12 Core-Unit IV

The Study of the British Novel and Short Story

Suggested Pacing: One week

**This is much more than you need for a semester class.  It is your responsibility to select materials that address the essential questions and enduring understandings...pay close attention to the Virginia Beach Objectives.  If you need help, contact Fran Sharer at** [**fsharer@vbschools.com**](mailto:fsharer@vbschools.com)**.**

**Overview:** This unit will develop the student’s understanding of historical and social forces that shaped the British novel and the short story. Students will interpret literary elements with special emphasis on novels and short stories, their precursors and what has shaped them. Students will have the opportunity to research and to write literary analyses during this unit.

**Enduring Understandings and Essential Questions**

Evaluating the ideas presented in the works of different authors is a process that involves analyzing the significance of and connection among the conflict, plot, climax, and setting of literary selections.

* How does the reader come to understand how the elements of narration help to develop the themes and ideas expressed in fictional stories?

Themes emerge from literature as a reaction to the spread of the English language, culture, and literature?

* How are the themes studied in this unit related to the historical, political, or cultural issues, such as colonialism, prevalent in the literature of a particular literary period?

**In order to understand, the students will**

* Read, analyze, and critique a variety of selected short stories and novels.
* Use writing to analyze and critique literature.
* Synthesize information from literary critiques to improve elaboration and support for literary analyses
* Research the forms and background of short stories and novels.
* Compare and contrast ways in which character, setting, conflict, and plot contribute to the theme.
* Identify the most effective elements of selected novels and short stories.
* Use literary terminology that demonstrates knowledge of literary forms in both speaking and writing.
* Examine the influence of historical, political, and cultural issues on the literature being studied.
* Extend reading to include nonfiction texts that provide background information related to the study of fictional texts.
* Make connections between texts, between reader and text, and between world and text.
* Develop expository writing to make personal connections and to express new ideas related to the study of literature.

**In order to understand, students should know**

* that the emergence of the novel altered literature
* the purpose and forms of narration
* elements of narration prevalent in each form
* literary terms associated with a particular piece of text, such as tone or imagery
* the formula of the British detective story
* that while differences exist, mysteries tend to rely on a common formula.
* strategies to reflect upon and improve writing
* rhetorical context:, audience, and occasion

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| **OBJECTIVES TO BE EVALUATED** |

* 1. **The student will illustrate an understanding of literature by reading aloud and participating in discussion.**

E 12.1.1 Demonstrate an understanding of the motivation of a character in a play through an oral reading.

**12.2 The student will make a 5-10 minute formal oral presentation. (SOL 12.1)**

E 12.2.1 Choose the purpose of the presentation: to defend a position, to entertain an audience, or to explain information. (SOL 12.1a)

E 12.2.2 Use a well-structured narrative or logical argument. (SOL 12.1b)

E 12.2.3 Use details, illustrations, statistics, comparisons, and analogies to support purposes. (SOL 12.1c)

E 12.2.4 Use visual aids or technology to support presentation. (SOL 12.1d)

E 12.2.5 Use grammatically correct language, including vocabulary appropriate to the topic, audience, and purpose. (SOL 12.1e)

E 12.2.6 Cite information sources.

**12.3 The student will evaluate formal presentations. (SOL 12.2)**

E 12.3.1 Critique relationships among purpose, audience, and content of presentations. (SOL 12. 2a)

E 12.3.2 Critique proficiency in the use of standard English in speaking.

E 12.3.3 Critique effectiveness of presentations. (SOL 12.2b)

**12.4 The student will continue to work cooperatively.**

E 12.4.1 Develop the ability to listen and restate.

E 12.4.2 Demonstrate the ability to work in a group in any role.

E 12.4.3 Learn to interpret body language and tone of voice.

E 12.4.4 Learn to select the most appropriate question for evaluation.

E 12.4.5 Evaluate how the group has worked as a whole.

E 12.4.6 Use effective leadership techniques.

E 12.4.7 Explain and perform the various roles within a group.

E 12.4.8 Exhibit sensitivity to differences among people.

**12.5 The student will continue to build knowledge of literary terminology, forms, and vocabulary in context.**

E 12.5.1 Expand vocabulary with words encountered in reading selections.

E 12.5.2 Use terminology that demonstrates a knowledge of literary forms in both speaking and writing.

E 12.5.3 Demonstrate mastery of the ability to use syntactical, structural, and contextual clues to derive the meanings of new words.

**12.6 The student will explain the processes by which language changes.**

E 12.6.3 Identify and use English words that have been influenced or brought into the language by borrowing from foreign languages and/or technical advances.

**12.8 The student will read and analyze the development of British literature and literature of other cultures. (SOL 12.3)**

E 12.8.1 Recognize major literary forms and their elements. (SOL 12.3a)

E 12.8.2 Recognize the characteristics of major chronological eras. (SOL 12.3b)

E 12.8.3 Read and evaluate the ideas presented in the works of authors representing each literary period.

E 12.8.4 Relate literary works and authors to major themes and issues of their eras. (SOL 12.3c)

E 12.8.5 Read at least two books a grading period. (How to books, self help books, biography, autobiography, history, puzzles, plays, short stories, travel, gardening, cooking, business, and career books).

**12.9 The student will demonstrate analytical skills used in responding to literature by applying them to literary interpretation as well as personal and peer writing.**

E 12.9.1 Analyze how the universal truths explored in literature relate to his/her own life and develop a personal essay.

E 12.9.2 Develop an analytical essay, analyzing the author's purpose through the use of diction, tone, and detail.

**12.10 The student will read and analyze a variety of poetry. (SOL 12.5)**

E 12.10.3 Explain how imagery and figures of speech (personification, simile, metaphor) appeal to the reader's senses and experience. (SOL 12.5c)

**12.12 The student will use the writing process: prewriting, writing, revising, editing, and publishing.**

E 12.12.1 Generate, gather, and organize ideas for writing. (SOL 12.7a)

E 12.12.2 Consider audience and purpose when planning for writing.(SOL 12.7b)

E 12.12.3 Present ideas in a logical sequence.

E 12.12.4 Demonstrate command of appropriate and correct use of sentence variety.

E 12.12.5 Elaborate ideas clearly and accurately. (SOL 12.7d)

E 12.12.6 Use reflective strategies to revise writing.

E 12.12.7 Revise writing for depth of information and technique of presentation.   
(SOL 12.7e)

E 12.12.8 Apply grammatical conventions to edit writing for correct use of language, spelling, punctuation, and capitalization. (SOL 12.7f)

E 12.12.9 Proofread final copy and prepare document for publication or submission. (SOL 12.7g)

E 12.12.10 Use available technology.

E 12.12.11 Maintain a writing portfolio.

**12.13 The student will develop expository and informational writings. (SOL 12.7)**

E 12.13.4 Write a commentary on a book, short story, play, or film.

E 12.13.5 Write an analysis of explanation of how the literary works of several authors mirror the issues of their eras.

E 12.13.7 Keep a log of news and magazine articles that he/she finds of interest.

E 12.13.8 Use one or more log entries to produce an original piece of writing.

E 12.13.9 Write analytically about literary, informational, and visual materials.   
(SOL 12.7c)

**12.14 The student will communicate ideas in writing using correct grammar, usage, and mechanics.**

E 12.14.1 Demonstrate the ability to evaluate, edit, and revise all writing tasks.

E 12.14.2 Use a handbook as a reference tool.

E 12.14.3 Exhibit proficiency in the use of standard English in writing.

E 12.14.4 Use available technology*.*

**Suggested Materials:**

**Short Stories** from Holt, Rinehart, Winston *Elements of Literature*

*The Mark of the Beast,* p. 931/The Victorian Period

*How Much Land Does a Man Need?,* p. 950/The Victorian Period

*The Bet,* p. 967/The Victorian Period

*The Silver Fifty-Sen Pieces,* p. 1073/Modern

*The Destructors,* p. 1082/Modern

*In the Shadow of War,* p*.* 1095/Modern

*No Witchcraft for Sale,* p. 1127/Modern

*Once Upon a Time,* p. 1142/Modern

*Marriage is a Private Affair,* p. 1149/Modern

*Araby,* p. 1174/Modern

*The Rocking-Horse Winner,* p. 1187/Modern

*The Demon Lover,* p. 1207/Modern

*Axolotl,* 1217/Modern

*The Book of Sand,* p. 1225/Modern

*B. Wordsworth,* p. 1234/Modern

*Half a Day,* p. 1242/Modern

*The Doll’s House,* p. 1254/Modern

*Like the Sun,* 1284/Modern

*Games at Twilight,* p. 1290/Modern

*Next Term, We’ll Mash You,* p. 1301/Modern

*Saboteur,* p*.* 1309/Modern

**Supplementary Materials:**

*Masterpieces—The Best Science Fiction of the Twentieth Century,* edited by Orson Scott Card, Ace Books, New York, 2001.

The History of the Novel, *Elements of Literature*, *Sixth Course*, pp. 576-578

**Novels Titles Timeframe**

Shelley, Mary *Frankenstein*/The Romantic Period

Austen, Jane *Pride and Prejudice/*The Restoration

Brontë, Emily *Wuthering Heights*/The Romantic Period

Conrad, Joseph *Heart of Darkness*/The Victorian Period

Dickens, Charles *David Copperfield*/The Victorian Period

Hardy, Thomas *The Mayor of Casterbridge*/The Victorian Period

Paton, Alan *Cry, the Beloved Country*/Modern

Brontë, Charlotte *Jane Eyre*/The Romantic Period

Greene, Graham *The Power and the Glory*/Modern

Waugh, Evelyn *A Handful of Dust*/Modern

Woolf, Virginia *To the Lighthouse*/Modern

Woolf, Virginia *Mrs. Dalloway*/Modern

**Mystery Novels (most famous British mystery writers)**

Chesterton, G. K. *The Man Who Knew Too Much*

Bentley, E. C. *Trent’s Last Case*

Rohmer, Sax *The Mystery of Fu Manchu*

Christie, Agatha *The Mysterious Affair at Styles*

Hammett, Dashiell *The Maltese Falcon*

Doyle, Sir Arthur Conan *The Hound of the Baskervilles*

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| **Stage 2: Assessment Evidence** |

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| **Mandatory**   * Have the students consider the following statement: short stories have at various times been called “a slice of life,” “tales,” and “sketches.” Have the students select one of these descriptions and a short story not read in this unit, and dissect it addressing the following: theme, basic situation, complication, climax, and resolution. Furthermore, complete a timeline from the time the story began until it ended adding social and historical connections to the timeline that probably impacted the work. Then, have the students choose a medium and create a product that explains how the short story selected is a “slice of life,” “a tale,” or “a sketch.” |

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| **Suggestions for Additional Assessment Evidence** |

**Select one other**

**Read, analyze, and critique a variety of selected short stories and novels.**

**Use writing to analyze and critique literature.**

**Identify the most effective elements of selected novels and short stories.**

**Use literary terminology that demonstrates knowledge of literary forms in both speaking and writing.**

**Compare and contrast ways in which character, setting, conflict, and plot contribute to the theme.**

* Have the student write two character analyses: 1) a character in a novel; and 2) a character in a short story.
  + - * + Have the students read a short story listed in the materials section of this unit but not covered in class. Then, have them write a well-organized essay explaining how the author develops a theme contained in the story through his selection of diction, tone, and detail.
        + Have the students use incidents and characters from "The Destructors" to analyze through discussion and written analysis, the following literary terms: irony, symbolism, connotation, theme, and/or characterization.
        + Have the students, after reading Okri's "In the Shadow of War" and Owen's "Dulce et Decorum Est.," draw conclusions concerning how humans react in the face of death, tragedy, etc. Further, have the students relate how they feel they might behave.
        + Have each student write an essay of literary analysis, in which he/she examines the choices faced by a selected character, the decisions made, and their respective consequences. The students should use terminology that reflects knowledge of literary forms. In the conclusion the students should discuss what universal lessons can be drawn from the examination of the character's decision making. ([See Activities Section](#_Criteria_for_Literary_1).)
        + Have the students participate in a modified fishbowl discussion of *Wuthering Heights*. ([See Activities Section](#_Modified_Fishbowl_Activity).)
        + Have the students write an analysis of any two of the novels they have read. NOTE TO THE TEACHER: A sample format can be found in the [Activities Section](#_Literary_Analysis_Model_1).

**Examine the influence of historical, political, and cultural issues on the literature being studied.**

**Synthesize information from literary critiques to improve elaboration and support for literary analyses**

**Research the forms and background of short stories and novels.**

* + - * + Have the students, after reviewing examples of critical reviews from the Internet, write an in-class literary review of their British mystery novel selection.
        + Have the students present a formal three-five minute oral presentation which uses a narrative or logical argument to defend the validity of three or more truths presented as universal by writers in this unit. Their defense must be supported by details, illustrations, or statistics and be enhanced by a visual aid that supports their point of view. The students should exhibit appropriate body language and tone of voice.
        + Have the students develop a procedure and a written plan for evaluating the formal presentations of their peers. This evaluation should take into account some or all of the following:

- thoroughness of presenter's preparation,

- demonstrated proficiency in the use of Standard English,

- adequacy of the presenter's projection,

- effectiveness of physical expression (eye contact, gestures, and body movement),

- effectiveness of organization of presentation,

- analyses of relationship among purpose, content, audience, and

- relevance to unit theme.

* Have the students demonstrate an understanding of unfamiliar words encountered in the reading selections 1) by selecting at least ten to twelve words from their lists of unfamiliar words and 2) writing an essay explaining why these words would be included in works in this unit.

**Literary Analysis Rubric**

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| **Criteria for Evaluation** | **Advanced** | **Proficient** | **Emerging** |
| **Engaging opening that grabs readers’ interest.** | Opens with interesting quotation or bold statement that engages readers’ interest. The hook is present. | Opens with quotation or statement that interests some readers. | Opener is bland or unrelated to analysis of the work. |
| **Introduction gives title and author of work.** | Introduction accurately names complete title and author of work. | Introduction names title and author of work, but one is not complete. | Introduction names either title or author of work but not both. |
| **Thesis statement identifies the literary elements to be discussed and states the author’s main idea about their effects.** | Thesis statement clearly identifies the literary elements to be discussed and states the writer’s main idea about their effects. | Thesis statement identifies the literary elements to be discussed but does not clearly link them to the writer’s main idea. | Thesis statement does not identify literary elements to be discussed or main idea. |
| **Key points in essay support thesis.** | Each key point clearly supports the thesis. | Most key points support the thesis. | Some key points support the thesis. |
| **Literary evidence from work supports key points.** | Each key point is firmly supported by accurate and detailed references to the text of the work. | Most key points are supported by references to the text of the work. | Some key points are supported by references to the text of the work. |
| **Elaboration explains meaning of literary evidence.** | Elaboration clearly explains meaning of literary evidence and ties it to thesis. | Elaboration explains meaning of most literary evidence and ties it to thesis. | Elaboration is vague and does not relate literary evidence to thesis. |
| **Organization is logical and easy to follow.** | Essay is clearly and effectively organized by order of importance or chronological order. | Essay is organized by order of importance or chronological order, with some inconsistencies. | Organization is difficult to follow. |
| **Documentation using primary sources.** | Documentation is thorough and correctly done. | Documentation is present, but it is not thorough. | Documentation is scanty and/or not correctly done. |
| **Conclusion/Closing may restate thesis and leave readers with thought-provoking closing.** | Conclusion/Closing may restate thesis in fresh and memorable way and ends with thought-provoking ideas for readers to consider. | Conclusion/Closing accurately restates thesis but in a bland way and ends with a pertinent closing thought. | Conclusion/Closing inaccurately restates thesis and ends with bland closing thought. |
| **Transitional words and phrases help with the flow.** | Transitional words and phrases connect ideas and guide readers through the essay. | Several transitional words and phrases guide readers but are missing in some important places. | Transitional words and phrases are used sparingly and/or are inappropriate. |
| **Standard English spelling, punctuation, capitalization, and manuscript form are used appropriately for this grade level.** | Standard English spelling, punctuation, capitalization, and manuscript form are used appropriately for this grade level throughout the essay. | Standard English spelling, punctuation, capitalization, and manuscript form are used appropriately for this grade level, with few problems. | Inconsistent use of standard English spelling, punctuation, capitalization, and manuscript form disrupts readers’ comprehension. |

**Suggestions for the Learning Plan**

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| **PORTFOLIO EXPECTATIONS** |

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| **Mandatory**  **Writing Emphasis:** Exposition and Literary Analysis  All English students are expected to complete a portfolio with examples of their work.  - An annotated table of contents.  - The grammar check sheet should become a part of the portfolio. (See [Activities Section](#_Grammar_Check_Sheet_1)) After each grammar mini-lesson, students should revisit the check sheet and note progress.  - A reflection on the portfolio process.  NOTE TO THE TEACHER: One senior from each high school will be selected to read his/her best piece at Portfolio Night.   * Have the students select two pieces from their **Works in Progress** folders. Then, have the students submit all drafts plus their reflective pieces and cover letters for evaluation and for consideration to include in the portfolio. The portfolio with final reflection will be submitted during this unit. |

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| **CHOICES FOR INTRODUCING THE UNIT** |

**Select one**

* Have the students begin and keep a journal relating current problems in the world to themes of literature in this unit.
* Have the students keep a log of words that they find in the selections that have a connection to the problems inherent in the twentieth century.
* Have the students, prior to reading “How Much Land Does a Man Need,” p. 952, *EOL*, review the meaning of allegory and parable.
* Have the students recall mystery stories they have read or mysteries they are familiar with on television. Ask students to discuss any formulas they recognize in detective or mystery stories.

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| **CHOICES FOR TEACHING THE UNIT** |

**Select five or more**

**“The Mark of the Beast,” p. 931, *EOL***

* Have the students write a short research report on India in preparation for reading "The Mark of the Beast," p. 931, *EOL.* Ask the students to research the topics below. In their report, the topics might include any or all of the following:

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| * Leprosy | - The Seven Years War (1756-63) |
| * Hydrophobia | - Robert Clive |
| * Lycanthropy | - Bengal |
| * Greek myth of Actaeon | - The Treaty of Paris, 1793 |
| - Jewel in the Crown | - The Sepoys Rebellion |
| * Hindu | - Bombay |
| * Muslim | - Calcutta |
| * Mogul Empire | - The Congress Party |
| * Deccan | - Mohandus Gandhi |
| * Dutch East India Company, English | - Imperialism |
| * East Indian Company, and the French | - Clement Atlee |
| * East Indian Company | - Jawaharlal Nehru |
| - Jahangir | - Muhammad Ali Jinnah |
| - War of the Austrian Succession (1740-1748 | - Partition |
| - The Sikhs | - Harijane |
|  | - Geography of the country 1860-1997 |

NOTE TO THE TEACHER: Consultant Dan Kirby suggests that a successful technique for the students to use for research is to have the students divide a loose-leaf notebook into six sections:

1. A working bibliography

2. Notes and quotes

3. Working outline

4. Flashes of brilliance

5. Weekly summary

6. The rough draft

As the students accumulate their material, he suggests that they share their discoveries with a research partner in class. He feels that this technique encourages the students to do more thinking and writing before the final draft. For more information about this technique check *Inside Out*, Boynton, Cook/Heinemann publishers. This may be found in the professional library at most schools.

As the students write their reports, ask them to include how their topic contributed to the complex relationship between India and Great Britain and eventually to the dissolution of the relationship.

* Have the students discuss the use of the epigraph, allusion, hyperbole, and their effectiveness in this story.
* Have the students research and prepare a multimedia report about werewolves.Then, have the students discuss the evolution of the werewolf myth.

**“How Much Land Does a Man Need,” p. 952, *EOL***

* + Have the students choose two elements of “How Much Land Does a Man Need,” p. 852, *EOL*, and explain how each one can be read on both literal and symbolic levels, The students can consider characters, setting, or events.

**“The Bet,” p. 967, *EOL***

* + Have the students read, “The Bet,” p. 967, *EOL*. While reading, students should focus on what they feel is the theme. In groups of three, have the students share what they believe is the theme.
  + Have the students select either Comparing Literature, p. 973, *EOL* or Writing, p. 973, *EOL* and write either about material gain (Comparing) or spending a year alone (Writing).

**“The Silver Fifty-Sen Pieces,” p. 1073, *EOL***

* Have the students read and discuss “The Silver Fifty-Sen Pieces,” p. 1073, *EOL*. The discussion should revolve around characterizing Yoshiho, examining symbols, and finally inferring from these clues what the theme suggests about life.

**“The Destructors,” p. 1082, *EOL***

NOTE TO THE TEACHER: There are several graphic organizers and reading strategies that may be used with this short story in the Activities Section, including [Jot Chart](#_Jot_Chart...PAR_Assisting), [DRTA](#_DRTA), [Possible Sentences](#_Possible_Sentences_Activities), and [Magic Squares](#_Magic_Squares). Please review these before you teach the story and select the appropriate activity.

* Have the students prepare to read "The Destructors" by completing research on the conflicts that led to World War II, such as: economic, ideological, and geographical. In addition, have them examine the London blitz and the damage done to London during World War II. Some students could also research aircraft and weapons used. Have the students present their findings to their classmates.
* Have the students respond to the short story "The Destructors," by asking them to use examples from the text to explain the conflict that exists between the following pairs of characters:

- Blackie and T

- T and Misery

- Misery and the lorry driver

Then, ask them to write the story from the point of view of the lorry driver. Ask them to share their versions and then place them in their **Works in Progress** folders.

**“In the Shadow of War,” p. 1095, *EOL***

* Have the students discuss how a civil war is a different form of conflict from other wars. Ask the students to bring in news articles about civil wars that are occurring in the world at this time. Next, ask them to come to some conclusions about the causes of these wars. (The answers will vary.) As the students respond, write all of the ideas on the board. Then, explain that they are about to read a story about a civil war in Lagos, Nigeria, and that the story is narrated by a child. Ask them to recall other stories narrated by children and to discuss that children often do not understand all they see and hear. Then, as they read, ask them to keep track of the events in their journals that the narrator does not understand and to write their own interpretation of those events.
* Have the students locate a current news article on the subject of civil war, hunger, brutality, or heroism; then have them explain in writing how their article relates to the story, "In the Shadow of War" and what they may know about the causes of the conflicts in their news article. Allow them to share their writing with their classmates.
* Have the students, as they read the selection "In the Shadow of War" by Ben Okri, make a list of at least ten significant words in the story. Then, have a student record all the words on the board. Ask the students to form groups of four and come up with categories for the words, listing the words under each category. Finally, have the groups share their categories and reach a consensus as to which are the most important categories. ([See Activities Section](#_List_Group_Label).)

**“No Witchcraft for Sale,” p. 1127, *EOL***

* Have the students research Africa, as a part of the British Empire, **before** they read "No Witchcraft for Sale," p. 1127, *EOL*. Topics might include any or all of the following:

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| Imperialism | Sudan | Great Trek |
| Queen Victoria | Cape Town | Kitchner |
| Mungo Park | Colonization | Algeria |
| Niger River | Cape of Good Hope | Tunisia |
| David Livingstone | Cecil Rhodes | Morocco |
| Henry Stanley | Boers | Egypt |
| Congo River | Zulu |  |
| Suez Canal | Xhosian |  |

In their research reports, ask the students to examine the decisions made by the British concerning Africa and to identify the reasons for those decisions. Then, ask them to explain the consequences of those decisions that we live with today.

After the students have presented the research projects, ask them to read "No Witchcraft for Sale." As they are reading, ask them to explain how the relationship between Mr. and Mrs. Farquar and Gideon is a reflection of the history they have just researched. Also, ask them to keep track of the actions and motives of the characters on their charts. ([See Activities Section](#_Character_Chart).) Then, ask them to discuss why Gideon makes the two decisions: (a) to use the leaves to cure Teddy's eyes, and (b) to give the scientist the wrong leaves. Finally, have the students individually write a brief essay in which they analyze conflicts that social prejudice and social institutions create in our society.

* Have the students research the role of the medicine man in southern African cultures. Ask them to answer the following questions in their reports: What are his functions? What is his position in society?
* Have the students use examples from the story as support in writing an essay that   
  (1) explains the title of the short story, and (2) suggests another title.
* Have the students write a composition, explaining the major conflicts in the story and how these conflicts are affected by the motivations of the characters.
* Have the students form cooperative groups and research one of the following topics:

- Zimbabwe's independence

- effects of snake poison

- folk medicine

Ask the students to use the Research Planning Chart to organize their task and to have the teacher check it before they begin their task.

* Have the students discuss Lessing's quote on p. 1147, *EOL*, and draw a conclusion from that quote as to what the story is about.

**“Once Upon a Time,” p. 1142, *EOL***

* Have the students discuss the fairy tale genre used by Gordimer after they read “Once Upon a Time,” p. 1142, EOL. Then, ask the students to discuss whether or not they think this is a parody of a fairy tale.
* Have the students write an essay comparing this story to George Orwell’s “Shooting an Elephant.” Both contain messages about cultural clashes. Have the students compare and contrast themes, genres, styles, and tones.

**“Marriage Is a Private Affair,” p. 1149, *EOL***

* + Have the students read, “Marriage Is a Private Affair,” p. 1149, *EOL*.
  + Have the students write briefly about the theme of this short story. Their response should take into account our multicultural society in America and possible conflicts that arise.

**“Araby,” p. 1174, *EOL***

* Have the students discuss their responses to the Anticipation Guide for "Araby." ([See Activities Section](#_Anticipation_Guide).) After the discussion, ask the students to store the Anticipation Guide in their notebooks and explain that they will refer to it again after they have read the selection.
* Have the students use the cloze activity for "Araby" as a springboard to introduce the vocabulary. ([See Activities Section.](#_Cloze_Activity))
* Have the students use the Character Information Chart (see Reading Toolbox) to record details about the narrator as they read the selection. Then, ask them to use the character chart to write a response to the following question: Has the narrator changed by the story's end? Ask them to use specific details from the chart to support their answers.
* Have the students examine their responses to the Anticipation Guide they filled in before they read and discussed the story. Ask them to discuss any responses they would change as a result of reading the story.
* Have the students discuss the concept of “epiphany.” Have the students examine the epiphany in this short story.

**“The Rocking-Horse Winner,”p. 1187 *EOL***

* Have the students prepare to read "The Rocking-Horse Winner," p. 1187, *EOL*, by listening to the teacher read aloud the story of King Midas. Then, have them discuss its use of the wish motif. Ask them to compare King Midas and the mother in "The Rocking-Horse Winner" as they read the short story. Ask them to jot down notes on the Character Information Chart as they are reading. ([See Activities Section](#_Character_Chart_1).)
* Have the students prepare to read the "The Rocking-Horse Winner,” by completing an anticipation guide ranking love, money, and luck in achieving happiness. Then, as they read, ask them to determine the role that each plays in the lives of the characters in the story. ([See Activities Section](#_Anticipation_Guide_1).)
* Have the students paraphrase the meaning of the last paragraph after they finish reading the story, and use their responses to begin a class discussion.
* Have the students write a description of life in Paul's household five years after his death. Ask them to consider whether or not Paul's death has changed his mother's attitude toward money and social status. Ask the students to use quotations from the text to support their answers.
* Have the students use the Character Chart to record details about the mother in this story. ([See Activities Section](#_Character_Chart_2).) Then, ask the students to compare this mother with other mothers in literature.
* Ask the students to discuss their definitions of irony. Then, have them apply their definitions to this story. As they reflect, ask them to identify specific incidents or statements in the story that are ironical.
* Have the students discuss the ending of the story. Then, ask them how they would change the ending if they were the author. Ask them to defend their choices.
* Have the students generate a definition for materialism. Then, ask them to discuss how many of the characters in the story are affected by materialism.
* Have the students assume the role of the policeman investigating Paul's unusual death. Ask them to write a report of the investigation from the policeman's point of view. Instruct them to include statements from witnesses and the evidence on which the conclusions about the cause of death will be based.

**“The Demon Lover,” p. 1207, *EOL***

* Have the students read the headnote and discuss suspense and how it is achieved. Then have them fill out a KWL Chart (What I Know) about the title of the short story. ([See Activities Section](#_KWL_Chart).)
* Have the students discuss the possible reasons for the "shut-up" house. Then have the students discuss the tone and atmosphere.
* Have the students revise a piece of writing from their **Works in Progress** folders to show that they can use verbs correctly. After they revise their papers, have the students examine Elizabeth Bowen's use of parallel structure in "The Demon Lover." Ask them to continue revising their paper, using a handbook, to show that they understand how to use parallel structure in their own writing.

**“Axolotl,” p. 1218, *EOL***

* + Have the students read “Axolotl,” on p. 1218, *EOL*. While reading, ask the students to create a chart in which they list fantastic details on one side and realistic details on the other. (E 12.5.2)

|  |  |
| --- | --- |
| **Realistic Details** | **Fantastic Details** |
|  |  |

* + Have the students using the chart discuss what magic realism allows the author to express about the human condition. Then, after discussion, ask the students to write a brief essay that explains the author’s comments on the mundane aspects of reality. The essay should be placed in the WIP folder.

**“The Book of Sand,” p. 1227, *EOL***

* + - Have the students read “The Book of Sand,” p. 1227, *EOL*. Ask them to discuss the book and describe the unique characteristics that elicit the reader’s emotions.
    - Have the students respond to Writing on p. 1231, “A Never Ending Story.” Once completed, have the students share their responses and discuss the new setting, characters, and several events. This piece, which is creative, should be placed in the WIP folder.

**“B. Wordsworth,” p. 1234, *EOL***

* Have the students listen to "B. Wordsworth," by V. S. Naipaul. As they are listening, remind the students that the syntax for Caribbean speech is different from the syntax they are used to hearing. Then, have the students find examples that illustrate this difference and have them rewrite one or two of the quotations in standard English. After they have discussed the differences, have them finish listening to the story read aloud. Next, have them discuss the following points:

1. decisions facing the narrator

2. similar decisions facing the students

3. different roles of adults, e.g., the mother, the policeman, the "poet"

4. expectations vs. revelations

5. mothers are cautious - mothers are disciplinarians

6. poets are sensitive, nature lovers - poets lie

7. beggars are tattered and forlorn - beggars are nattily dressed and educated

* Have the students write a narrative about an important incident in their own lives in which they encountered an interesting character.

**“Half a Day,” p. 1242, *EOL***

* Have the students read “Half a Day, p. 1242, *EOL* and ask them to discuss what they know about foreshadowing.
* Have the students write briefly about theme and symbolism in the story.
* Have the students discuss the nature of reality as it pertains to this story.

**“The Doll’s House,” p. 1255, *EOL***

* Have the students use The About/Point activity as they are reading “The Doll’s House,” p. 1255, *EOL*. ([See Activities Section](#_The_About/Point).) Have the students read the selection in pairs. When they finish reading the story, ask them to explain and analyze what the story is about and to write all their ideas down. Then, ask them to find details (points) in the story that support their conclusions.

POSSIBLE TOPICS

- What is the significance of the doll’s house? (Symbols nearly always signal their existence by emphasis, repetition, or position. Ask the students to find passages that would support the opinion that the doll’s house is a symbol for the narrow-sightedness of children.)

- Explain how the last line of the short story shows that the Kelveys should be envied.

- What type of culture do the Burnells live in and what is their place in it?

**“Like the Sun,” p. 1284, *EOL***

* + Have the students read “Like the Sun,” p. 1284, *EOL*. Have the students describe the character and conflict in the story, and ask that they explain the situational irony.)
  + Have the students write briefly on the topic of honesty is the best policy? After they have written, ask the student to share examples from their own experiences.

**“Games at Twilight,” p. 1290, *EOL***

* Have the students read, discuss, and write comparing “The Doll’s House” and “Games at Twilight” focusing on what the children in each story discovered.
* Have the students review their writing and the two stories and reflect on the writer’s tone. DIDLS is a good strategy to use.

**“Next Term, We’ll Mash You,” p. 1301, *EOL***

* + Have the students read “Next Term, We’ll Mash You,” p. 1301, *EOL*. While reading, ask students to consider the author’s comment about short stories, “In its very structure the short story has an eerie relationship with the process of memory…It holds up for inspection an incident, a relationship, a situation.” Have students discuss that quote in relation to this story and others they have read.
  + Have the students respond to Writing, p. 1305, *EOL*. Their essays should be placed in their WIP folders for possible consideration for further development and inclusion in their portfolios.

**“Saboteur,” p. 1309, *EOL***

* Have the students read this story and react in writing to the topic, “You Can Never Go Home Again.” Have the students write about a similar experience he/she has had.

**Select one novel**

***Frankenstein*, Mary Shelley**

* Have the students use a What I Know Chart to respond to the name Frankenstein. (See [Activities Section](#_Frankenstein).) After the students have shared their responses in the first column, ask them to write questions about Frankenstein in the second column. Then, read the first two paragraphs aloud to the students and discuss the fact that the narrator is Dr. Frankenstein and that he has made the decision to discover the principle of life. Ask them to predict what kind of problems that this presents. At this point, ask them to continue to read the novel to the end filling in the third column of their charts as they proceed. Finally, ask them to write a short essay in which they explain how Dr. Frankenstein's decision might change the rest of his life.
* Have the students, as they read, complete story maps for each homework reading assignment. ([See Activities Section](#_Story_Map_for).)
* Have the students analyze (in a brief essay) the theme which Mary Shelley reveals in this story about creating life in a laboratory.
* Have the students take on the roles of citizens of Geneva writing letters to their town council, either to praise or condemn Victor Frankenstein for his scientific experiments. Ask the students to brainstorm the different kinds of responses there would be before they begin to write their letters.
* Have the students identify noun clauses, pronouns, end punctuation, and parallel structure in any chapter of the novel, using as models the various chapters read.
* Have the students form groups of four or five to discuss/research the following issues:

- the Prometheus myth as it relates to the theme

- the Gothic romance

- the background of the novel (the Shelleys and Lord Byron discussing the idea)

- other works they have read in which man attempts to play God ("Rappachinni's Daughter"etc.)

- ethical issues related to cloning, genetic engineering, stem cell research, etc. in today's world

* Have the students view selected scenes of the most recent *Frankenstein* video. Have the students take notes so they can write critical reviews.
* Have the students choose one of the pieces written in response to this selection of literature and have them revise, edit, proof, and hand in for evaluation by the teacher.
* Have the students, in groups, interview Frankenstein, asking him about the difficulties of his existence. (One is Frankenstein; the others are reporters.)
* Have the students interview Victor on his deathbed, asking him about his decision to create life and what he knows now that he should have thought about prior to creating Frankenstein’s monster.
* Have the students select a character to track in the novel. Then, have the students separate into groups based upon the character they tracked. The groups should then discuss the decisions made by their character and how each contributed to his or her fate. Ask the group to make generalizations about their character's strengths and weaknesses based upon the decisions discussed.
* Have the students work in groups to present the trial of a major character in *Frankenstein*.
* Have the students work in groups of three to five to create a newspaper covering the events in *Frankenstein*. The newspaper should include editorials, news stories, feature articles, obituaries, advertisements, and cartoons.

**Reading/Writing Workshop**

***Pride and Prejudice***

Objectives:

* To study faults in character through irony
* To study a satire of society
* To define and identify theme(s), plot, subplots, point(s) of view, and setting(s)

Before starting the workshop, give the following prereading questions to the students:

a. What do the words irony and satire mean to you?

b. Do you think there is a relationship between the title and the theme of the work? Explain the words pride and prejudice in a modern context.

c. What is a suitable social or family problem that a talk show host might be interested in discussing?

d. Why are family relationships and dynamics such interesting subject matter?

DAY 1  Have the students discuss the responses to the questions in groups.

* Have the groups discuss the responses to the questions with the whole class.
* Have the students make predictions about the novel using the cover and title of the book.
* Have the students complete a KWL to activate prior knowledge.
* Have the students discuss themes, e.g., pride, prejudice, consequences of truth.
* Have the students discuss the social conventions of marriage now vs. then.
* Have the students listen to the background information on the book.

DAY 2  Have the students read aloud.

* Have the students listen to an explanation of how to keep their journals (Each student selects either Darcy or Elizabeth and follows the novel from that point of view throughout). Then give the students the Character Information and Evolution Chart. ([See Activities Section](#_CHARACTER_EVOLUTION).)
* Explain to the students that the focus groups are organized by the characters, and assign the novel.

Writing Workshop #1 - Memories

* Explain to the students how to use their own lives as a source for writing (memories, childhood, holidays, birthdays, and vacations). Have the students participate in

- brainstorming,

- writing, and

- sharing.

DAY 3 Writing Workshop #2 - Personal Analogies

* Explain to the students how to relate Austen's themes to their own lives (e.g., blind dates, realization of truths, meddling parents, social conventions).
* Have the student participate in the focus groups.
* Have the students share discoveries about Austen's use of

- point of view,

- theme,

- irony (verbal and situational), and

- characterization.

DAY 4 Writing Workshop #3 - Point of View

* Have the students examine why Austen's use of third person limited

omniscient is effective in telling the story.

* Have the students rewrite a chapter from their character's point of view.
* Have the students continue to participate in the focus groups to share rewritten chapters and consolidate good ideas.
* Have the students share their rewritten chapters with the whole class.

DAY 5 Writing Workshop #4 - Characterization

* Have the students discuss the following:

- Does Austen's lack of details about physical characteristics enhance or hurt her characterization? Why?

- What tones does Austen convey when writing about certain characters? How does she do it?

DAY 6 Writing Workshop #5 - Irony

* Have the students examine the concept of verbal and situational irony. Then, have them find examples of verbal and situational irony in *Pride and Prejudice*. After analyzing Austen's use of irony, ask the students to rewrite a memory using verbal or situational irony. Next, have them peer evaluate their papers, using the criteria sheet in the Activities Section.

- Verbal (tone, dialogue)

- Situational

DAY 7 Writing Workshop #5, continued

* Have the students participate in their focus groups.
* Have the students discuss the changes or lack of changes that the character has experienced. Then, ask them to write a journal entry that focuses on what the character has learned about himself/herself. Explain that they will need textual references to support their opinions.
* Have the groups share their results with the class.

DAY 8 Writing Workshop #6 - Theme

* Have the students

- define theme;

- examine Austen's themes in *Pride and Prejudice*; and

- write a short essay in which they identify one theme in *Pride and Prejudice.*

**ADDITIONAL ACTIVITIES**

* Have the students continue in their Focus Groups.
* Have the students participate in group presentations, based on sharing in focus groups.
* Have the students discuss the predictions and outcomes of the novel.
* Have the students present their group projects.

Writing Workshop #7 - Revision

* Have the students select a piece of writing to develop into a final product.

Writing Workshop #8 - Criteria for Final Report

* Have the students set criteria for their final writing project.

Writing Workshop #9 - Self-Analysis

* Have the students write a self-analysis letter.

Writing Workshop #10 - Peer Evaluation

* Have the students participate in peer evaluation, using the criteria sheet.
* Have the students discuss the conclusion of the novel.
* Explain to the students that they must illustrate the assignment. (The students will research contemporary fashions and styles to create illustrations of their characters to attach to their journals.)
* Have the students participate in research in the library.

Writing Workshop #11- Revision of Journals

* Have the students revise their journals and illustrations.
* Have the students submit completed journals.
* Have the students submit completed compositions.
* Have the students write a letter to the reader of the journal.

***Wuthering Heights,* Emily Brontë**

* + Have the students read *Wuthering Heights* by Emily Brontë. Then, as they read, have the students prepare a literary response journal on the novel. ([See Activities Section](#_Literary_Response_Journal).)
  + After reading the novel, have the students view selected scenes from two different video versions of *Wuthering Heights*. Then, have the students discuss the similarities and differences in the two versions, as well as which is the better representation of the novel.
  + Have the students complete one or more of the following activities after reading the novel:
  + [Book Evaluation](#_Book_Evaluation_1)
  + [Editor’s Note to a Prospective Author](#_Editor’s_Note_to)
  + [What Is the Difference](#_What_is_the)?

***Heart of Darkness,* Joseph Conrad**

* + Have the students read *Heart of Darkness* and complete a Character Chart as they read. (See Reading Toolbox for several versions of character development graphic organizers.)
  + Have the students fill out the Good vs. Evil Chart. ([See Activities Section](#_Good_vs._Evil).)
  + Have the students discuss the part of the story that is purely adventure.
  + Have the students discuss the symbolism of the story, e.g., darkness, light; enlightenment, lack of knowledge; good, evil; idealism, realism; civilization, untouched nature.
  + Have the students in groups of four discuss each character and complete parts of their character chart which may not have been completed.
  + Have the students (in the same groups) discuss the conflict between good and evil (from their chart) filling in what they may have missed.
* Have the students in groups discuss the concept of the symbolic journey into the blackness of the heart and soul of man. Have the reporter from each group explain their findings. (The teacher helps with any problems or misconceptions before the reports are given.)

***David Copperfield,* Charles Dickens**

* Read the first paragraph aloud to the class.
* Have the students write about several incidents describing times of sadness or loneliness during their childhoods.
* Have the students form groups of three or four to discuss conflicts they may have faced at an early age in an educational setting.
* Have the students in these groups focus on the characterization of David, his mother, Mr. Murdstone, Miss Murdstone, and Peggotty. Have the students fill out a characterization chart for each.
* Have the students examine the key word "metallic" as it pertains to Miss Murdstone. Have the students select a key descriptive word such as this one for the other characters.
* Have the students decide what advice they would have had for each of the characters.
* Have the students write an essay discussing Dicken's satire of the teaching methods of that time. Then, have them write a satire of modern teaching methods.
* Have the students placed in groups and ask them to describe the type of school they think the Murdstone's have selected for David. Then, have the groups write a synopsis of a short episode during David's first week at school.
* Have the students read several current reviews or commentaries of books, movies, plays, or films from the local newspaper commentary section, *Time* and *Newsweek*. Then, have the students write in their journals a commentary on a book, short story, play, or film they have read or seen previously.

***The Mayor of Casterbridge*, Thomas Hardy**

NOTE TO THE TEACHER: Introduce and explain the term, *psychological realism* to the class. Then, provide the students with a map of England so they can locate the novel's setting of Wessex.

* Have the students prepare to read the novel by brainstorming what they already know about, or imagine was true about, the lives of farmers in a rural nineteenth-century English village: What sort of homes would these farmers inhabit? What sort of farm implements would they use? What crops might they cultivate? How would they transport and market their crops? How would the lives of these farmers be similar to those of farmers in the American Midwest today? How would they be different?
* Have the students discuss whether they believe one's destiny is attributed to Fate, coincidence, or conscious decision making. Discuss briefly.
* Have the students keep reading journals as they read the novel. Since this unit deals with decision-making, ask the students to choose one character as their focus (Michael, Susan, Farfrae, Lucetta, Elizabeth-Jane, Richard). As they read, ask them to keep a list of the conscious decisions (choices) their characters make. Beside each choice, have the students put a page reference (for future use in writing an essay at the conclusion of study of this novel). These logs should be brought to class daily for use in class discussion of the assigned chapters.
* Have the students write essays in which they analyze the decision-making habits of the character they followed throughout the novel. Explain to the students that they must incorporate at least three direct quotations into the essay.
* Have the students select a topic for a persuasive oral presentation, research it, and develop it into a two-four minute presentation. Have the students read **Persuasive Writing**, pp. 222-223, *WFC*, and **Speaking Effectively**, pp. 529-542, *WFC*.

***Cry, The Beloved Country***

**Jig-Saw Activity**

In this activity it is not necessary for the students to read every page of the novel. Each group is assigned a specific section, and everyone takes notes and is involved.

* Have the students divide into five or six groups of approximately five each. Each group is responsible for about seven chapters of the novel's thirty-six chapters.
* Have the librarians pull appropriate books on South Africa and bring into the classroom.
* Have the students use the [Research Planning form](#_Great_Britain:_) to organize group research.
* Have the students (in their groups) focus on a specific geographical, historical, topographical, or political issue. For instance:

Group 1 The tribes of South Africa prior to colonization

Group 2 The geography (including major rivers, mountains, and cities of South Africa)

Group 3 What intrigued the British and Dutch Empires to colonize South Africa?

Group 4 The resources and riches of South Africa

Group 5 What is modern South Africa like? (address the people, race, relations)

Group 6 What is the political situation in modern South Africa? Bring newspaper articles to class.

* Have the students present maps and charts which illustrate their report.
* Have the students read the assigned chapters and report to the class on:
  + characters using the [Character Information/First Impression Chart](#_First_Impression_Chart).
  + setting. Use the [Setting Chart](#_Setting_Chart).
  + conflict. Use the [Conflict Chart](#_Conflict_Chart).
  + important events that occur
  + three reasons for including this book in this unit
  + their prediction of what will happen to the characters and the political and social situations. Use the [Prediction Chart](#_Prediction_Chart).

* Have the students in the next group first react to the prediction from the previous group.

Example:

"Based on the evidence you presented, you are correct in predicting that...." OR

"Though the evidence pointed to..., that did not occur. In this chapter...."

* Have the students complete a Venn diagram to show a comparison of racial tensions in South Africa and America (any time-frame can be selected-1960s, 1990s, etc.)
* Have the students write a short essay tying together their thoughts on the parallels of race relations in the two countries. Have the students place this essay in their **Works in Progress** folders.
* Have the students discuss the theme of this work. (NOTE TO THE TEACHER: This is a story of personal tragedy as well as national tragedy. They will need to understand that.)
* Have the students relate the theme of this novel to previous reading.

**Reading and Writing Workshop**

***Jane Eyre***

Objectives:

* To study the features of a character analysis
* To create a character sketch based on observation and interview techniques
* To define and identify theme(s), plot and subplots, point(s) of view and setting(s)
* To relate themes in *Jane Eyre* to Shakespeare's themes in *The Tempest*
* To identify specific details that contribute to vivid language and explain how they are used to help Brontë develop setting, character, and plot
* To rewrite a scene from another character's point of view
* To write a detailed description of a place so that it conveys both a vivid picture and a distinct mood

1. Have the students respond to the following prereading questions:

a. How might a student of the 90s react to an unjust punishment?

b. How influential do you think belief in spirits, the supernatural, or psychic phenomenon is in an individual's behavior?

c. Is there a relationship between a person's name and his behavior?

2. Have the students read Chapters 1-5, and respond to these chapters by using the Reaction Chart. ([See Activities Section](#_Reaction_Chart_(Chapters).)

3. Have the students discuss the character traits of Jane, the Reed children, Mrs. Reed, Bessie, and Mr. Brocklehurst. Have the students use the Character Chart. ([See Activities Section](#_Character_Traits_Chart).)

4. Have the students assigned to focus groups: plots/subplots; settings; characters; vocabulary; and themes.

5. Have the students listen to an explanation of how to keep their journals (kept from character's point of view). Then, hand out the Character Evolution Chart. ([See Activities Section](#_Character_Evolution_1).)

6. Have the students read Chapters 6-24, keeping their journals, as explained previously.

7. Have the students begin Writing Workshop #1.

a. Brainstorm for topics: hypocrites, appearance and behavior, setting and atmosphere, setting and mood.

b. Modeling

(Using Brontë's description of Jane in Chapter 1 as a model, have the students describe a child using a newspaper or magazine picture.)

c. Write without interruption for 20 minutes.

d. Share the writing with the class.

8. Have the students meet in their focus groups and share discoveries in Chapters 6-24 about Bronte's use of subplots, settings, character descriptions, vocabulary, themes, symbols. Then, have them read Chapters 25-28.

9. Have the students participate in Writing Workshop #2 on Sentence Variety. Then, have them choose a topic for an essay:

Rochester as a Byronic hero

Jane Eyre as a forerunner feminist

dreams vs. reality

reason vs. passion

imagery and symbolism: money and happiness

a. Have the students explore ways of writing the introduction.

b. Have the students write an introductory paragraph that ends with an effective thesis.

c. Have the students participate in a mini-lesson on sentence variety.

d. Have the students share writing with the class.

10. Have the students meet in their focus groups and share their discoveries in Chapters 25-28: subplots, settings, characters, themes, symbols.

11. Have the students participate in Writing Workshop #3 on Style.

Style

- sentence structure

- vocabulary, and

- use of figurative language (use examples from *Jane Eyre*)

Have the students read Chapters 29-38.

12. Have the focus group report on Chapters 29-38.

13. Have the students participate in Writing Workshop #5 on Revising for tone and style.

14. Have the students share their findings with the class.

15. Have the students discuss predictions and outcomes.

16. Have the students participate in Writing Workshop #6 on Setting.

* + - Have the students choose three scenes from *Jane Eyre* and write an analysis explaining how Bronte creates different moods through changes in setting.
    - Have the students select a familiar location in Virginia Beach and write an analysis of how specific details evoke a particular mood.

17. Have the students participate in Writing Workshop #7 on Revision.

* Have the students select a piece of writing to develop into a final product.

18. Have the students discuss the conclusion of the novel, paying particular attention to the following:

* + - * character development, and
      * the role of setting on the action in the novel.

19. Have the students participate in Writer's Workshop #8 on Point of View.

* Have the students rewrite a scene from another character's point of view, e.g., the fire scene from Bertha's point of view, or Jane's refusal to marry John Rivers from Rivers' point of view.

20. Have the students participate in Writer's Workshop #9 on A Case Study of *Jane Eyre*. ([See Activities Section](#_A_Case_Study).)

21. Have the students participate in Writer’s Workshop #10 on Transition/Revision.

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| **CHOICES FOR CONCLUDING THE UNIT** |

**Select two**

* Have the students write an essay comparing and contrasting any two characters from the works read. After peer revision of this essay, have the students place the revised draft in their Works in Progress folders.
* Have the students write an interpretive essay on a novel read in this unit.
* Have each student write an essay of literary analysis, in which he/she examines the choices faced by a selected character, the decisions made, and their respective consequences. The students should use terminology that reflects vocabulary encountered in reading selections and a knowledge of literary forms. In the conclusion the students should discuss what universal lessons can be drawn from the examination of the character’s decision making.
* Have the students, in journals, assume the role of a major character in a novel read and resolve his/her conflict in a way different from the story.
* Have the students choose one persona and prepare a medley of contemporary songs which expresses his conflict or the feelings involved with his conflict.
* Have the students write modern short stories of their own, based on their own experiences, dramatizing conflicts similar to those contained in some of the modern short story selections.
* Have the students peer revise and edit one of the essays they have written during the unit. Then, have the students prepare a final draft of this essay and place it in their **Works in Progress** folders.
* Have the students write an essay using details from the short story that addresses greed and materialism
* Have the students compare in writing the monster in Sinbad to the monster in *Beowulf* and *Gilgamesh*. The emphasis should be placed on the challenge each faces.
* Have the students in pairs create their own mystery short story using the form of one of the novels they read. These stories should be compiled as they student mystery anthology.

**ACTIVITIES SECTION**

### 

### Grammar Check Sheet (My Personal Checklist)

|  |  |  |
| --- | --- | --- |
| **Areas** | **Areas of Strength** | **Need Help** |
| **spelling** |  |  |
| **capitalization** |  |  |
| **punctuation (end marks)** |  |  |
| **commas** |  |  |
| **semicolons** |  |  |
| **colons** |  |  |
| **word usage** |  |  |
| **fragments** |  |  |
| **run-ons** |  |  |
| **subject/verb agreement** |  |  |
| **pronoun/clear antecedents** |  |  |
| **misplaced modifiers** |  |  |
| **other** |  |  |

### 

### Roles for the Student

### in Cooperative Groups

**Leader**

**Communicator**

**Manager**

**Tracker**

**Checker**

**Coach**

# **Student Roles**

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| **Introduction** |

Roles in cooperative learning activities help promote interdependence as well as individual accountability. Because of the nature of English activities, a number of different roles can be created to ensure shared responsibility among group members. Here are some things to keep in mind when you introduce roles to your students. They will need to:

* understand the function of their roles
* know why roles are important
* have the roles modeled
* have time to practice their roles
* have time to process how effectively they carried out their roles
* receive feedback from you and their peers about their performance

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| **Roles for the English Classroom** |

**Leader**

The leader is responsible for making sure that the team understands and completes the team task. When the team begins a cooperative activity, the leader explains the team task and makes sure the teammates talk about the task and develop a plan before they begin work.

**Communicator**

The communicator is responsible for asking the teacher for help if the team gets stuck. If the team cannot resolve a question or decide how to follow a procedure, for example, the communicator is the only team member who can leave the team and ask the teacher for help. The communicator shares with other teammates any information obtained from the teacher.

**Materials Manager**

The manager is responsible for picking up and returning all supplies and equipment that the team needs for a project. The manager makes sure that all of the materials are returned and, if something is damaged or broken, the manager informs the teacher. All teammates participate in clean up!

**Tracker**

The tracker is responsible for tracking the team's progress through the steps of a team activity. The tracker checks off each step of the directions as the team completes each step, or reminds the team members to read the step again if they are moving too quickly onto the next step. The tracker is responsible for recording information for activities that require only a single team record. Otherwise, each team member is involved in writing and recording.

**Coach**

The coach is responsible for encouraging teammates to practice the team skills. The coach reminds teammates to practice the team skills and congratulates teammates when they use a skill. The coach is the teammate who inspires the team to work cooperatively by looking for positive examples, but is not responsible for correcting misbehavior.

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| **Other Student Roles for English Classes** |

* Reader
* Recorder
* Writer
* Computer operator
* Praiser
* Listener
* Collector
* Paraphraser
* Time keeper

# **Daily Checklist**

Group Number

Monitor's Name

Date: From to

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| NAME OF  GROUP MEMBERS | WORKED AS A MEMBER OF THE TEAM | | | | | USED A SOFT VOICE WHEN SPEAKING | | | | | WAS AN ACTIVE LISTENER | | | | | STAYED ON TASK | | | | | DID NOT TALK ABOUT OTHER THINGS | | | | | CONTRIBUTED IDEAS TO THE GROUP ACTIVITY | | | | |
|  | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F | M | T | W | T | F |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
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# **Cooperative Scorecard**

##### Name of Activity

Team Members:

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Group** | | | | | **Student** | | | | |  | **Teacher** | | | | |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | Written and oral directions were followed. | 5 | 4 | 3 | 2 | 1 |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | All members participated in the activity. | 5 | 4 | 3 | 2 | 1 |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | Respected others’ rights to participate. | 5 | 4 | 3 | 2 | 1 |
| 5 | 4 | 3 | 2 | 1 | 5 | 4 | 3 | 2 | 1 | Stayed on task. | 5 | 4 | 3 | 2 | 1 |

Student comments:

Teacher comments:

# **Peer Scores for Group Work**

When students actively collaborate on group projects, it is often difficult to assess individual contributions. Here is a method for peer evaluation developed by teacher Linda Culp and assessment specialist Virginia Malone. For most projects a universal set of contributions to group success applies. The four areas they have identified are the following: 1. creativity/ideas contributed, 2. research/data collection, 3. writing/typing/artwork, and 4. organizing/collating.

For any one area of contribution, the total of work done must add up to 100 percent. Group members independently rate each others' contributions in the four areas. These ratings are then compared to the teacher's evaluation of the four areas. One benefit of this system is that it provides task clarity for student teams when the assessment system is explained and clarified before the project begins. When this system is applied over time, students refine and expand their task and social skills.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Peer Score Sheet** | |  |  |  |  |  |  |
|  | Students | Amy | Jane | Jim | Randy | Total |  |
|  | Creativity/ideas | 0 | 50 | 20 | 30 | 100% |  |
|  | Research/data collection | 60 | 20 | 10 | 10 | 100% |  |
|  | Writing/typing/artwork | 30 | 0 | 10 | 60 | 100% |  |
|  | Organizing/collating | 30 | 20 | 0 | 50 | 100% |  |
|  | Total percent contribution | 30 | 22 | 10 | 38 | 100% |  |
|  | **Grade** | **95** | **95** | **65** | **95** |  |  |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Percentage Contribution of Total Group Effort Grade** | | | | | | | |
|  | 21 or greater |  |  |  |  |  | 95 |
|  | 20-16 |  |  |  |  |  | 85 |
|  | 15-11 |  |  |  |  |  | 75 |
|  | 10-6 |  |  |  |  |  | 65 |
|  | 5-1 |  |  |  |  |  | 55 |
|  | 0 |  |  |  |  |  | 0 |

**Reference:** Culp, L. and Malone, V. (1992) Peer Scores for Group Work, *Science Scope,* March, Washington, DC, National Science Teachers Association

# 

# **Criteria for Literary Analysis**

Rating System:

5 = Excellent

4 = Good

3 = Adequate

2 = Needs Improvement

1 = Off Topic

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Items | **5** | **4** | **3** | **2** | **1** |
| 1. The character's choice(s) are fully examined and explained. |  |  |  |  |  |
| 2. The writer fully explains why the choices were made. |  |  |  |  |  |
| 3. The consequences of the choices are completely explained. |  |  |  |  |  |
| 4. The universal truth(s) explored by the author is/are explained. |  |  |  |  |  |
| 5. The diction, tone, and style are effectively utilized in the analysis. |  |  |  |  |  |
| **Overall Rating** |  | | | | |

An explanation of the rating with some comments for improvement.

# **KWL Chart**

# **"The Demon Lover," p. 1207, EOL**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Title** | **Characters** | **Setting** | **Plot** |
| Before Reading  What do you know? |  |  |  |  |
| After Reading |  |  |  |  |

# **Anticipation Guide**

# **"Araby," p. 1174, EOL**

Directions: Before we read "Araby" today, read each of the following statements carefully and circle **agree** or **disagree** to show what you think. Be ready to discuss your opinions with the class. Do not share your answers yet. Remember this is your opinion, and it will not be graded.

|  |  |  |
| --- | --- | --- |
| **agree** | **disagree** | * Only adults understand love. |
| **agree** | **disagree** | * Love at first sight does not exist. |
| **agree** | **disagree** | * Young people are restricted physically by their elders. |
| **agree** | **disagree** | * It is better to have loved and lost than never to have loved at all. |

# **Cloze Activity**

# **"Araby," p. 1174, EOL**

|  |
| --- |
| "Her image me even in places the most to romance. On  1 2  Saturday evenings when my aunt went I had to go to carry some  3  of the . We walked through the streets, by  4 5 6  drunken men and bargaining women, amid the curses of laborers, the shrill  of shopboys who stood on guard by the barrels of pigs' cheeks,  7  the chanting of street singers, who sang a come-all-you about  8  O'Donovan Rosa, or a about the troubles in our native land.  9  These noises in a single of life for me: I imagined that  10 11  I bore my safely through a of foes." 12 13 |

**Answers**

1. accompanied

2. hostile

3. marketing

4. parcels

5. flaring

6. jostled

7. litanies

8. nasal

9. ballad

10. converged

11. sensation

12. chalice

13. throng

# **Character Chart**

|  |  |  |
| --- | --- | --- |
| **“The Rocking-Horse Winner,” p. 1188, EOL** | | |
|  | **"King Midas"** | **"The Rocking-Horse Winner"** |
|  | King Midas | The Mother |
| What the character says |  |  |
| What the author says about the character |  |  |
| What others say about him/her |  |  |
| What the character thinks |  |  |
| What the character does |  |  |

Other topics for discussion

* Compare the mother in "The Rocking-Horse Winner" with other mothers in literature.

# **Anticipation Guide**

# **"The Rocking-Horse Winner," p. 1188, EOL**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Prereading Activity | | **During Reading Activity** | | | |
|  |  | **Paul** | **Mother** | **Uncle Oscar** | **Bassett** |
| **Love** |  |  |  |  |  |
| **Money** |  |  |  |  |  |
| **Luck** |  |  |  |  |  |

# **Character Chart**

# **"The Rocking-Horse Winner," p. 1188, EOL**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Character | **What she says** | **What she does** | **What others say about her** | **Significance** |
| The mother | **Conclusion:** | **Conclusion:** | **Conclusion:** | **Conclusion:** |

### Magic Squares

"**The Destructors," by Graham Greene, p. 1082, *EOL***

Directions: Select from the numbered statements the best match for each vocabulary word. Put the number in the proper square. The total of the numbers in each row will be the same horizontally and vertically. Find the magic number.

|  |  |  |
| --- | --- | --- |
| A | B | C |
| D | E | F |
| G | H | I |

**Magic Number**

A. ignoble, p. 1012 1. main faces or front of a building

B. impromptu, p. 1012 2. relentless

C. implacable, p. 1013 3. of or motivated by unselfish concerns for others

D. altruistic, p. 1014 4. dishonorable

E. estuary, p. 1015 5. an inland arm of the sea that meets the mouth of a river

F. restive, p. 1016 6. afflicted with rheumatism

G. dithery, p. 1017 7. difficult to control

H. facade, p. 1016 8. agitated

I. rheumatics, p. 1017 9. without preparation; offhand

# **DRTA**

# **"The Destructors" by Graham Greene, p. 1082, EOL**

1. Previewing:

Preread (Teacher)

Author-briefly talk about the pertinent points about the author

Title-read the title to the students

Introduction-read the introduction to the students

(Have the students use a book marker.)

Close book and formulate hypothesis:

1. What do you think will happen?

2. Why do you think that?

3. What gives you the clue?

(The teacher asks questions and the students keep jot charts.)

2. Verifying

Read to find out whether or not predictions were right.

Read pp. 1011-1014.

3. Reflecting on Reading

Develop comprehension by:

1. checking on individual and group hypotheses,

2. staying with or redefining hypotheses.

Close the book and make hypotheses:

1. What do you think will happen now?

2. Why do you think that?

3. What gives you the clue?

Verifying

Read pp. 1014-1015 to find out whether or not the predictions were correct.

Reflecting on Reading

Continue Step 2 and Step 3 until the story is completed.

\*DRTA tip: Break just before the next exciting event happens in the story. Use no more than two to three breaks total.

# **Jot Chart...PAR Assisting Framework**

# **"The Destructors" by Graham Greene, p. 1082, EOL**

As the students read "The Destructors"have them keep a jot chart. Ask the students to make a hypotheses by *previewing* each section before reading by answering:

1. What do you think will happen?

2. Why do you think that?

3. What gives you the clue?

After reading each section, the students will individually and collectively *reflect on reading* to develop comprehension by:

1. checking the hypotheses (individual and group), and

2. redefining or staying with the hypothesis.

|  |  |  |  |
| --- | --- | --- | --- |
| **Previewing** | **Before Reading** | **Reflecting** | **After Reading** |
|  |  |  |  |

# **Possible Sentences Activities**

# **"The Destructors" by Graham Greene, p. 1082, EOL**

*Possible Sentences* (Moore & Arthur, 1981) is a combination vocabulary/prediction activity. It is designed to acquaint the students with new vocabulary they will encounter in their reading and guide them as they attempt to verify the accuracy of the statements they generate. Additionally, it arouses curiosity concerning the passage to be read. Thus, *Possible Sentences* is best used when unfamiliar vocabulary is mixed with familiar terminology.

*Possible Sentences* consists of the following steps:

1. List the key vocabulary words.

2. Elicit sentences.

3. Read and verify the sentences.

4. Evaluate the sentences.

5. Generate new sentences.

|  |  |  |
| --- | --- | --- |
| On Worksheet: | **Possible Sentences** | **New Sentences** |
| 1. For each term have the students write a possible sentence on the left side of the worksheet. |  |  |
| 2. During the reading, have the students look for the real meaning of the term and write this meaning in a sentence. This is a powerful strategy for learning new words. |  |  |

Another way to do this is:

1. Have the students write possible sentences for the words.

2. Have the students form groups of three or four and share their sentences, coming to consensus as to which sentence they think is best.

3. The teacher puts the sentences on a chart, a board, or an overhead.

4. Have the students return to their groups to come to a consensus after the reading and writing of the new sentences.

5. Have the students share their conclusions and record them.

Vocabulary Development for "The Destructors":

ignoble

impromptu

implacable

altruistic

estuary

restive

joist

facade

rheumatics

dithery

Activity: Possible Sentences

Each student writes a sentence for each word. Then, divide the students into groups of two or three to share their sentences with each other. Next, come to consensus as to which is the best sentence for each word. Have the students (spokesperson) share the sentences and place them on the board.

# **Character Chart**

# **"No Witchcraft for Sale," p. 1127, EOL**

|  |  |  |
| --- | --- | --- |
| **Character** | **Actions** | **Motives** |
| Gideon |  | protecting his knowledge as a medicine man; serving the Farquars well; doing God's will |
| the scientist |  | obtaining new medicines; prospering |
| Mrs. Farquar |  | doing God's will; loving Teddy; living a comfortable life |
| Mr. Farquar |  | helping the scientist for the good of mankind with no thought of money |
| Teddy |  | enjoying life; affection of Gideon and his parents |

# **Character Chart**

# **"No Witchcraft for Sale," p. 1127, EOL**

|  |  |  |
| --- | --- | --- |
| Character | **Actions** | **Motives** |
| Gideon |  |  |
| the scientist |  |  |
| Mrs. Farquar |  |  |
| Mr. Farquar |  |  |
| Teddy |  |  |

# **List Group Label**

# **"In the Shadow of War" by Ben Okri**

**p. 1095, *EOL***

This strategy is effective for teaching difficult vocabulary, concept development, and critical thinking. Practiced in a relaxed and purposeful atmosphere, this activity can be a powerful tool for helping the students develop concepts, improve comprehension, and retain information.

The word-relationship activity begins with the teacher's suggesting a topic and asking the students to supply words they know that describe the topic. The teacher may supplement the words given by the students or ask the students to review the text to find more words. The teacher may also provide the list if it is appropriate.

1. Organize the list of words into smaller lists of items that have something in common.

2. Categorize and label the words (may be done in small groups).

3. Explain categories and labels to entire class (group spokesman person).

4. Reach a consensus on what the correct labels are (entire class) and where the labels belong.

The teacher acts as a guide during the final phase to channel the discussion and the labeling in the right direction.

Words (from the selection)

stupefying fetish disfigured

dispiritedly unshaven

succumb strutted

ostentatious crouched

livid

dementedly

Categories (suggestions)

character trait (n) element in setting

character action (v/adv) symbolic element

character behavior (n)

character description (adj)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| CHARACTER TRAIT |  | | Element in Setting | |
| livid  unshaven  disfigured |  | |  | |
| CHARACTER ACTION | |  | | Symbolic Element | |
| dispiritedly crackling on  dementedly strutted | |  | |  | |

|  |  |  |  |
| --- | --- | --- | --- |
| CHARACTER BEHAVIOR |  | |  |
| crouched  stupefying |  | |  |
| CHARACTER DESCRIPTION | |  |  |
| unshaven  ostentatious | |  |  |

|  |  |
| --- | --- |
| **The About/Point****“The Doll’s House,” p. 1255, EOL** | |
| **This story is about . . . . .** | **The points that support my conclusions are . . . . .** |
|  |  |

# **What I Know Chart**

# ***Frankenstein***

|  |  |  |
| --- | --- | --- |
| **What I know about Frankenstein** | **What I want to know about Frankenstein** | **What I know now about Frankenstein** |
|  |  |  |

# **Story Map for *Frankenstein***

**Chapters and**

Who?

What?

Where?

When?

Questions that you have?

Prediction?

**1.**

j0078622

Stop halfway through the chapter.

Summarize what you have read. (30 words or less)

What has happened?

Who else is now involved?

What information is missing?

What information would you like to know?

Do you need to change your prediction? To what?

**2.**

bd07306_

**3.**

Stop at the end of each chapter.

What else has happened in this chapter?

Has any character undergone a change? What? Why?

Has the setting changed? Why?

How accurate was your prediction? Why?

What do you think will happen in the next chapter(s)? Why?

j0078629

# **Criteria Sheet**

# ***Pride and Prejudice***

AUTHOR'S NAME

TITLE OF WORK:

Points

INTRODUCTION 10

POINT OF VIEW 15

CHARACTERIZATION 15

IRONY 15

THEME 15

CONCLUSION 10

OVERALL EFFECT 20

TOTAL:

# **CHARACTER EVOLUTION**

# ***Pride and Prejudice***

**Topic: Self-Knowledge**

Character Name

|  |  |  |  |
| --- | --- | --- | --- |
| Description of the character at the beginning of the novel | Causes that result in change | Description of changes | Self awareness gained |
|  |  |  |  |

**Reading/Writing Workshop**

# ***Jane Eyre***

# **Reaction Chart (Chapters 1-5)**

|  |  |
| --- | --- |
| **Topics** | **Notes** |
| **Chapter 1**  Setting  Characters  Important Events  Conclusion: |  |
| **Chapter 2**  Setting  Characters  Important Events  Conclusion: |  |
| **Chapter 3**  Setting  Characters  Important Events  Conclusion: |  |
| **Chapter 4**  Setting  Characters  Important Events  Conclusion: |  |
| **Chapter 5**  Setting  Characters  Important Events  Conclusion: |  |

# **Character Traits Chart**

# ***Jane Eyre***

|  |  |
| --- | --- |
| Name of Character | **Character Traits** |
| **Jane Eyre** |  |
| **Mrs. Reed** |  |
| **Bessie** |  |
| **Mr. Brocklehurst** |  |
| **Eliza Reed** |  |
| **John Reed** |  |
| **Georgina Reed** |  |

# **A Case Study for Jane Eyre**

1. Description of the character at first meeting

a. Physical appearance

b. Mental state

c. Behavioral pattern

2. Background of family (hypothesize as necessary)

a. Mother

b. Father

c. Siblings

d. Home environment

3. Background of character

a. Educational

b. Social

4. Description of character at second meeting

a. Physical appearance

b. Mental state

c. Behavioral pattern

5. Description of character at third meeting

a. Physical appearance

b. Mental state

c. Behavioral pattern

6. Diagnosis

7. Conclusion

a. Treatment

b. Termination

1. Cure

2. Death

# **Character Evolution**

**Group Members**

**Topic: *Jane Eyre***

**Character Name**

|  |  |  |
| --- | --- | --- |
| Description of the character at the beginning of the novel | Causes that result in change | Description of changes |
|  |  |  |

### Character Chart

### *Heart of Darkness*

|  |  |  |  |
| --- | --- | --- | --- |
| **Character’s Name** | **How character presents himself/herself** | **Character’s true self** | **Evidence** |
|  |  |  |  |

# **Literary Response Journal**

*Your journal should be an informal dialogue with yourself about literature we read in this class. I will be interested in your reflections. I will be interested in the questions you ask and the observations you make. Do not worry about making profound statements in your journal. Make the literature yours. Show me that you are engaged with and moved by what we are studying.*

1. Respond to the title of the piece. What ideas does it evoke? Using vivid, sensory language, describe the scene or conflict or image it conjures up.

2. What is your initial impression of the work. After reading chapters, predict what you think will happen later in the work. What other book, movie, poem, or television show helped you to arrive at this prediction? Why? Feel free to share any questions that you might have at this point.

3. What strong images are evoked from your reading? What do you see—whether it is mentioned or not? What do you hear—mentioned or not? What do you smell—mentioned or not? Where are these images coming from? Is there something in your personal life to which you may have connected the passages you have read? Feel free to share any questions that may have been generated by this writing prompt.

4. After further reading, is the action different from your prediction in number #2? How is this like or unlike anything you have seen or read before? What makes this similar to or different from the other works? Feel free to share any questions that may have been generated by this writing prompt.

5. What do you find most disturbing in this work? Why do you find it disturbing? What does that reveal about your values? How are these values different from your classmates? Why? What does the main character find most disturbing? Share your questions.

6. When we see a glamorous travel brochure for a place that we know, we may say, “They left out the slums and beggars that were all over the city when I was last there.” At this point we pry open a gap that the text would have left papered over. The question you must entertain is this: What is *not* happening in this work? What is the text leaving “papered” over? How does this omission affect you as a reader?

7. List the emotion (anger, envy, admiration, astonishment, etc….) that the work evoked. Explain why you felt these emotions.

8. Explain why you could—or could not—identify with a particular character or situation in the work.

9. Select a minor character. Explain why he appears in the work? What’s his purpose? Explain why you could—or could not—identify with this character?

10. As a teenager, you have had to read an instruction manual, experiment guidelines, or even a warranty, a product manual, guidelines for a laboratory experiment, informational texts, etc… Make sure that you supply a copy of the print material to which you are comparing or contrasting the work.

11. What is the major issue of this era with which you are dealing? How are you handling it? What is the major issue of the era in which the story takes place? How does the author address it? How is the character handling it? How would you handle that issue?

12. Locate an interesting stylistic device anywhere in the work. Identify it and explain its literal and/or figurative meaning. What is the relevance to the context? What is its direct connection to the plot, characters, theme? What about it interests you? Did it spark a reflection or a memory?

13. Locate an interesting sentence structure in the work. What about it interests you? Write an original sentence using that same structure.

*Remember that a response is a place to begin. Keep up with the daily reading assignments and commit yourself to reacting to what you read by making an entry in your literary response journal as soon as you finish a reading assignment. Once you establish a habit of responding to the literature you read by making entries in your journal, you will soon discover greater meaning in the poems, stories, and plays assigned to you this semester, AND you will discover a great deal about yourself in the process. Have fun!*

**GUIDELINES**

1. You must have a **title page** that contains this information: title (LITERARY RESPONSE JOURNAL), title of work and author, name, date, block, teacher’s name.

2. You **may type** your responses or *write* them on loose-leaf paper, one side of the page, using blue or black ink.

3. Your journal **must be bound**—either stapled or enclosed in a folder with clasps.

4. Write the appropriate prompt at the top of each page.

5. MINIMUM LENGTH FOR EACH RESPONSE—¾ page typed, 1½ pages handwritten.

# **Modified Fishbowl Activity**

# ***Wuthering Heights***

1. You will be arranged into 4-6 groups.

2. Each group must select a facilitator.

3. Each group will be given a discussion prompt.

4. Group members must agree upon the order of the participants, arranging them from the least confident communicator to the most confident.

5. Also note that the information must be arranged from least important to most important.

6. Each group member must do the following written portion:

a. Find a scenario that supports the prompt;

b. Pull a key line from the novel that supports the scenario and the prompt;

c. Explain how a and b support your position of the prompt;

d. Relate a and b to a proverb, or a maxim or some wise saying;

e. The group must connect the scenario to a situation in another piece of literature that defends or supports the discussion prompt. NOTE: only the final speaker is to present this information, though the entire group determines the strongest allusion.

**THE DISCUSSION**

1. The entire group stands in front of the class with the immediate speaker standing directly behind the podium.

2. The first speaker presents the discussion prompt and his information, **not reading** it, but discussing it.

3. The next speaker does the same, building upon the first speaker’s statements.

4. Then the third.

5. Then the fourth.

6. And finally the fifth group member who builds upon all of them (keeping us ever mindful of the prompt) and adds allusion. Then he persuasively concludes the discussion.

7. The counter group then takes the podium. The counter group must be sure to allude to specific points raised by the first group so that those points can be sufficiently disputed.

8. At the end of the counter group’s presentation, the other group may want to rebuff but can only do so by gathering around the second podium. Only the person at the podium may speak. Points may be deducted from the group grade if chaos arises because everyone wants to speak at the same time.

**GRADING**

1. You will be given a group grade and an individual grade.

2. The group grade counts as a test grade. The individual grade counts as a quiz grade.

**DISCUSION PROMPTS**

GROUP I – Heathcliff lives a miserable life, but his calamity is his own doing.

GROUP II – Heathcliff’s miserable life is not directly his fault.

GROUP III – Heathcliff is no better than Iago, “an inhuman dog.”

GROUP IV – Heathcliff is better compared to Othello, a tragic hero who “loved not wisely, but too well.”

GROUP V – DEATH is a more dominate theme in the novel that REBIRTH.

GROUP VI – REBIRTH is a more dominant theme in the novel than DEATH.

# 

# **Book Evaluation**

DIRECTIONS: You are going to “grade” the book you have read. Think carefully, be fair, and then fill in the report card below.

BOOK TITLE:

AUTHOR:

|  |  |
| --- | --- |
| ELEMENTS | GRADE |
| PLOT SYNOPSIS: |  |
| CHARACTERS—List/Identify: |  |
| SETTING—Time/Places: |  |
| THEME—Discuss/Example: |  |
| STYLE—Narrator (First person/collective)/Example: |  |
| FINAL  GRADE |  |

A = EXCELLENT B = VERY GOOD C = AVERAGE

D = POOR E = FAILURE I = INCOMPLETE

# **Editor’s Note to a Prospective Author**

DIRECTIONS: Image it is one year prior to the copyright date of the book you are reading. The author has come to you with the manuscript and you have wisely decided to publish it. Below is a letter you will send to the writer listing suggested revisions in the text. The changes can involve plot, character, or style, but be specific.

(date)

Dear :

(author)

I have just finished reading , and love it, but I think it would be much better with a few of the changes, I’ve listed below:

1.

2.

3.

4.

5.

Please look over the above comments and let me know what you think. If you have any problems with the proposed alterations, respond as soon as possible. Looking forward to hearing from you.

Sincerely,

(signature)

(publisher)

# **What is the Difference?**

DIRECTIONS: After reading the book and then seeing the movie version, you should have noticed that some changes were made. Think about the differences, and then complete the sections below.

|  |  |  |
| --- | --- | --- |
| **CATEGORY** | **BOOK** | **FILM** |
| Character’s physical appearances |  |  |
| Relationships |  |  |
| Plot additions |  |  |
| Plot deletions |  |  |
| Character’s names |  |  |

I enjoyed the book/film (circle one) better because

# ***Heart of Darkness***

# **Good vs. Evil**

|  |  |  |
| --- | --- | --- |
| **Character** | **Good or Evil (act/thought)** | **How do I know?** |
| **Marlow** |  |  |
| **Mr. Kurtz** |  |  |
| **The District Manager** |  |  |
| **A Russian Traveler** |  |  |
| **Kurtz’s Fiancé** |  |  |

## Great Britain: Political, Economic and Social Events Chart

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Political Events** | **Economic Events** | **Social Events** |
| **1900-1905** |  |  |  |
| **1906-1910** |  |  |  |
| **1911-1915** |  |  |  |
| **1916-1920** |  |  |  |
| **1921-1925** |  |  |  |
| **1926-1930** |  |  |  |
| **Conclusions:** |  |  |  |

# **Conflict Chart**

# ***Cry, the Beloved Country***

Book Title

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Character** | **Define the conflict** | **Who is involved besides the character?** | **Is this internal or external conflict?** | **Prediction of outcome** | **Resolution** |
|  |  |  |  |  |  |

# ***Cry, the Beloved Country***

# **First Impression Chart**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Character’s Name** | **Describe your first impression of the character at the end of the section.** | **Write an action, statement, or thought that the character had/made that supports your opinion.** | **Describe your impression of the character at the end of the book.** | **Describe an action, statement, or thought that the character had/said that supports your opinion.** |
| Reverend Kumalo |  |  |  |  |
| **Gertrude** |  |  |  |  |
| **Absalom** |  |  |  |  |
| **John Kumalo** |  |  |  |  |
| **Mr. Jarvis** |  |  |  |  |

# **Setting Chart**

Book Title

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Chapter, page #** | **Topography** | **Climate/Seasons** | **Urban/Suburban Landscape** | **Bodies of Water** | **Economy of the Area** |
|  |  |  |  |  |  |

# **Prediction Chart**

|  |  |
| --- | --- |
| Prediction 1 | Evidence from text |
| Prediction 2 | Evidence from text |

# 

# **Literary Analysis Model**

**Introduction**

**Make general statements** on the theme or topic of the literary piece. Do not mention specifics from the piece yet. **Linking sentences(s)** relates this theme or topic to the specific piece read. Provide title and author. Now state the **thesis** of the paper.

**Body**

Keep in mind the purpose of the body, write a topic sentence which connects and develops the thesis. Next, give a **specific example/quotation** from the piece to illustrate the point. Make sure the evidence is properly introduced and cited. Follow that example with a **sentence** which explains the connection between the **example/quotation** and the topic sentence. Provide **specific examples/quotations** in a logical order until the point has been clearly made. Use transitions to unify the paragraph. Finally, write a **summary sentence** which refocuses all that has been said in the paragraph. Repeat the same process for the additional paragraphs making sure that each one is smoothly connected to the thesis and/or the preceding paragraph.

**Conclusion**

Restate the thesis to bring the reader back to the main point using specific references. Now, make some general statements which give advice to all people or a recommendation which would apply in most situations. This is called a universal statement because it is not specific to one literary piece, person, or situation.