, 2011. Web.

**Thematic Thread:** N/A

**Time Frame:** Total Unit: 5 days

#### CCRS

**Writing: W**   **Reading: R**   **Listening: L**   **Research: Rs**   **Cross-Disciplinary: CD**

**Research: C. Document Production**

2.a [paraphrase], b [appropriateness], c [citation], and d [formatting]

**Speaking: B. Effective Speaking Skills**

1 [participate orally], 2 [communicate research], and  
3 [understanding]

**Listening: A. Application of Listening Skills**

1 [analyze] and 2 [interpret]

#### Days 1-5

**CCRS:** Rs-C.2.a-d; S-B; L-A

Speaking and Listening: Group discussion and presentation

**Objective:** Awareness of ethics and penalties for source misuse

**Focus:** Student creation of plagiarism policies; presentation skills

**Genre:** NA

**Resources:** Access to Computer Lab; Plagiarism Assessment handout;

Student Handbook Worksheet

The Purdue Online Writing Lab (OWL): <http://owl.english.purdue.edu/>

**Reading:** N/A

**Writing Prompt:** How much do you think a completely new idea or invention in a field, such as science or history, is worth? What is the basis of your decision? What penalty would you want for someone stealing your idea or invention?

1. Review student answers and what their criteria was for determining the costs and penalties. Then introduce the concept of plagiarism and explain that the penalties can

be severe, especially in an academic setting. Also explain that universities and colleges use such programs as “Turnitin.com” to catch plagiarists and that the penalties have increased for the offense. The old adage “If the student found it, so can the instructor” is worth knowing in a world where essays can be downloaded so easily from the Internet.

2. Before creating the student groups, have each student complete the Plagiarism Assessment Handout individually. At this time in the unit, do not discuss the answers for the Handout with the students: the Handout will be used as the assessment tool at the end of the unit.
3. Have students form groups that will act as the college or university that the students will create. Distribute the Student Handbook Worksheet and review the project.
4. As student groups present their “Handbook,” have each group maintain a short list on the board for each category of the Worksheet. This short list will act as the focus of the class consensus of the plagiarism policies that the class will use for its own work.
5. As a factor in evaluating student work, the class should come to a stated consensus on the plagiarism and its components posted for all. The consensus should also consider any school district policies also in effect.
6. To assess each student’s knowledge and awareness of plagiarism, distribute the Plagiarism Assessment Handout back to the students and have them correct all errors, this time for a Minor Grade.

Names: \_\_\_\_\_ Student Handbook Worksheet Due Date: \_\_\_\_\_

**DIRECTIONS:** Consider your group/committee as the newly hired faculty for a brand new college or university. Your group/committee has been selected to write the Plagiarism policies for your college or university's Student Handbook. Please complete each of the sections below. **Grade Value: 2 Minor Grades-One for Worksheet and one for Presentation.** Grade points are indicated at the beginning of each section.

**[5 Pts.] 1. What is the name of your new college or university and what department do you represent?** \_\_\_\_\_

**[45 Pts] 2.** Research at least 2 [3 would be better] Texas universities and/or community college systems to discover 1. the name of the school and how it defines plagiarism; 2. the various ways plagiarism can occur; and 3. the penalties for committing plagiarism in those schools. Then note information below.

a. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

b. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

c. [optional] \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**[50 Pts] 3.** Identify and provide an example of three different ways plagiarism occurs:

a. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

b. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

c. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**[100 Pts] 4. Present your findings to the class in a clear and concise manner: the following grading rubric will apply to the individual presenter:**

5 Pts a. Identified yourself and the material you will be presenting: \_\_\_\_\_

40 Pts b. Presented the material clearly and concisely: very minimal reading: \_\_\_\_\_

30 Pts c. Presented accurate information in an effective manner:

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20 Pts d. Helped the group in its overall presentation:

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5 Pts. Answered all questions and concerns from the audience:

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**Total Score for Presentation:**

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Name: \_\_\_\_\_ Plagiarism Assessment Handout Due Date: \_\_\_\_\_

**DIRECTIONS:** Using the Original Reading that follows, determine if the Essay Examples that follow are plagiarized or not. If there is plagiarism, identify the problem. **GRADE VALUE:** Diagnostic Value Only at Beginning of Plagiarism Unit.

**Sample Reading [Sample is fictitious.]:** Author: Michael Preminger; Genre and Title: an article entitled "Modern Review of Western Literature"; Publishing Information: the journal *Western Cowboy Literature*; article published June 8, 2010 in an online journal format covering 10 pages. The quote below occurs on page 2.

A review of the major writings over the last fifty years shows that most writers have the opinion that the American pioneer, and the cowboy especially, were loners, that is, men who left everything behind to go on what Jean Powers describes as a "journey into childhood." Powers describes this journey as full of wild abandon and the freedom to wander wherever the pioneer desired. But such may not have been the case.

**Essay Examples:** Determine if the following sentences contain plagiarism, based on the above Original Reading, and, if so, what is the problem. If there is no plagiarism, check "No;" if there is plagiarism, check "Yes" and identify the problem(s).

**NOTE:** There may be no problem, one problem, or multiple problems.

1. As Powers notes, "the major writings" over the years find that the American cowboy was a wild loner (2).

No \_\_\_ Yes \_\_\_: Problem: \_\_\_\_\_  
\_\_\_\_\_

2. According to Michael Preminger, the American cowboy experienced a journey into childhood during his adventures out West.

No \_\_\_ Yes \_\_\_: Problem: \_\_\_\_\_  
\_\_\_\_\_

3. While Preminger recognizes the views of critics, such as Jean Powers, he does not fully believe that the cowboys and pioneers had what Powers terms a "'journey into childhood'" that Hollywood and American legend often show (qtd. in Preminger 2).

No \_\_\_ Yes \_\_\_: Problem: \_\_\_\_\_  
\_\_\_\_\_

4. American legends are often built on the idea that the American West was a place of loners and wild abandon (Powers 2).

No \_\_\_ Yes \_\_\_: Problem: \_\_\_\_\_  
\_\_\_\_\_

5. American legends are often built on the idea that the American West was a place of loners and wild abandon (Preminger).

No \_\_\_\_ Yes \_\_\_\_: Problem: \_\_\_\_\_

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**Documentation on the Works Cited Page: Mark all errors, if any:**

Michael Preminger. "Modern Review of American Literature" *Western Cowboy Literature* June 8, 2010. 10 pages.