

Grade 8 English

Oak Meadow Teacher Manual

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Grade 8



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Grade 8



Introduction

This teacher manual is designed to help you guide students through the Oak Meadow Grade 8 English course. This course focuses on composition skills, with award-winning literature providing examples of strong writing.

The course includes composition and grammar assignments as well as literature assignments. Many questions and assignments are open-ended and students will have individual response. This teacher manual provides guidelines for how to evaluate and support student work. Reasoning and creative capacities differ, so we urge you to take your cues from each student, encouraging and nurturing the student's individual process, needs, and progress.

Students are sometimes required to do independent research. When doing computer research, it may be helpful to remind students that information on the internet varies greatly in terms of accuracy and reliability. The student coursebook includes information about this in the appendix.

Please note that there are a wide variety of assignments included in this course to give students many options for engaging with the material. Some are optional and students are not expected to complete every single assignment. You can help your student determine which assignments to focus on each week, based on the student's interests, strengths, and areas needing development. You might also give your student the option to complete some of the written assignments orally. Keep an eye on the workload as your student progresses, and make adjustments so that the student has time for meaningful learning experiences rather than rushing to try to get everything done. If your student is enrolled in Oak Meadow School, please consult with your teacher when making adjustments to the workload.

Lesson



Baseball in April and Other Stories: Finding Your Voice

ASSIGNMENT SUMMARY

- Read Section I in *The Elements of Style*.
- Read three short stories.
- Read the Grammar Tip.
- Choose and use a vocabulary word of the week.
- Summarize the plot of a short story.
- Identify the story's strengths and weaknesses.
- Connect the story to your own life.
- Complete exercises #1 and #100 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Summarize the plot of a short story.
- Identify the story's strengths and weaknesses.
- Reflect on the writing process.

Reading

Read Section I: Elementary Rules of Usage in *The Elements of Style*.

Choose three short stories to read from *Baseball in April and Other Stories* by Gary Soto. You can scan the story titles or the first sentence of each story to help you choose, or you might choose a story at random, or simply read the stories in order. Plan to read one story a day for three days rather than reading all three stories in one sitting. Here is a list of the stories:

- Broken Chain
- Baseball in April
- Two Dreamers
- Barbie
- The No-Guitar Blues
- Seventh Grade
- Mother and Daughter
- The Karate Kid
- *La Bamba*
- The Marble Champ
- Growing Up



Reader's Journal

In this course, you will keep a journal about what you are reading. Many of the lessons will include journal suggestions which will help you reflect on and analyze the literature you are reading. You are also encouraged to use your journal for jotting down thoughts and questions, brainstorming ideas, and keeping track of plot twists and character relationships. Since this is a journal, the writing can be very informal. You don't have to use complete sentences or worry about grammar and style—just write!

This week, write down a phrase or sentence that caught your eye while reading one of the short stories. Copy it down in your journal, along with the book title and the page number. You'll always want to identify where a quote came from so you can find it again, and so you won't accidentally use it without giving credit.

Students will be reminded periodically to use their reader's journal. This is a good habit to encourage in your student as it can benefit reading comprehension and deepen the student's skill in literary analysis.

Vocabulary

Each week, you will choose a “Word of the Week.” You can find your word of the week in your reading, a dictionary, or ask an adult to come up with a word you don't know. The only requirement for the word of the week is that it is a word that is new to you. You will use your reader's journal to keep a list of words throughout the year. Write “Word of the Week” at the top of a page in your journal; since you don't know how many pages this will take up, you might want to put this in the back of the journal. If you turn the journal upside down, the last page of the journal can be the first page of your word-of-the-week list.

For each word of the week, you will write down the word and define it, either using your own words or writing the dictionary definition. Then throughout the week, see how many times you can use the word in a sentence while speaking. Do your best to get others to use the word, as well. For instance, if your word of the week is *recalcitrant*, you might comment that your recalcitrant dog won't come when you call.

At the end of the week, write down one of the sentences you said or heard that used the word of the week. If the sentence was spoken by someone else, make sure to give that person credit!

Students are encouraged to involve their entire household in learning a new word each week and using it in context. Students will keep a list of the words, along with definitions and sentences using the word in a relevant way. You can check this list throughout the semester, or wait until the end of the semester, when the entire list will be submitted.

Assignments

1. Choose your favorite of the three short stories you read. Write down the title and give a brief summary of the plot. A good summary includes a brief description of the main story conflict and key story events.

A plot summary should identify key elements of the story and highlight the main character's goal or challenge and the obstacles the character must overcome. Many students get bogged down in specific details that aren't necessarily salient to the plot; point these out if they are included as they can turn a "brief" summary into a convoluted description of unrelated story elements.

2. Identify one thing the author did well and one thing you think could have been improved. What did you like about the story? What didn't you like? Explain your choices.

Students will highlight what worked well in the story and what didn't, focusing on one story strength and one weakness. By considering what they particularly liked and disliked about the story, students will gain perspective on what was effective. The reasoning behind this choice should be clearly explained.

3. Write down one way the story reminded you of something in your own life. What aspect of the story could you relate to? Why?

This assignment asked students to find a personal connection to the plot, characters, setting, or even a specific story detail. The goal is for students to see the universal elements underlying the story particulars and to find meaning and relevance to their own lives.

4. In *100 Ways to Improve Your Composition and Creative Writing*, read the following sections and complete the exercises listed:

- Before You Begin: Writing About Writing
 - Exercise #1
- Write a Memoir
 - Exercise #100

The writing exercises in *100 Ways to Improve Your Composition and Creative Writing* provide a variety of ways for students to strengthen their writing skills. These exercises can be evaluated

based on the instruction provided in the reading sections prior to the exercises. Additional tips are offered below.

Exercise #1: Take note of your student’s reflections on writing. This will help you guide and encourage the student to develop areas where more confidence or skill is needed.

Exercise #100: Students are asked to describe a favorite childhood memory. Look for clear descriptive writing using sensory details. If the writing lacks detail, students may benefit from recounting the story aloud; additional detail can also be encouraged by asking specific questions as the story is being told.

Learning Checklist

Use this learning checklist to keep track of how your skills are progressing. Include notes about what you need to work on. Please remember that these skills continue to develop over time so you aren’t expected to be able to do all of them yet. The main goal is to be aware of which skills you need to focus on.

Learning checklists are found at the end of each lesson in both the student coursebook and this teacher manual. You may want to encourage your students to complete the checklist at the end of each lesson to help them stay focused on the skills they are acquiring. You can use the teacher manual checklist to keep track of areas where the student needs support and ideas for how to provide that support.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Summarize a story plot				
Identify strengths or weaknesses of a story				
Make a connection between fiction and real life				
Reflect on the writing process				

Lesson



Baseball in April and Other Stories: Past, Present, Future

ASSIGNMENT SUMMARY

- Read Section II in *The Elements of Style*.
- Read three short stories.
- Choose and use a vocabulary word of the week.
- Create a story map.
- Complete exercises #24, #27, #34, #36, and #37 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Identify the conflict, key scenes, climax, and resolution of a plot.
- Create a story map.
- Write an outline based on ideas generated through brainstorming.

Reading

Read Section II: Elementary Principles of Composition in *The Elements of Style*.

Choose three short stories to read from *Baseball in April*. Plan to read one story a day for three days rather than reading all three stories in one sitting.



Reader's Journal

If a catchy phrase or great description catches your eye, write it down in your reader's journal, along with the book title and page number.

Vocabulary

Choose a word of the week and see how many times you can slip it into the conversation this week. Remember, it must be a word that is new to you. In your reader's journal, write down the word, making sure to spell it correctly, and then define it. At the end of the week, write down the best sentence using the word, crediting the person who came up with it.

Continue to encourage your student to use the word of the week in conversation and writing.



Talk About It: Discussion

It can be helpful to discuss your ideas before writing them down. Try it for the short story assignment below. Before you begin writing, talk to someone about the character and what happened in the story. Discuss your ideas about how the character changed in the story.

Discussion topics related to the literature are offered throughout the course. Giving students the opportunity—and encouragement—to discuss their thoughts, questions, feelings, and ideas will help them reflect on what they are reading. Reflection and discussion can lead to an enhanced understanding of the material, particularly the underlying literary themes. Discussion also helps students learn how to analyze and critique what they are reading and clearly communicate their ideas. Encourage your students to discuss the reading by showing an interest in it and expressing your own thoughts and questions.

Assignments

1. Choose one of the stories you read and create a story map that shows the shape of the plot in terms of rising and falling tension. First, identify the main conflict. This conflict can come from within a character, can unfold between characters, or can involve the outside world. Sometimes the conflict is presented as a goal the character is trying to achieve. Usually this conflict is introduced in the first scene.

Next, identify key scenes that show the conflict escalating (or the character facing new challenges or obstacles). Figure out where the story comes to a climax, when the character is most in danger of not accomplishing the goal or overcoming the challenge. And finally, describe how the conflict resolves as the story comes to an end. You can use a graphic, such as the one pictured below, or create your own graphic story map.

Story Map

Title: _____
Author: _____

Climax:

Major Characters:

10. _____

9. _____

8. _____

7. _____

6. _____

5. _____

4. _____

3. _____

2. _____

1. _____

Events Rising Action

Falling Action

11. _____
12. _____
13. _____
14. _____

Conflict:

Resolution:

Setting:

Underlying story theme:

Story mapping is a way to help students gain an awareness of the key elements of a plot and the arc or shape of the story as the conflict is introduced, escalates, comes to a climax, and resolves. Every story is different, but all stories have some elements of conflict or tension as the main character is trying to achieve a goal or overcome an obstacle. If students have trouble identifying these key elements, have them retell the story. As they summarize it, they are likely to become aware of the essential plot points.

2. In *100 Ways to Improve Your Composition and Creative Writing* (which we'll refer to as *100 Ways*), read the following sections and complete the exercises listed. This may seem like a lot of writing, but several of these exercises are quite short.

- Sentence Combining
 - Exercise #24
- Sentence Variety
 - Exercise #27
- Paragraph: The Building Blocks of Composition
 - Exercise #34

- Brainstorming and Outlining

- Exercise #36
- Exercise #37

Exercise #24: Students are asked to use a variety of combining strategies to link sentences in the examples. Responses will vary. The sample answers below show just one possible solution for each example.

- a. Mrs. Reyes wrote an excellent play about her family.
- b. To ensure a safe trip, a sailor should always be aware of weather conditions.
- c. The ancient volcano is about to erupt.
- d. Bradly, who is tall and thin, likes to read and play guitar.
- e. There is grass on the mountain top where the herd of elk lives.
- f. Sherman, our neighbor’s cat, is sweet. He doesn’t have a tail.
- g. You will need Indian spices, butter, and salt for that recipe.
- h. The bookstore was closed because today is a holiday.

Exercise #27: Students are asked to use adjectives, prepositional phrases, and dependent clauses to create sentence variety in the examples. Compare the student’s response to the original sentence. The new sentence should be more interesting and descriptive. For example, the first sentence is *The clown juggled six lemons*. This sentence can be enlivened in many ways:

- *The clown, who was wearing backward clothing and an immense rainbow-colored top hat, juggled six lemons.*
- *The clown juggled six lemons while standing on the roof of a tiny car that was spinning in circles.*
- *The goofy, sad-faced clown juggled six lemons, pretending to cry harder and harder each time he dropped one.*

Exercise #34: Students will identify the main topic and supporting details of one paragraph in a published essay or article, and then analyze the paragraph’s effectiveness based on organization, clarity, and variety in sentence length and structure. Students should identify specific words, phrases, and passages in their response. Ask to see the original paragraph if necessary to evaluate the exercise.

Exercise #36: This is a brainstorming exercise where students will write down any ideas related to one of the topics. If your student seems focused on only one aspect of the topic or seems “stuck,” it can help to brainstorm ideas aloud and then have the student write them down.

Exercise #37: Students will organize the ideas from Exercise #26 into an outline. They are not expected to do additional research or to write an article; this is an exercise in organization and outlining. Check that the student has identified the key (main) ideas and then organized supporting details related to each main idea. There should be at least one supporting detail for each main idea (remember, these details do not need to be researched or fact-checked at this time).



Up for a Challenge?

Short story writing is a unique format that requires the writer to focus on the essence of the story. With very few pages to develop plot, characters, and setting, the story must use concise language and imagery. If you'd like to expand your knowledge about short story writing, pick up a book of short stories at a library or bookstore. As you read, pay attention to how the author develops the story, introducing and resolving conflict with a limited number of words.

Students will find additional ways to work with the material in this section. These suggestions are optional and not a required part of the course. Teachers may want to offer extra credit for these activities or allow students to substitute a challenge activity for a regular assignment.

Learning Checklist

Use this learning checklist to keep track of how your skills are progressing. Include notes about what you need to work on. Please remember that these skills continue to develop over time so you aren't expected to be able to do all of them yet.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Identify the main conflict of a plot				
Identify key scenes in a story				
Identify the climax and resolution of a story				
Create a story map				
Recognize the main idea and supporting details of a paragraph				
Demonstrate brainstorming a topic				
Demonstrate outlining				

Lesson



A Wrinkle in Time: Friends and Strangers

ASSIGNMENT SUMMARY

- Read Section III in *The Elements of Style*.
- Begin reading *A Wrinkle in Time*.
- Choose and use a vocabulary word of the week.
- Make a list of interesting phrases or word choices in the book.
- Complete an assignment about the author or the Newbery Medal.
- Complete exercises #2 and #5 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Identify effective phrases and word choices.
- Locate relevant sources for research, and summarize research.
- Strengthen a weak piece of writing with intentional word choices.

Reading

Read Section III: A Few Matters of Form in *The Elements of Style*.

Begin reading *A Wrinkle in Time* by Madeleine L'Engle. Read the following chapters:

- Chapter 1 Mrs. Whatsit
- Chapter 2 Mrs. Who
- Chapter 3 Mrs. Which
- Chapter 4 The Black Thing



Reader's Journal

In your reader's journal, write down your first impressions of this story. Is there something that you like about it (or don't like about it) so far?

Vocabulary

Choose a word of the week and find out what it means. Write the word and its definition in your reader's journal. See how many times you can use the word in conversation this week. Try to get others to use the word as well. Write down the best sentence (giving credit where credit is due!).

If you are having trouble remembering to use the word throughout the week, write it down on a piece of paper and tape it to the wall near your desk, to your bathroom mirror, to the refrigerator, or anywhere you and others in your household will see it regularly. This will help everyone remember to use the word.



Talk About It: Discussion

Many adults remember reading *A Wrinkle in Time* when they were children. Ask your parents or other adults you know if they read the book, and if so, what they remember about it.

Assignments

1. Consider the careful word choices made by the author of *A Wrinkle in Time*. For instance, the first chapter includes words such as *frenzied*, *wraithlike*, and *smugly*, and phrases such as *a gray fluff of kitten* and *rickety brass bed*. Locate five more instances of words or phrases in the book that you find interesting, unusual, or effective. Note the page number where each word was found. As you search for vivid language, think about how it affects the reader's experience of the story (and how you might use more dynamic language in your own writing).

This exercise will help students recognize how the author uses language intentionally to employ imagery or evoke emotion. In identifying vivid language, students may become more equipped to use it in their own writing. If a student's choices of words or phrases do not seem particularly evocative, ask the student to explain why the words were chosen.

2. Madeleine L'Engle won the Newbery Medal in 1963 for *A Wrinkle in Time*. Choose one of the following assignments and write about one page. Use your own words!

This is a minor research project, as students are asked to write a brief history or biography. Students will need to do research on their own and cite their sources. Look for writing that is informative and organized, and that stays on topic.

- a. Research the history of the Newbery Medal. Who started it? How long has it been awarded? How many past winners have you read? Write a brief history of the Newbery Medal or read a Newbery acceptance speech and summarize the key points. Cite the sources used in your research (use at least two).
 - b. Learn about Madeleine L'Engle's life and other books she has written. Has she written books for adults as well as children? Are all her books science fiction or does she write in other genres? Write a brief biography about the author, focusing on the aspects of her life that you find most interesting. Cite the sources used in your research (use at least two).
3. In *100 Ways*, read the following sections and complete the exercises listed:

- Word Choice/Exercise #2
- Prefixes, Roots, and Suffixes/Exercise #5

Exercise #2: Students will rewrite a paragraph by making intentional word choices that enhance and clarify the writing. There are many possible responses for this exercise. Compare your student's response to the original paragraph to see what changes have been made. Pay particular attention to the use of concise words in descriptions and check that redundancies have been eliminated.

Exercise #5: Students will identify at least five words that have a prefix, a suffix, or both, and then use these words in a descriptive paragraph (the words should be underlined). Look for writing that is detailed and concise. Check that the underlined words are used correctly in context.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Identify effective phrases and word choices				
Locate relevant sources for research				
Summarize research				
Strengthen a weak piece of writing with intentional word choices				

Lesson



A Wrinkle in Time: Journey to the Unknown

ASSIGNMENT SUMMARY

- Read the first half of Section IV in *The Elements of Style*.
- Continue reading *A Wrinkle in Time*.
- Read the Grammar Tip.
- Choose and use a vocabulary word of the week.
- Nominate someone for a “shining light” award.
- Write a persuasive argument.
- Complete exercises #3, #4, and #47 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Construct a persuasive argument.
- Utilize relevant details and examples to support an argument.
- Demonstrate skills in revision, editing, and proofreading.

Reading

Read the first half of Section IV: Words and Expressions Commonly Misused in *The Elements of Style* (words beginning with A through I).

Read the following chapters in *A Wrinkle in Time*:

- Chapter 5 The Tesseract
- Chapter 6 The Happy Medium
- Chapter 7 The Man with Red Eyes
- Chapter 8 The Transparent Column



Reader's Journal

Write down one quote or description in the story that you particularly liked (write down the book title and page number so you can find it later).

Vocabulary

Continue choosing a word of the week. Feel free to let others choose the word (as long as it is a word you don't know). Add the word to your list and record the definition. Use the word in conversation throughout the week, and then write down your favorite sentence.



Think About It: Reflection

A movie version of *A Wrinkle in Time* was released in 2018. If you saw the movie, think about ways in which it matches the story, and where it differs. Why do you think the movie makers changed elements of the story? How do the changes affect the plot or the audience's experience?

Assignments

1. In the chapter titled "The Tesseract," Mrs. Whatsit asks Meg, Charles Wallace, and Calvin to name people who have been "lights for us to see by." Imagine an award is being given for people, both past and present, who shine light into the darkness, or who light the way for others to follow. Who would you nominate for this award and why?

Answers will vary. Students should be able to justify their choices by citing specific contributions their nominee has made to humanity.

2. In "The Transparent Column," Charles Wallace, under the influence of IT, is trying to convince Meg that Camazotz is a happy place because no one is ever unhappy there. Meg responds, "Maybe if you aren't unhappy sometimes you don't know how to be happy." Do you agree with her statement? Why or why not?

Present a persuasive argument for or against Meg's statement. Use logic and appeal to the reader's emotions or underlying beliefs as well. This helps readers connect with what you are

saying and better understand your perspective. Write your ideas in a well-organized paragraph. This is not just asking for your opinion; it is asking you to show the reasoning behind your thoughts. Take the time to order your ideas and come up with supporting details or specific examples that explain your reasoning. (An example of a supporting detail might be describing how dogs will often show joyous displays of happiness right after an owner gets home, indicating that missing the owner led to a greater sense of happiness when the owner reappeared.) Pay attention to how ideas are connected with the intentional use of transitions (see the reading on transitions below).

After writing the first draft, revise your paragraph to make sure it expresses your thoughts clearly, and then edit and proofread your final version. This should be a strong example of your best writing.

Students will have their own ideas about whether or not they agree with the statement. The goal of this assignment is not just to present an opinion but to back it up with logical argument. Students should clearly express the reasoning behind their thoughts. Look for specific examples that illustrate the points the student is making. The paragraph should show evidence of editing and proofreading.

3. In *100 Ways*, read the following sections and complete the exercises listed:

- Wordiness and Word Economy/Exercise #3 and #4
- Style/Exercise #47 (use *A Wrinkle in Time* as your reference book)
- Transitions (rather than doing Exercise #12, you will apply the knowledge of transitions to assignment #2 above)

Exercise #3: Students will correct the following phrases to eliminate redundancies.

at the present time **at the present**

due to the fact **due to**

end result **result**

large in size **large**

past history **history**

climb up **climb**

red in color **red**

refer back to **refer to**

thought to myself **thought**

the honest truth **the truth**

usual custom **custom**

repeat again **repeat**

Exercise #4: Students will rewrite two paragraphs to eliminate redundancies and empty expressions. Answers will vary. Compare student responses to the original paragraphs to see what changes have been made and point out unnecessary phrases that show up in the rewritten versions. These expressions are so common in everyday speech that they can be hard to spot.

Exercise #47: Referring to the work of a favorite author, students will describe the writing style, based on a series of questions.



Up for a Challenge?

Revisit the persuasive argument you constructed for assignment #2 and rewrite it from the other side of the argument. It may help to first consider how someone might argue against (refute) the statements you've made. This can help you get into the mindset of the "opposition" so you can authentically portray the reasoning.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Construct a persuasive argument				
Identify relevant details or examples to support an argument				
Demonstrate revision and editing skills				
Demonstrate proofreading skills				

Lesson



A Wrinkle in Time: Fear and Courage

ASSIGNMENT SUMMARY

- Read the second half of Section IV in *The Elements of Style*.
- Finish reading *A Wrinkle in Time*.
- Choose and use a vocabulary word of the week.
- Identify story examples of character development.
- Explain the difference between like and equal.
- Use descriptive writing to explain the experience of sight.
- Complete exercises #43, #44, and #45 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Find examples of how character traits are expressed in story form.
- Demonstrate descriptive writing to explain a challenging concept.
- Demonstrate different tones in a piece of writing.

Reading

Read the second half of Section IV: Words and Expressions Commonly Misused in *The Elements of Style* (words beginning with K through W).

Complete your reading of *A Wrinkle in Time*:

- Chapter 9 IT
- Chapter 10 Absolute Zero
- Chapter 11 Aunt Beast
- Chapter 12 The Foolish and the Weak



Reader's Journal

Use your journal to write down your thoughts about the story—the plot, characters, recurring themes, symbolism, and the writing technique. These notes can help you reflect on and analyze different elements of the story.

Vocabulary

This week, choose the word of the week from something you or someone you know is reading. Try to figure out what the word means from how it is used in context, and then look up the definition. Were you close? Write the word and the correct definition in your reader's journal. Use the word each day, and then write down one sentence using the word correctly in context.

Remember, if you are forgetting to use the word throughout the week, write it down on a piece of paper—or on many pieces of paper!—and put it somewhere that you and others will see it regularly. It might help to make a point of using the word first thing in the morning, or at dinner each evening.



Think About It: Reflection

In this book, Meg's faults help her overcome the brain-controlled conformity. In some ways, the strength of being human can be found in our faults as well as our virtues.

What do you see as your faults? How might these faults help you? Write a few sentences.

Assignments

1. When the children first land on Camazotz, Mrs. Whatsit offers them gifts. Meg's gift is her faults, which she later identifies as anger, impatience, and stubbornness. Through careful character development, the author has revealed these traits throughout the story, so they don't really come as a surprise to the reader. Find at least three examples of these traits in the story and describe how the author conveys them. Are these faults shown in words? In actions? In emotions, facial expressions, or tone of voice?

Students should be able to find ample evidence of Meg’s tendency toward anger, impatience, and stubbornness in her words, actions, facial expression, and tone of voice. Here are a few examples:

Words: “*Oh, please, Mrs. Which, tell us what’s going to happen!*” (100)

Actions: *Meg rushed at the man imprisoned in the column...* (159)

Expressions: *Meg looked sulkily down at the floor.* (31)

Tone of voice: “*Mother!*” *Meg shrieked in agony.* (51)

Hopefully, students will find other examples of how character is revealed and, in doing so, become more aware of the writer’s craft.

2. In the chapter titled “IT,” Meg has a revelation that “like” and “equal” are two separate things. What does she mean by this? Explain it in your own words.

While Camazotz may claim to have achieved “equality,” what it has really achieved is uniformity. Equality refers to fairness in opportunity, respect, and principle. “Like” or “same,” however, indicates instead a lack of variety, which leads to monotony and stagnation. Human culture requires a balance between individualism and community; Camazotz achieves the second at the expense of the first. There is no true equality on Camazotz because IT and others carrying out IT’s will are in charge; regular citizens may be all be alike, but they are not equal in power or self-determination. Students will express their understanding of this in their own words.

3. Aunt Beast, who understands things without having eyes to see, asks Meg, “What is this thing called light that you are able to do so little without?” How would you answer her? Use your best descriptive writing to explain the experience of light and sight.

This is an exercise in creative, descriptive writing. It is a very challenging task to explain light or sight to someone who can’t see. Students may use sensory descriptions or analogies, or may rely on a more scientific explanation. Due to the difficulty of the task, feedback may be given on the clarity of the writing, rather than on the effectiveness of the explanation.

4. In *100 Ways*, read the following sections and complete the exercises listed:

➤ Tone/Exercise #43, #44, and #45

Exercise #43: Answers will vary as students label the tone for each of the writing passages. Possible answers include the following:

- Passage from *Island of the Blue Dolphins*: exciting, suspenseful, dangerous
- Passage from *To Kill a Mockingbird*: angry
- Passage from *The Once and Future King*: humorous, clueless

Exercise #44: Describing the complex tone of a passage from *A Wizard of Earthsea*, students might mention words such as magical or fantastic, exhausted, or determined. Students are expected to identify at least two specific emotional tones in the passage.

Exercise #45: Students are asked to write a paragraph highlighting a particular tone (for instance, a humorous tone or an apprehensive from) and then rewrite the scene featuring a different tone. The two paragraphs should show the same basic scene but feel very different.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Show examples of how character traits are expressed in story form				
Demonstrate descriptive writing				
Identify tone in a passage of text				
Demonstrate different tones in a piece of writing				

Lesson



A Wrinkle in Time: The Power of Love

ASSIGNMENT SUMMARY

- Read the Grammar Tip.
- Write a three-paragraph essay on how love and the intellect are portrayed in *A Wrinkle in Time*.
- Choose a creative project to complete.

Learning Objectives

At the end of this lesson you will be able to:

- Brainstorm and organize ideas for a three-paragraph essay.
- Identify relevant story details to support ideas.
- Demonstrate skills in revising, editing, and proofreading.



Talk About It: Discussion

If you saw the movie version of *A Wrinkle in Time*, think about how the book and movie differed and which parts were the same. Did any of the characters look or act differently than you expected? What were your feelings about that? What scenes were changed? Why do you think the director made changes from the book? What changes would you have made?

Assignments

1. In this story, the concept of love is central to the plot. Think about all the ways that love is represented in the book, and how love is contrasted with the intellect. It isn't a coincidence that IT is a brain. As we see in the story, intellect can be good or bad, depending on how it is used. In a three-paragraph essay, explore the topic of love and intellect, and how they work for and against each other in *A Wrinkle in Time*. Your writing should exhibit clear organization and sound reasoning, and include specific examples from the story to support your ideas. Brainstorm the ideas you'd like to include first, and then organize them in an outline or graphic organizer before you write your rough draft. Revise and polish your paper so it is an excellent example of your best work.

This is a comprehensive three-paragraph essay that should show a variety of writing skills including clear organization, sound reasoning, concrete literary references, editing, and proofreading. Feedback can focus on specific ways the student can improve these skills; if possible, students should be given the chance to revise the paper based on the feedback.

2. Choose one of the following creative projects.

The student's choice of creative project should include specific references to the book. The goal is for students to explore literary themes in a novel, creative way; artistic ability is not what is being evaluated.

- a. Illustrate a scene from the story. Include a brief caption that explains what is going on in the illustration. Your drawings should include specific story details.
- b. Write yourself into a scene. Imagine yourself in this story. Choose a scene and then rewrite it with yourself as an additional character. How would you act? What would you say? Try to stay within the style of the story, and remain true to the story plot, characters, and setting.
- c. Build a three-dimensional model that expresses the different dimensions the characters experience in the book. Alternately, you can create a collage that uses both words and visuals to express the story's themes.
- d. Create a poem or song about the story. You can choose a specific scene or character to focus on or you can write about the story as a whole. Make sure to reference at least one specific aspect of the story in your poem or song.
- e. Design a new book cover. Think about the most prominent themes in the book or some key aspect of the story that gives a sense of the story as a whole. You can draw original graphics, or use photographs and graphics that you cut and paste on paper or on the computer. Make sure to include the title and author's name.



Up for a Challenge?

If you are looking for more ways to work with the lesson material, whenever you have a choice of assignments, do more than one.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Demonstrate organization of ideas in a three-paragraph essay				
Identify relevant details or examples to support an argument				
Demonstrate revision and editing skills				
Demonstrate proofreading skills				

Lesson



The Giver: The Community

ASSIGNMENT SUMMARY

- Read Section V in *The Elements of Style*.
- Complete exercises #6 and #7 in *100 Ways*.
- Begin reading *The Giver*.
- Revise a piece of writing to demonstrate effective use of adjectives and adverbs.
- Read the Grammar Tip.
- Choose and use a vocabulary word of the week.

Learning Objectives

At the end of this lesson you will be able to:

- Revise weak writing to make it more expressive.
- Demonstrate effective use of adjectives and adverbs.

Reading

Read Section V: An Approach to Style in *The Elements of Style*.

Begin reading *The Giver*. This week, read chapters 1–7. Use your reader’s journal to keep track of characters, significant scenes, story themes, and plot twists. Plan your time so that you read one or two chapters each day.



Reader’s Journal

Use your journal to write down your impressions of the story. Look for recurring themes and symbolism, and note these in your journal.

Vocabulary

Choose a word of the week, or ask someone else to choose one. Write it down and define it, and then use it each day. Try to come up with new ways to use the word. Do you like to sing? Add it to a made-up song. Do you like to draw? Draw a picture that shows the meaning of the word.

At the end of the week, write down one way you used the word in context.



Talk About It: Discussion

Consider creating a reading group for this book (or any other book in this course) so that you are reading the book at the same time as other students. When you meet with your group, discuss the chapters that you read, and try to make predictions about what will happen next. Assign each person a role—Summarizer, Questioner, Character Examiner, Vocabulary Finder, and Illustrator—and each time your group meets, you will change roles. Each person should come prepared to share their work when your group meets.

- **The Summarizer** provides a summary of what happened in the chapters you read.
- **The Questioner** poses three focus questions for your group to discuss.
- **The Character Examiner** discusses how characters change over time and their influence in the story.
- **The Vocabulary Finder** will compile a list of important words and define them for the group.
- **The Illustrator** will create two to three drawings from the section you read.

When the group finishes reading the book, have one final meeting to discuss possible alternate endings if the characters had acted differently or events had unfolded in another way. As a group or individually, reflect on how the group worked together and what changes might be helpful in future literature groups.

Assignments

1. In *100 Ways*, read the following sections and complete the exercises listed:

➤ Word Choice: Adjectives and Adverbs/Exercise #6 and #7

Exercise #6: Students will rewrite sentences to eliminate ineffective adjectives and adverbs. Sample answers are given but student responses will vary.

- a. The judge whispered to the prosecuting attorney.
- b. The graceful dolphins playfully swam near our boat.
- c. She's the fastest swimmer on the team.
- d. His car is always filthy.
- e. The curvy road is dangerous.
- f. That dinner tasted delicious.
- g. The deafening thunderstorm was frightening.
- h. My headache is excruciating.
- i. The generous millionaire donated money to the local hospital.
- j. He hit the wall repeatedly in frustration.

Exercise #7: Students will choose several adjectives and adverbs and then try to write a descriptive paragraph using only those words as modifiers. The resulting paragraph is likely to sound stilted, flat, and possibly nonsensical. This exercise is intended to help students become aware of the importance of vivid and accurate descriptive words. If the student uses more than the chosen adjectives and adverbs, point this out—it may come as a surprise.

2. After completing Exercise #7, rewrite your paragraph or story, using adjectives and adverbs in a more varied and effective way.

Using the paragraph written for Exercise #7, students will rewrite it with a variety of descriptive words. Compare the two paragraphs to see what changes have been made, and to evaluate the effectiveness of the changes.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Demonstrate revision technique				
Demonstrate effective use of adjectives and adverbs				

Lesson



The Giver: The Receiver

ASSIGNMENT SUMMARY

- Continue reading *The Giver*.
- Choose and use a vocabulary word of the week.
- Compile a list of euphemisms and reflect on their use.
- Reflect on and describe a safe environment.
- Complete exercise #8 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Identify euphemisms and analyze the use of them in the story.
- Reflect on a story theme and relate it to real life.
- Demonstrate effective use of verbs and verb phrases.

Reading

Read chapters 8–15 of *The Giver*. Take notes as you read so you can easily organize your thoughts and examples for your responses to the questions at the end of this unit.



Reader's Journal

Write down one quote or description that you particularly liked (write down the book title and page number so you can find it later).

Vocabulary

Continue choosing a word of the week. Add the word to your list and record the definition. Use the word in conversation throughout the week, and then write down your favorite sentence.



Think About It: Reflection

A movie version of *The Giver* was released in 2014. If you watched it, think of ways in which the book and the movie differ. How does having a picture of the characters in your mind already affect your enjoyment of the book?

Assignments

1. Throughout *The Giver*, there are many terms, or euphemisms, that are used to refer to other things. For instance, the word “released” is used instead of “killed.” What are some of the other euphemisms that are used in the community? Why would these terms be used instead of the word for what the thing actually is? How does the use of euphemisms relate to what the story is about?

Some words: stirrings (natural hormonal feelings that come with puberty), Elsewhere (death), Elders (those in charge of the community), Capacity to see beyond (to see colors). These terms reinforce the lack of emotion and sense of control within the community.

2. Jonas’s community was considered a safe environment, and the people of the community had chosen to give up their freedom and individuality in order to be there. Do you think this was a safe environment in which to live? Why or why not? If not, how would you describe a safe environment? What does that mean in the modern world?

There are no right or wrong answers. The question to be pondered might be, “If we are not free to have our own thoughts, and make our own decisions, do we even care about safety, and does it even matter?”

3. In *100 Ways*, read the following section and complete the exercise:

➤ Word Choice: Verbs/Exercise #8

Exercise #8: There are many possible alternatives to the following phrases; sample answers are below.

- moved around **fidged, wiggled**
- spoke softly **murmured, whispered**
- had a lot of fun **enjoyed, reveled**
- laughed really hard **guffawed, roared with laughter**



Up for a Challenge?

Throughout time, there have been communities built on utopian principles, where groups of people attempt to structure a society so that everything is perfect. Research utopian societies, in fiction and history. Can you find any commonalities between them? Why did they appeal to people? How did they succeed? Why did they fail?

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Identify euphemisms				
Reflect on story themes and relate it to real life				
Demonstrate effective use of verbs and verb phrases				

Lesson



The Giver: The Memories

ASSIGNMENT SUMMARY

- Continue reading *The Giver*.
- Read the Grammar Tip.
- Choose and use a vocabulary word of the week.
- Describe how Jonas changes throughout the story.
- Choose a creative project to complete.
- Complete exercise #11 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Demonstrate precise language and intentional word choice.
- Cite relevant passages from the text.
- Demonstrate a variety of sentence structures.

Reading

Continue reading *The Giver*. This week, read chapters 16–23.



Reader's Journal

Notice if you have certain emotions that come up as you read this story; one recurring theme is how memory is tied to emotions, and without memories, we cut ourselves off from emotion. Use your journal to write about any emotions you notice as you read.

Vocabulary

Choose a word of the week and see how many times you can slip it into conversation this week. When you write down the word in your reader's journal, instead of defining it, try to find two or more synonyms for the word. At the end of the week, record one sentence using the word in context. Remember to keep encouraging others in your household to use the word of the week—it's fun to hear how many different ways a word can be used.

Assignments

1. Jonas went through a lot of changes after he became the Receiver. Describe Jonas's slow awakening and disillusionment with the society in which he lived. How does Jonas change? How does he feel about it? Since Jonas and others in the community use language in a very precise, intentional way, your assignment is to write a carefully worded essay on this topic. Organize your ideas in an intentional manner and include specific quotes and examples from the book to help fully explain your thoughts. Proofread your answers carefully, making any necessary corrections. Write at least two paragraphs.

Both the main character in the story and the grammar activities in this unit focus on word choice and intentional use of language. Student essays should demonstrate intentional word choice and a clarity of expression. Answers to the question will vary. Jonas begins to see the rules of the community as highly restrictive. As his own experiences expand, Jonas begins to think for himself, to defy rules, and to take risks. He is upset to realize how much his family and friends miss, particularly in terms of sensory and emotional experiences. In chapter 13, Jonas starts to get "irrationally angry at his groupmates, that they were satisfied with their lives which had none of the vibrance his own was talking on. And he was angry at himself, that he could not change that for them." (99) Essays should include specific text references that illustrate Jonas's transformation, such as when he tries to get his friend to see the color of a flower.

2. Choose one of the following creative projects to complete.

Creativity is encouraged here. Jonas's world literally transforms from monochromatic to color, and from a shallow emotional awareness to deep feeling. The creative interpretations are likely to mirror this contrast.

- a. Make a collage, storyboard, picture, or other artistic rendering to illustrate the way that Jonas saw the community in the beginning, and then show the differences after things began to change for him.

- b. Imagine that you are the community’s poet or songwriter. What would you write about? Write a verse or spoken word poem, or the lyrics to a song that expresses what it is like to live in Jonas’s community. Alternately, you can write from Jonas’s point of view, describing what it is like to suddenly wake up to the world around you.
3. In *100 Ways*, read the following section and complete the exercise:
- Prepositions and Prepositional Phrases/Exercise #11

Exercise #11: Students are asked to write a detailed description of their home, using prepositions and concise word choice to help the reader picture the scene. Here is an example of how the use of prepositions can help the reader envision a clear orientation in space.

Just inside the front door, a hallway leads toward the kitchen. To the right is a stairway. Upstairs, there are two bedrooms, side by side, with a bathroom and closet opposite them.

Look for sentence variety as well as a well-written description.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Demonstrate precise language and intentional word choice				
Cite relevant passages from a text to support ideas				
Demonstrate variety in sentence structure				
Demonstrate effective use of prepositional phrases				

Lesson



The Giver: The Decision

ASSIGNMENT SUMMARY

- Finish reading *The Giver*.
- Write a comparative essay.
- Read the Grammar Tip.

Learning Objectives

At the end of this lesson you will be able to:

- Identify similarities and differences between two fictional worlds.
- Write a comparative essay using block or alternating format.
- State an opinion clearly and provide supporting evidence.

Reading

If you haven't yet finished reading *The Giver*, finish the book this week.

Assignments

1. *The Giver* and *A Wrinkle in Time* describe two societies built on the concept that sameness is the key to happiness. What are the advantages and disadvantages of living in a place like Kamazotz or Jonas's community? Is it worth it? Why or why not? Respond in an essay that compares and contrasts the two communities. Cite specific details from each text (this is where your reading journal notes may be helpful). Remember to include your own opinion as well, and support it with details and examples from text and real life.
2. Write four to five paragraphs, using either the block or alternative format for comparative essays. Read your rough draft and look for ways to improve your essay by making the ideas flow together more smoothly or explaining your ideas more clearly. Revise and edit until the

essay expresses your thoughts clearly, and then proofread your final version to make any final corrections.

Students are asked to write a four- to five-paragraph comparative essay using one of the conventional formats explained in the coursebook. The topic should be introduced with a clear thesis statement and then key points highlighted in each paragraph. Students will express their own original ideas about similarities and differences between the two books. Both books present a society that is rigidly organized with clear rules and dire consequences for those who break the rules. In contrast, the populace on Kamazotz appears frightened while the community in *The Giver* acts relaxed and happy, trusting the wisdom of those in control. One benefit of letting others control everything is that it would eliminate tough decision making, worrying, and trying to decide if something is right, wrong, or immoral. This certainly could mean that a person would sleep better, not suffer from anxiety, and never be afraid. However, it would also eliminate glee, feelings of accomplishment, empathy, and our ability to reason. Students will have their own opinions about what is given up when people surrender their free will.

When evaluating the essay, look for the following:

- Are ideas organized in a logical flow?
- Are paragraphs used to highlight key ideas?
- Are topic sentences used to introduce ideas?
- Are relevant details included to elaborate on ideas?
- Does the writing stay on topic?
- Are ideas clearly expressed?
- Is the writing original and engaging?
- Is there a variety of sentence structures and lengths?
- Is the essay polished, showing evidence of editing and proofreading?



Up for a Challenge?

After writing your comparative essay, think about the ways in which one or both of the books compares to another book you have read. Look for the similarities in terms of themes, settings, characters, and plot. Whenever you read a new book, think about the connections it has to other things you have read. Look for patterns of how particular themes play out in different forms, or how characters with certain traits play similar roles in different plots.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Identify similarities and differences between two fictional worlds				
Structure a comparative essay using a block or alternating format				
Demonstrate concise and expressive writing				
Cite relevant passages from a text to support ideas				
State an opinion clearly and provide supporting evidence				

Lesson



Moon Over Manifest: Universals

ASSIGNMENT SUMMARY

- Begin reading *Moon Over Manifest*.
- Read the Grammar Tip.
- Choose and use a vocabulary word of the week.
- Write a two-paragraph opinion essay.
- Write a creative addition to the story.
- Complete exercises #30, #31, and #32 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- State an opinion in a concise essay.
- Create effective similes and metaphors.
- Analyze the relevance and effectiveness of similes and metaphors.

Reading

Begin reading *Moon Over Manifest* by Clare Vanderpool. The book is divided into sections by time and place. Many sections are just one or two pages. This week, read the following sections (this is approximately the first quarter of the book):

- Santa Fe Railway, Southeast Kansas, May 27, 1936
- Hattie Mae's News Auxiliary, Charter Edition, May 27, 1917
- Path to Perdition, May 27, 1936
- Shady's Place, May 27, 1936
- First Morning, May 28, 1936
- Sacred Heart of the Holy Redeemer Elementary School, May 28, 1936

- Fort Treeconderoga, May 28, 1936
- Main Street, Manifest, May 28, 1936
- Miss Sadie’s Diving Parlor, May 29, 1936
- Triple Toe Creek, Crawford County, Kansas, October 6, 1917
- A Bargain Is Struck, May 29, 1936
- Likely Suspects, May 30, 1936
- Hattie Mae’s News Auxiliary, October 11, 1917



Reader’s Journal

You might want to use your reader’s journal to keep track of the story’s characters in the two time periods, or to keep track of the stories connected with each memento left behind by Ned.

Vocabulary

Continue choosing a word of the week. Use the word all week, and then add it to your list along with the definition and a great sentence.



Talk About It: Discussion

Many people hold onto mementos from their past. Ask your parents or other adults if they have any mementos they’d like to share with you. Find out the story behind the object.

Assignments

1. Abilene talks about “universals,” types of people or things she sees in every town. Do you see the world in universals? How is this different from applying stereotypes to people you don’t know? Give your opinion in a well-organized two-paragraph essay. In the first paragraph, use your own words to define what universal and stereotype mean to you. In the second paragraph, give your opinion about how Abilene’s way of seeing the world in universals can

be useful or hurtful. Make sure to include real-life or fictional examples that illustrate your reasoning.

Students may have strong opinions about why universals are natural or why they are unfair. Some may see universals as a way to order the world, as in recognizing there are certain types of people no matter where you go (the joker, the nurturer, the introvert). This is a way of identifying archetypes at the core of individuals. Other students may feel that labels only serve to separate people and create assumptions and misunderstandings. Whatever the student's opinion, it should be expressed clearly, with specific, relevant examples to support it.

2. The cigar box includes Ned's mementos: fishing lure, silver dollar, tiny wooden doll, and skeleton key. Make up a story for one of the mementos that hasn't yet featured in one of Miss Sadie's stories. Use the characters from the story. You can write your story in the style of Miss Sadie's storytelling, Hattie Mae's newspaper column, or Ned's letters home. Alternately, you can present this assignment in artistic form (drawing, comic, stop-motion video, illustrated children's book, etc.). Make sure there is a direct connection to the story and that one of the mementos features prominently in your response.

This is a creative writing exercise. Students are asked to imitate one of the storytelling styles in the book, using the story's characters. One of the five mementos listed above should feature in the story. Look for students to follow the conventions of writing, depending on which style of writing they choose. If using a storytelling style, check for correct punctuation of dialogue. If using a newspaper style, look for a newsy, journalistic format. If using letter writing, look for a date, salutation, and closing. Students are also given the option to present their response in visual art form. There should be a direct connection to the story (such as using the story's characters or setting) and the mementos should feature prominently.

3. In *100 Ways*, read the following sections and complete the exercises listed:

➤ Simile and Metaphor/Exercise #30, #31, and #32

Exercise #30: Students will use ordinary objects as the inspiration for writing similes. Each simile should be explained by showing how the object relates to the literary theme. For instance, an apple might be compared to a child's face by writing *The child looked up with a face like a fresh apple*. The connection between the child's face and the apple might be explained like this: Both are rosy and remind you of nature and growing things and sweetness.

Exercise #31: This exercise is best done with a partner. Similar to the previous exercise, students will use nouns to create metaphors and explain the connection. A sample response is included below.

- Noun: kitten

- Metaphor: My thoughts were a skittish kitten, leaping from one thing to the next without reason.
- Explanation: Kittens and thoughts can both be flighty, scattered, lacking focus, and easily distracted.

Exercise #32: Students will search for examples of similes and metaphors in literature, provide an explanation, and analyze their effectiveness. Some students may need help identifying similes and metaphors (poetry can provide ample examples).

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
State an opinion in a concise essay				
Use real-life or fictional examples to support ideas and explain reasoning				
Demonstrate creative writing in a particular story style				
Create and explain the reasoning behind similes				
Create and explain the reasoning behind metaphors				
Identify figurative writing in a text				
Analyze the relevance and effectiveness of similes and metaphors				

Lesson



Moon Over Manifest: Layers of Secrets

ASSIGNMENT SUMMARY

- Continue reading *Moon Over Manifest*.
- Read the Grammar Tip.
- Choose and use a vocabulary word of the week.
- Research the working conditions for coal miners in the early 1900s.
- Complete exercises #58, #59, and #60 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Cite sources using MLA format.
- Identify slang and colloquial phrases.
- Write in authentic dialect.

Reading

Continue reading *Moon Over Manifest*, from where you left off last week to about the halfway point. Here are the sections you'll read this week:

- Miss Sadie's Diving Parlor, May 30, 1936
- The Art of Distraction, October 27, 1917
- Frog Hunting, June 5, 1936
- Miss Sadie's Diving Parlor, June 6, 1936
- The Victory Quilt, October 27, 1917
- Hattie Mae's News Auxiliary, January 2, 1918
- Pvt. Ned Gillen (letter dated February 10, 1918)

- Under the Stars, June 12, 1936
- Pvt. Ned Gillen (letter dated March 14, 1918)
- Hattie Mae’s News Auxiliary, May 30, 1918
- Miss Sadie’s Diving Parlor, June 13, 1936
- Elixir of Life, July 12, 1918
- Hattie Mae’s News Auxiliary, July 20, 1918



Reader’s Journal

Write down one quote or description that you particularly liked (include the book title and page number). You might want to keep a list of colorful phrases used by the main character, which are both funny and great examples of using dialect to develop a character’s persona.

Vocabulary

Ask someone else to choose the word of the week and try to guess the definition before looking it up or being told. Write down the word and definition, and then use the word as often as you can this week. At the end of the week, write down one sentence that uses the word in context.

Assignments

1. In Miss Sadie’s story “The Art of Distraction, October 27, 1917,” the working conditions in the coal mine are explained. Ned is forced into double shifts because the pit boss heard Ned wants to go to college on a track scholarship. The boss’s sons are on the track team and as Ned is better than them, the boss doesn’t want Ned to have time (or energy) to practice. The pit boss threatens to make the store bill for Ned’s family payable in full if he refuses to work double shifts. The mine workers are paid 78¢ per ton of coal, but this is paid in vouchers to the company-owned store, which charges exorbitant prices. This type of coercion was not unusual. Research the working conditions for coal miners in the early 1900s and write a paragraph. Alternately you can find one or more photos from the time period and write a caption that explains where and when the photo was taken, and what it shows. Include a list of sources with full citations in MLA format (see the appendix of this coursebook for full details on how to cite sources).

Students may be shocked to see photographic evidence of the horrific working conditions for miners in the early 1900s, and to learn of the many health and occupational hazards the miners faced. Students are asked to write captions to explain the photo(s); they may also want to discuss what they've learned. The story touches only briefly on some of the issues.

2. In *100 Ways*, read the following sections and complete the exercises listed:

➤ Dialect and Slang/Exercise #58, #59, and #60

Exercise #58: Answers will vary in this exercise as students translate a passage by Mark Twain into Standard English. A sample response is included below, but each student will translate it in a different way. The revision should be free of instances of dialect and slang.

You don't know anything about me unless you read The Adventures of Tom Sawyer; but that doesn't matter. That book was written by Mr. Mark Twain, and he basically told the truth, although there were things he exaggerated. However, that's okay. I've never met a person who didn't lie at one time or another, except for Aunt Polly, the widow, and Mary.

Exercise #59: Students are asked to brainstorm a list of slang words and write down their meanings. It's okay for students to work with others on this list. Words might include *dude* (person), *squad* (group of friends), or *roast* (insult).

Exercise #60: Writing in dialect can be very challenging. Students will write a one-page story or scene in which a character close to their own age speaks in a specific dialect. This might mean writing in teen-speak or text-speak, writing in a regional dialect (using specific phrases and words commonly used in a certain area), or writing in a dialect related to a specific activity, such as skateboarding or basketball, where words are used that have meanings that might not be obvious to the general public. The dialect should sound authentic and not just a parody or stereotype of how a particular group speaks.



Up for a Challenge?

Dialect can be challenging to read. Many classic novels are written in dialect. Try reading some of the dialogue in *Kidnapped* by Robert Louis Stevenson—better yet, read the whole book! The Scottish dialect takes some time to get used to; pay attention to how unfamiliar words are used in context and you can often figure out what they mean.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Locate relevant research sources				
Summarize research				
Cite sources using MLA format				
Identify slang and colloquial phrases				
Write in authentic dialect				

Lesson



Moon Over Manifest: Forgetting

ASSIGNMENT SUMMARY

- Continue reading *Moon Over Manifest*.
- Choose and use a vocabulary word of the week.
- Come up with an idea for a story within another story.
- Complete exercises #79, #80, and #81 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Integrate a subplot into a storyline.
- Demonstrate the format and technique of writing a business correspondence.
- Write an informal letter.

Reading

Continue reading *Moon Over Manifest*. Here are the sections you'll read this week (this will take you to about the three-quarters point):

- Dead or Alive, June 17, 1936
- Miss Sadie's Diving Parlor, June 17, 1936
- No-Man's Land, July 20, 1918
- Manifest Herald, July 21, 1918
- Pvt. Ned Gillen (letter dated June 28, 1918)
- One Short, One Long, July 3, 1936
- Miss Sadie's Diving Parlor, July 3, 1936

- The Walls Go Up, August 15, 1918
 - Manifest Herald, September 15, 1918
 - Pvt. Ned Gillen (letter dated July 4, 1918)
 - Ode to the Rattler, July 4, 1936
 - Drawing Straws, July 11, 1936
 - Miss Sadie’s Diving Parlor, July 15, 1936
 - Distribution, September 1, 1918
 - Pvt. Ned Gillen (letter dated September 12, 1918)
 - A Dying Breath, August 7, 1936
 - Hattie Mae’s News Auxiliary, August 9, 1936

Vocabulary

For this week’s word, use a dictionary to find a word that is at least four syllables long. Check the pronunciation to make sure you are speaking it correctly, and then be careful with the spelling when you write it down. Use the word in conversation throughout the week, and then add it to your journal with the definition and a sentence.

Assignments

1. Through Miss Sadie’s tales, Hattie Mae’s newspaper articles, and Ned’s letters home, Abilene gets caught up in a story-within-a-story. This is a storytelling technique that you might be familiar with from other stories. For instance, the classic tale *1001 Arabian Nights* centers around a young woman, Scheherazade, who tells one part of a continuing story each night in order to keep the king from killing her. Now it’s your turn to come up with an idea for a story that has another story inside. Take some time to think about how you will integrate the second story (or subplot) into the main story. You won’t be writing the whole story; your goal is to summarize a story that features a second tale as an integral part of the main plot. You can write your summary in a paragraph, draw a simple storyboard for it (a series of simple pictures that explain the action), write it in outline form, or any other format that works for you.

Look for an organized plot outline that prominently features a second storyline within the whole. The story-within-a-story should be fully integrated and naturally occurring; if the story feels tacked on or sticks out as not really part of the main plot, discuss ideas with your student for how to make the second story fit with the first. Students can communicate their ideas in text, graphic organizer, or visual form.

2. In *100 Ways*, read the following sections and complete the exercises listed:

- Writing a Business Letter/Exercise #79
- Writing a Friendly Letter/Exercise #80
- Writing a Greeting Card/Exercise #81

Exercise #79: Refer to the format of a business letter (found in *100 Ways to Improve Your Composition and Creative Writing*) when evaluating the business letter written by the student. Students are encouraged to write a real business letter rather than just writing one for this exercise (for instance, writing a letter to a community organization with a suggestion or offer of help).

Exercise #80: Students are encouraged to write a friendly letter by hand and send it through the mail. The letter can include informal language but should still show a salutation, adequate punctuation and paragraphing, and a closing that includes the author's signature.

Exercise #81: When designing a greeting card, students are encouraged to write the text and then take the time to revise and edit it so that the writing feels concise purposeful, and polished. Students are welcome to create visuals for the card as well.



Up for a Challenge?

Write a letter to one of your favorite authors. Authors love to get fan mail! You can address the letter to the author in care of their publishing company (which is listed in the front of the book). Tell the author what you liked best about the book.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Integrate a subplot into a storyline				
Demonstrate the format and technique of writing a business correspondence				
Demonstrate informal letter writing				

Lesson



Moon Over Manifest: Remembering

ASSIGNMENT SUMMARY

- Finish reading *Moon Over Manifest*.
- Write a three-paragraph essay based on the story.
- Choose and use a vocabulary word of the week.
- Complete exercises #75, #77, and #78 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Write a literary analysis of underlying themes.
- Convey plot, characters, and setting in letter form.

Reading

Read the remainder of *Moon Over Manifest*:

- Miss Sadie's Diving Parlor, August 11, 1936
- Day of Reckoning, September 28, 1918
- Hattie Mae's News Auxiliary, October 2, 1918
- Pvt. Ned Gillen (letter dated October 4, 1918)
- The Jungle, August 11, 1936
- Remember When, August 12, 1936
- Miss Sadie's Diving Parlor, August 23, 1936
- Homecoming, October 27, 1918
- Miss Sadie's Diving Parlor, August 23, 1936

- St. Dizier, October 27, 1918
- Pvt. Ned Gillen (letter dated October 6, 1918)
- The Shadow of Death, August 23, 1936
- The Shed, August 24, 1936
- The Diviner
- Beginnings, Middles, and Ends, August 30, 1936
- The Rattler, August 31, 1936
- Hattie Mae’s News Auxiliary, September 6, 1936



Reader’s Journal

You may want to use your journal to write notes about characters, setting, and plot for your short story. You can also use it to sketch ideas that will help you visualize the story better. For instance, if your story has scenes in different parts of town, you might want to create a map to keep your fictional town consistent in your mind. If you have a character who dresses in a unique way, drawing a sketch can help solidify the character.

Vocabulary

Choose a word of the week and find out what it means. Write the word and its definition in your reader’s journal. See how many times you can use the word in conversation this week. Try to get others to use the word as well. Write down the best sentence (making sure to give credit to the person who came up with it).

Assignments

1. Choose one of the following essays.
 - a. Near the end of the book, Abilene realizes that Miss Sadie is the keeper of stories that “no one else can bear to remember.” This is similar in many ways to the role of Jonas in *The Giver*. Write an essay comparing the roles of Miss Sadie and Jonas, and highlighting the parallels between the two books in terms of the role memories play in each story. Write at least three paragraphs.

In both books, memories play a key role. In *Moon Over Manifest*, many residents have closed off memories of loved ones who died in war or the influenza epidemic; other residents have closed off memories to protect secrets. The memories are kept secret because remembering is painful. Miss Sadie, at Abilene’s urging, airs the long-dormant memories, which slowly brings the town back to life. In *The Giver*, the residents are unaware of the memories they have lost and so they don’t consciously repress them or miss them. Jonas tries to wake up the memories in others, and when this doesn’t work, he seeks to release the memories back to the people. He knows this will be painful but believes the community will benefit in the long run. In *Moon Over Manifest*, Abilene has the same belief—remembering is better than trying to forget. Students are likely to find many other parallels between the two stories.

The comparison essay should be carefully organized to give a logical flow of ideas. Look for evidence of revision, editing, and proofreading. The final essay should stay on topic, express the student’s ideas clearly, and be a good example of the student’s writing skills.

- b. When the townspeople of Manifest in 1936 decide to work together to try to purchase the land in order to gain some power over the mine owner, it marks the first time in decades that citizens from many different ethnic backgrounds (“these citizens of the world”) join together in a common cause. They watch soberly as the bootleg whiskey and the elixir are combined to make “something greater than the sum of its parts.” Explain how this is an apt description of the town itself, and how the same can be said for many towns throughout the United States and the world where the lives of immigrants helped weave together a stronger community. Write at least three paragraphs and include specific examples from the story, your town, other towns, and your own experience.

Students will have their own ideas about this topic. Depending on the student’s experience, the essay may include ways in which people from different backgrounds were not able to join together in community. The story provides an excellent example of how different ethnic groups were forced apart, and how they had to work hard to come back together. Hopefully students will know of or find real-life examples that mirror the strength of a diverse community.

The essay should be carefully organized to give a logical flow of ideas. Look for evidence of revision, editing, and proofreading. The final essay should stay on topic, express the student’s ideas clearly, and be a good example of the student’s writing skills.

2. In *100 Ways*, read the following sections and complete the exercises listed:
- Journal Writing/Exercise #75 and #77
 - Writing a Story in Letter Form/Exercise #78

Exercise #75: Journal writing can be done using informal language, incomplete sentences, and any format or punctuation—the focus is on expression of thoughts. The only real requirement for this exercise is that the entry be dated. Students may choose to keep their journal entry private.

Exercise #77: For this exercise, students will write a letter to themselves, to be opened in one year. Like the journal entry, this letter can be kept private. The goal is for students to reflect on their lives and compose a letter to their future selves.

Exercise #78: Writing a story using letters can be done in many different ways. For instance, it can be an exchange of letters between two characters, letters from and between multiple characters, or letters from a single character. Look for a strong sense of character and story plot, revealed in letter-writing format. Students should write at least six letters (the letters can be of different lengths), and have each letter dated and signed by the character.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Write a literary analysis				
Organize ideas into a logical sequence				
Identify relevant examples to support ideas				
Demonstrate revision, editing, and proofreading skills				
Convey plot, characters, and setting in letter form				

Lesson



Baseball in April and Other Stories: Story Mapping

ASSIGNMENT SUMMARY

- Choose three short stories to read.
- Read the Grammar Tip.
- Choose and use a vocabulary word of the week.
- Create a story map.
- Complete exercises #49, #50, #51, and #52 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Create a story map.
- Develop the profile for a main character.
- Describe a detailed setting.

Reading

Choose three short stories to read from *Baseball in April and Other Stories* by Gary Soto. Plan to read one story a day for three days rather than reading all three stories in one sitting. Here is a list of the stories:

- Broken Chain
- Baseball in April
- Two Dreamers
- Barbie
- The No-Guitar Blues
- Seventh Grade
- Mother and Daughter
- The Karate Kid
- *La Bamba*
- The Marble Champ
- Growing Up



Reader's Journal

When an unusual item, person, or event pops up in a story, take note of it in your journal, and then pay attention to see if it has significance later in the story.

Vocabulary

This week, choose the word of the week from something you or someone you know is reading. Try to figure out what the word means from how it is used in context, and then look up the definition. Write the word and the correct definition in your reader's journal. Use the word each day, and then write down one sentence using the word correctly in context.



Talk About It: Discussion

Many of the short stories in *Baseball in April* describe ordinary events and relationships that have a feeling of universality. Ask an adult or someone your age to share a story from their younger days, and you share one as well. Do you see any commonalities between your stories? Can you each relate to the other person's story?

Assignments

1. Choose one of the stories you read and create a story map that shows the shape of the plot in terms of rising and falling tension. First, identify the main conflict. This conflict can come from within a character, can unfold between characters, or can involve the outside world. Sometimes the conflict is presented as a goal the character is trying to achieve. Usually this conflict is introduced in the first scene.

Next, identify key scenes that show the conflict escalating (or the character facing new challenges or obstacles). Figure out where the story comes to a climax, when the character is most in danger of not accomplishing the goal or overcoming the challenge. And finally, describe how the conflict resolves as the story comes to an end. You can use a graphic, such as the one below, or create your own graphic story map.

Story Map

Title: _____
Author: _____

Climax: _____

10. _____
9. _____
8. _____
7. _____
6. _____
5. _____
4. _____
3. _____
2. _____
1. _____

11. _____
12. _____
13. _____
14. _____

Events Rising Action

Falling Action

Conflict:
Resolution:

↓

Setting: _____

Underlying story theme: _____

Major Characters:

In this second opportunity for story mapping, students should show a greater awareness of the key elements of a plot and the story arc. Compare this work with the story map created for lesson 2. Discuss ways in which the student has improved and areas that may still need work, in terms of analyzing a plotline.

2. In *100 Ways*, read the following sections and complete the exercises listed:
- Creating a Main Character/Exercise #49 and #50
 - Setting/Exercise #51 and #52

Exercise #49: This is an exercise in developing a character. Students will create a list of attributes; alternately, they might write a descriptive paragraph about the character.

Exercise #50: Students will use the character created in Exercise #49 to write a scene that takes place in a minimart at 3:30am. Take note of whether or not the character displays the attributes and idiosyncrasies described in Exercise #49. This person should speak and act according to character.

Exercise #51: Creating a specific scene in their minds, students will describe the scene in sufficient detail to make it easy for the reader to envision. Look for sensory details and a clear sense of time and place.

Exercise #52: Students are asked to write a one-page scene that combines the character and setting from the previous exercises (#49 and #51). The character should have a clear purpose or reason for being in that setting—the setting should relate to the plot and action.



Up for a Challenge?

If you like to think visually, use your story map to create a storyboard, a visual representation of the main elements of the plot. Look at examples online to get an idea of different styles.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Identify the main conflict of a plot				
Identify key scenes in a story				
Identify the climax and resolution of a story				
Create a story map				
Develop a profile for a main character				
Describe a detailed setting				

Lesson



Baseball in April and Other Stories: The Craft of the Short Story

ASSIGNMENT SUMMARY

- Choose three short stories to read.
- Read the Grammar Tip.
- Choose and use a vocabulary word of the week.
- Summarize the inner transformation of a character.
- Create an artistic interpretation of a story element.
- Complete exercises #53, #54, #55, and #76 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Describe the character arc of a story.
- Identify a plot conflict, climax, and resolution.
- Portray character development in journal format.

Reading

Choose three short stories to read from *Baseball in April*, reading one story per day.

Vocabulary

Choose a word of the week or ask someone else to choose one. Write it down and define it, and then use it each day. Try to come up with new ways to use the word. Can you rhyme the word? If so, make up a simple rhyme that communicates the meaning of the word, and write it down in your reader's journal.

Assignments

1. Write down the title of your favorite of the three short stories you read this week. Summarize how the main character changes through the story (called the *character arc*). What does the character discover or experience that brings about personal growth and transformation?

This assignment asks students to focus on the character arc through the story. Some stories in the book have a very subtle shift in how the character views themselves or the world; students who have trouble seeing how the character changes as a result of the story may benefit from discussing the story events. When talking about what happened to the character, it can be easier to identify with how the experiences might affect someone personally.

2. Choose any one of the stories you read in *Baseball in April* and create an artistic interpretation of a story element, theme, scene, or character. This artistic representation can be visual (such as a drawing, painting, or comic-book style art) or three-dimensional (such as a sculpture, model, or piece of jewelry). It can be a song, dance, poem, or spoken word/rap, or can be acted out. Whatever method of artistic interpretation you choose, it should have meaning to you. Choose a story scene or element that resonated with you. Explain your choice in one or two sentences.

This creative assignment is very open-ended. The goal is for students to express story elements or themes in their own unique way. Some students may have trouble seeing themselves as artistic; however, any creative interpretation of the story is encouraged. Students should be able to explain their creative choices and relate them to the story.

3. In *100 Ways*, read the following sections and complete the exercises listed:
 - Plot/Exercise #53, #54, and #55
 - Journal Writing/Exercise #76

Exercise #53: Using three favorite books, students will identify the basic conflict, climax, and resolution of the plot. These can be described very briefly, with general language. If a student goes into too much detail, point out how the explanation can be simplified to highlight the key themes. (See *100 Ways* for an example.)

Exercise #54: Students are asked to devise basic plots (conflict, climax, and resolution) based loosely on their own life experiences. An example might look something like this:

- Main conflict: Boy wants a dog but parents don't want added responsibility. Boy adopts a stray and keeps it in the backyard in secret.
- Climax: Dog escapes yard and gets hit by a car.
- Resolution: Parents realize how much dog means to boy when he carries it to vet and spends all his money on its care. Parents agree to adopt dog permanently.

Exercise #55: Using the character created in Exercise #49, students will create a basic story plot featuring the character. This character doesn't have to be the main character. Students may need guidance in formulating a believable conflict and relevant climax and resolution. Discussing story ideas aloud can be helpful.

Exercise #76: Using the character created in Exercise #49 (or another character), students will write several journal entries from that character's point of view. The journal writing should match the character's personality, life circumstances, and general outlook.



Up for a Challenge?

You have been learning a new word almost every week for the entire semester. Use your word list to create a crossword puzzle! You can find crossword puzzle makers online or make it yourself on paper. First, write out the words, arranging them so each one connects to another. Then write a key that gives the definition of each word, using your own words. Finally, create a blank crossword puzzle form, and give it to a friend along with the definitions. See how many words they can figure out.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Describe the character arc of a story				
Express a story element in a creative way				
Identify a plot conflict, climax, and resolution				
Create a plot conflict, climax, and resolution				
Portray character development in journal format				

Lesson



Short Story Writing

ASSIGNMENT SUMMARY

- Read the Grammar Tip.
- Write a short story.
- Complete exercises #56, #57, #61, #62, #63, and #64 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Develop a plot, setting, and characters for a short story.
- Write a rough draft of a short story.
- Demonstrate skills in revising, editing, and proofreading.

Assignments

1. In *100 Ways*, read the following sections and complete the exercises listed:
 - Dialogue/Exercise #56 and #57
 - Point of View/Exercise #61, #62, and #63
 - Powerful First Sentences/Exercise #64
 - Writing a Short Story (you will write a short story in assignment #2)

This may seem like a lot of exercises, but you will find they will help you write the short story in the next assignment. Each exercise will be used in the short story.

Students are encouraged to use the plot and characters already created for these exercises.

Exercise #56: This is a dialogue-writing exercise. Look for characters to speak according to their individual traits and backgrounds, and for speech that sounds authentic. Dialogue usually has a rhythmic back-and-forth exchange of ideas rather than one person talking at length. It can help for the student to hear the dialogue read aloud.

Exercise #57: The student is asked to rewrite the previous scene by changing the personality or attributes of one of the characters. This can help the student focus on giving each character a unique voice.

Exercise #61: Students will write a scene from the viewpoint of the main character. The scene should be written in the first person (using first-person pronouns such as I, my, and we) and only show what the main character can see, hear, or feel.

Exercise #62: Students will rewrite the previous scene using third person. See *100 Ways* for a description of third person limited and third person omniscient. Check that the scene remains in a consistent viewpoint throughout.

Exercise #63: Students should be able to identify which perspective works best for their story and why.

Exercise #64: Students are asked to write down an example of a strong opening sentence from a favorite book. The book title and author should be included. The goal of this exercise is to help students consider how the first sentence can engage a reader and give a sense of what is to come.

2. Write a short story. Your short story can be just two pages or much longer. The main goal is to have a well-planned plot that has a clear beginning (where the character, setting, and story problem or goal are introduced), middle (where the main character encounters obstacles and challenges), and ending (where the events of the story come to a logical conclusion). You will want to write your rough draft in the first week, and then in the second week, work on revising, editing, and finalizing your story. You may want to review the learning checklist for a list of skills that you will be using in this assignment.

If you would like feedback on your rough draft before you begin revising, editing, and proofreading, let your teacher know.

Many of the previous exercises may be incorporated into the short story, including plot, setting, and scenes of character dialogue. Students will benefit from receiving feedback on their rough draft before they edit and finalize the story. Here are some things to look for:

- Plot and character arcs that develop in a believable way
- Settings that are rich in detail and easy to picture
- Settings that relate to the plot, action, or characters
- Dialogue that sounds natural
- Consistent perspective and verb tense (past or present tense)
- Variation in sentence length and structure

The student's coursebook and *100 Ways* have additional information about short story writing that can be helpful in evaluating student work.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Develop a plot with a definite beginning, middle, and end				
Develop characters that have believable or realistic characteristics				
Describe a detailed setting				
Introduce a story problem or goal				
Develop obstacles or challenges for the main character to overcome				
Maintain consistency in perspective (first-person or third-person)				
Use correct punctuation in dialogue				
Demonstrate skills in revising, editing, and proofreading				

Lesson



Leave This Song Behind: Who Are You?

ASSIGNMENT SUMMARY

- | | |
|--|---|
| <input type="checkbox"/> Read a selection of poems. | <input type="checkbox"/> Make inferences about what a poem is expressing. |
| <input type="checkbox"/> Read the Grammar Tip. | <input type="checkbox"/> Write a poem. |
| <input type="checkbox"/> Choose and use a vocabulary word of the week. | <input type="checkbox"/> Complete exercise #9 in <i>100 Ways</i> . |

Learning Objectives

At the end of this lesson you will be able to:

- Make inferences about what a poem is expressing.
- Write and revise an original poem.
- Identify and use onomatopoeia and alliteration.

Reading

Look over the table of contents in *Leave This Song Behind: Teen Poetry at Its Best*. You'll notice the poems are divided into seven sections:

- Come to Your Senses
- Less Is More
- Get into Shape
- Let Me Tell You a Story
- Shall I Compare Thee to. . .
- I Wasn't Expecting That
- Love, Life, Death (and Other Overwritten Themes)

Choose one or two poems from each section to read. It's best to read a few each day rather than reading many all at once. First, read the poem aloud, then read it again silently. Go over any phrases or passages that you like or that make you wonder. Give yourself some time to sit with the poem and feel the message. Poetry is usually experienced as a feeling more than as an intellectual exercise, so let the words wash over you and see what images, memories, and emotions they evoke.

Keep a list of the poems you read. If possible, do this activity with a partner or friend, and take turns choosing and reading poems aloud.



Reader's Journal

You may want to use your journal to jot down poetic phrases that resonated for you. Make sure to include the title of the poem so you can find it again. You can also use your journal to write down ideas for your own poetry or experiment with early versions of your poem.

Vocabulary

Choose a word of the week from your reading, a dictionary, or anywhere else. See how many times you can slip it into the conversation this week. Ask other household members to use the word too (make sure to tell them what it means). In your reader's journal, write down the word and then define it, either in your own words or using the dictionary definition. At the end of the week, write down your favorite sentence of the week that you said or heard that used the word correctly in context. If the sentence was said by someone else, make sure to give the person credit.



Think About It: Reflection

Some people say they love poetry and some say they hate it. If you fall in the latter category, think about how this preconception colors your experience of reading new poetry. Try to put aside your feelings or beliefs about what poetry is or isn't, or what your experience of poetry has been in the past, and read the teen poems with an open mind and heart.

Assignments

1. Choose one of the poems you read. It can be one you liked a lot or one that you didn't understand. Write down the title and then answer the following.
 - a. What do you think the poet was expressing in this poem?
 - b. A poem can be written from the author's point of view or from the perspective of someone else, real or fictional. Imagine the person behind the poem (either the author or the person the author is portraying). How does the poem reflect this person's way of looking at the world? Include examples of words and phrases in the poem in your explanation.

The goal of this assignment is for students to attend to how words and phrases express the poet's ideas in an intentional way. Students do not need to go into a deep analysis of the poem; it is more important for students to gain awareness of poetry and their own responses to it.

2. Write a poem on any topic. You might write about a relationship, an event, a feeling, a conflict, a triumph, or a concept. You can write in rhyming verse or in free verse (any structure you like). After you write your poem, put it aside for one day before looking at it again. When you are ready to revisit it, read your poem aloud. Make any changes you'd like regarding word choice, imagery, title, length of lines, line breaks, or any other aspect of your poem. Try to get your poem to express your thoughts using vivid language. After revising your poem, read it aloud again. Make any additional changes that feel necessary.

Poems can be evaluated based on effort more than on literary merit. Writing poetry is a deeply personal process. Some students may welcome the chance to discuss their poem or word choices; others may prefer to keep the experience out of the analytical realm.

3. In *100 Ways to Improve Your Composition and Creative Writing*, read the following section and complete the exercise:
 - Onomatopoeia and Alliteration/Exercise #9

Exercise #9: This exercise focuses on the use of onomatopoeia and alliteration, and the student's response should contain several examples of each in a descriptive paragraph.

Learning Checklist

Use this learning checklist to keep track of how your skills are progressing. Include notes about what you need to work on. Please remember that these skills continue to develop over time so you aren't expected to be able to do all of them yet. The main goal is to be aware of which skills you need to focus on.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Infer what is being expressed in a poem				
Write a poem				
Identify and use onomatopoeia				
Identify and use alliteration				

Lesson



Leave This Song Behind: Who Am I?

ASSIGNMENT SUMMARY

- Read a selection of poems.
- Write a poem.
- Choose and use a vocabulary word of the week.
- Complete exercise #10 in *100 Ways*.
- Reflect on a connection between a poem and real life.

Learning Objectives

At the end of this lesson you will be able to:

- Relate elements of a poem to personal experience.
- Identify clichés.
- Replace clichés with original expressions.

Reading

Choose five or more poems to read from *Leave This Song Behind: Teen Poetry at Its Best*. First, read the poem aloud, then read it again silently, focusing on any phrases or passages that stand out for you. If possible, do this activity with a partner or friend, and take turns choosing and reading poems aloud.



Reader's Journal

Many poets keep a journal to write down ideas, impressions, words, images, and other notable things that might work their way into a poem. Be on the lookout for anything that catches your eye and record it in your journal. You never know when it might come in handy.

Vocabulary

Choose a word of the week and find out what it means. Write the word and its definition in your journal. See how many times you can use the word in conversation and in writing this week. Try to get others to use the word as well. Write down the best sentence.



Talk About It: Discussion

Choose one poem to read aloud to someone. Ask for the person's impression of the poem. Listen to what they have to say. Was your impression or experience of the poem similar? Discuss your thoughts.

Assignments

1. Choose one of the poems you read and write down the title. Think about why you chose the poem. What part of the poem do you relate to? Why? Include specific passages from the poem in your explanation.

This assignment asks students to reflect on how they relate to a poem, and what caused this connection. Often poems express universal emotions or experiences and every reader can relate in some way. Even when poems express personal or unique experiences, often the reader can relate to it empathetically or emotionally. By exploring their own connection to a poem, students can begin to understand the power and relevance of poetry.

2. Write a poem on any topic. After you write your poem, let it rest for at least a day, and then read the poem aloud. Make any changes you'd like regarding word choice, imagery, title, length of lines, line breaks, or any other aspect of your poem. Using vivid, descriptive language to communicate your ideas. After revising your poem, read it aloud again. Make any additional changes that feel necessary.

Based on your student's response to the poetry writing in the previous lesson, you might tailor your feedback, either giving quiet encouragement and recognition of their effort, or discussing the poem's imagery and themes in depth.

3. In *100 Ways to Improve Your Composition and Creative Writing*, read the following section and complete the exercise:
 - Clichés/Exercise #10 (if you don't have a partner, you can revise your own paragraph)

Exercise #10: If possible, this exercise should be done with a partner. Students will write a paragraph using as many clichés as possible, and then rewrite the paragraph (or their partner's paragraph) to replace common clichés with original phrases.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Reflect on the connection between a poem and real life				
Write a poem				
Identify clichés				
Replace clichés with original expressions				

Lesson



Echo: Uncertainty

ASSIGNMENT SUMMARY

- Begin reading *Echo*.
- Read the Grammar Tip.
- Choose and use a vocabulary word of the week.
- Make a prediction about the story.
- Summarize a story event.
- Complete exercises #38, #39, #40, and #41 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Make a prediction based on story events.
- Write a very brief timed essay.
- Edit and revise your work.

Reading

Begin reading *Echo* by Pam Muñoz Ryan. In the next two weeks, read the following sections:

- Opening pages (before title page)
- Part One: October 1933, Germany (chapters 1–26)

This is a long novel, but you have six weeks to complete it.

Music features prominently in the plot of this story. You can listen to the songs mentioned in the book online: <https://soundcloud.com/user-445169878/sets/echo-by-pam-munoz-ryan-music>

Consider listening to the audio book recording of *Echo* in addition to (or instead of) reading it. While you are listening to the story, you may want to have your journal nearby. As you listen, draw images that you hear described, or create art that is inspired by the tone and feeling of what you hear. In your journal, write down any lines or events in the story that stand out to you.



Reader's Journal

You can use your reader's journal to take notes on the different storylines that appear in the book.

Vocabulary

Choose a word of the week or ask someone else to choose one. Add the word to your list and record the definition. Use the word in conversation throughout the week, and then write down your favorite sentence.

Assignments

1. After reading the first several chapters of the book, make a prediction about what you think might happen next. Explain what makes you think this might happen.

Predicting subsequent events requires students to pay attention to detail and pick up on subtle hints related to plot and character development. Students should be able to explain their prediction, citing story details.

2. From your reading this week, choose one scene or story event to summarize. Focus on key elements rather than small details. Explain its significance to the main character or the plot.

Look for students to identify key plot points rather than focus on small details in their summary. Students may not yet be able to figure out the significance, but are encouraged to make an inference based on what they have read so far.

3. In *100 Ways*, read the following sections and complete the exercises listed:

- The Five-Minute Speech/Exercise #38, #39, #40, and #41

This series of exercises is designed to help students gain experience in producing clear, concise writing in a brief amount of time. Some students may already excel at this; for others, writing may be seen as a long, arduous task. The exercises break down writing into stages so students see that each stage can be done in a timely manner with a reasonable, not excessive, amount of effort.

Exercise #38: In this first exercise, students will identify three main ideas related to a favorite hobby and give one example of each. This helps students focus on the salient points of a topic in preparation for writing about it or giving a speech.

Exercise #39: Setting a timer, students will write about the topic for five minutes, incorporating the three main ideas and examples from the previous exercise. If students find themselves having trouble completing their paragraph in five minutes, study their writing to see if they have gotten bogged down in details or gone off on a tangent rather than sticking to the main ideas and brief examples. The goal is for students to learn how to stay focused and purposeful when writing about a specific topic. This will help them produce quality work despite time constraints.

Exercise #40: In this exercise, students have the chance to critique their own work, editing it to improve its clarity. Students can take as much time as they like in the editing phase, or it can be subjected to time constraints as well.

Exercise #41: The final revision of the essay should be an improvement on the original version. Look for evidence that the editing changes were implemented in the final version. Students are encouraged to read their paragraph aloud to listen for awkward spots or gaps. The final product should be writing that is expressive and clear.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Predict what will happen next in a story				
Summarize a story scene				
Write a very brief timed essay				
Edit and revise work				

Lesson



Echo: A New Start

ASSIGNMENT SUMMARY

- Complete Part One of *Echo*.
- Choose and use a vocabulary word of the week.
- Identify cultural aspects of the story.
- Choose an assignment about music to complete.
- Complete exercise #21 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Identify story details that portray the cultural setting.
- Reflect on the influence of music in your life.
- Identify and correct misplaced and dangling modifiers.

Reading

Continue reading *Echo* by Pam Muñoz Ryan. By the end of this week, please complete Part One.



Reader's Journal

Choose a few lines from your book that are good examples of imagery, descriptive words or phrases that create a clear image in your mind. Copy the lines into your journal, along with the book title and page number.

Vocabulary

Continue choosing a word of the week. Add the word to your list along with the definition. Use the word in conversation and writing throughout the week. Try to come up with a novel way to use the word, such as in a letter, email, poem, song, or rhyme. Write down your best sentence.



Think About It: Reflection

Reflect on the importance of music in your own life. Do you play an instrument? Do you use music as a part of your daily routine? Can you think of an event in your life when music played an important role?

Assignments

1. Part One of the story begins in Germany just before World War II. Explain one specific aspect of the culture described in the book. Tell how it compares to a specific culture you are familiar with.

Answers will vary. There are many references to the working-class lifestyle, the German heritage, and the world of the 1930s. Students will make their own connections to how the story relates to their own experience.

2. Choose one of the following assignments:

Since music is such an integral part of the plot of *Echo*, students are asked to examine the influence of music in their own lives.

- a. Sometimes music can have the ability to invoke thoughts and feelings because we connect it to past events in our life. Write about a song or melody that brings back a memory when you hear it. Explain the connection between the memory and the song.
 - b. Collect five favorite songs that are important to you and write about each song in your journal. For each song, explain why it is important to you. Do you have a favorite line from the song? What feelings or emotions does this song cause you to experience when you listen to it? Is this song connected to an event or story from your past?
3. In *100 Ways*, read the following section and complete the exercise:
 - Misplaced and Dangling Modifiers/Exercise #21

Exercise #21: Students will correct misplaced and dangling modifiers in this exercise. Answers will vary; sample answers are below.

- a. While bicycling home from school, we saw the ice cream truck.
- b. He sold the broken old car to the dump.
- c. After brushing my baby sister’s teeth for the first time, my mom gave her a kiss.
- d. While I was swinging the bat, the fans cheered.
- e. Julian watched the meteor showers when he was camping on the mountain.
- f. While rowing our canoe across the lake, we saw a frog.
- g. After the actors finished getting ready for the play, the curtain wouldn’t open.
- h. When I was dreaming of a werewolf, the yapping of coyotes woke me.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Identify story details regarding the cultural setting				
Make a connection between a story and real life				
Identify and correct misplaced and dangling modifiers				

Lesson



Echo: Inseparable

ASSIGNMENT SUMMARY

- Continue reading *Echo*.
- Choose an assignment to complete.
- Choose and use a vocabulary word of the week.
- Complete exercise #17 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Relate story elements to another book or real life.
- Express ideas clearly in text and images.
- Recognize and correct run-on sentences.

Reading

Continue reading *Echo*. In the next two weeks, read the following sections:

- Part Two: June 1935, Pennsylvania (chapters 1–24)



Reader's Journal

In your journal, make a prediction about how you think the story will end.

Vocabulary

This week, choose the word of the week from something you are reading, or from something someone you know is reading. Try to figure out what the word means from how it is used in context before you look it up in a dictionary. Write the word and the correct definition in your reader's journal. Use the word each day, and then write down one sentence using the word correctly in context.

Assignments

1. Choose one of the following assignments:

- a. Do you see similarities between this book and another book you have read, either in this course or on your own? What connections can you make between this book and other books you've read? Be specific! Organize your thoughts carefully and write at least one page and include at least one relevant image.

Students can use any book they have read to compare with this novel. Similarities might be found in character types, settings, themes, or obstacles. For instance, both *Echo* and *Moon Over Manifest* use multiple storylines that converge, and themes of discrimination and racism are found in both books. Look for a carefully-organized one-page essay that stays on topic and expresses the student's thoughts clearly.

- b. Explain how the book relates to you in some way. You might discuss the book's affect on your life or how your own personal experiences are similar or related to events or themes in the book. Use both words and images in your response. Images might include drawings, cartoon images, photographs, or other graphics.

Students will communicate their connection to the story using both words and images. If the ideas expressed are not clear, ask the student to explain, and then give feedback on how the ideas might have been more clearly conveyed in text and images.

2. In *100 Ways*, read the following section and complete the exercise:

- Fragments and Run-Ons/Exercise #17

Exercise #17: Students are asked to correct a paragraph containing sentence fragments and run-on sentences. Answers will vary. Compare the student's answer to the original paragraph. Draw attention to any missed errors, and note if the student's corrections result in a more concise paragraph.

There are many ways the paragraph can be corrected; one example is below.

The first day on a new job is always a little scary and a little exciting. Jordan knew that being hired meant the company wanted him but still he was nervous. He was also eager. He wanted to do a good job, especially on the first day. When he arrived, everyone was very welcoming and helpful. They made sure he knew he could ask questions any time. The day flew by. When it was over, Jordan was tired but happy and eager to go back the next day.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Relate story elements to another book or real life				
Express ideas clearly in text and images				
Recognize and correct run-on sentences				

Lesson



Echo: A New Hope

ASSIGNMENT SUMMARY

- | | |
|--|--|
| <input type="checkbox"/> Complete Part Two of <i>Echo</i> . | <input type="checkbox"/> Describe a character's transformation. |
| <input type="checkbox"/> Read the Grammar Tip. | <input type="checkbox"/> Summarize a scene or story event. |
| <input type="checkbox"/> Choose and use a vocabulary word of the week. | <input type="checkbox"/> Complete exercises #22 and #23 in <i>100 Ways</i> . |

Learning Objectives

At the end of this lesson you will be able to:

- Describe a character arc using textual evidence.
- Identify unnecessarily repetitious writing.
- Purposefully use repetition in writing.

Reading

Continue reading *Echo*. Please complete Part Two by the end of this week.

In two weeks, you will need to begin reading a biography or autobiography of your choice. Take some time to decide who you'd like to read about now so you can acquire the book before the beginning of lesson 27. Try to find a book that you can read within two weeks.

Assignments

1. Trace the transformation of one dynamic character (a character that changes in some important way as a result of the story's action) in the story so far. Use examples from the story to provide evidence of this change.

Answers will vary since the student can choose any character. For instance, Frederick gains self-confidence over time, and Mike learns to trust in the future. Look for students to provide specific textual evidence to show the character's transformation.

2. From your reading this week, choose one scene or story event to summarize. Explain its significance to the main character or the plot.

Look for students to identify key plot points rather than focus on small details in their summary. At this point in the story, students will probably feel more confident in identifying the significance of a scene or story event.

3. In *100 Ways*, read the following sections and complete the exercises listed:

- Repetition vs. Repetitious/Exercise #22 and #23

Exercise #22: In this exercise, students are asked to use repetitious, ineffective language. This may be a challenge! The point is for students to be aware of how saying the same thing over and over in different ways weakens a piece of writing; even one or two instances of repetitious language will bring the problem into focus. Students should circle the repetitious language.

Exercise #23: In contrast to the previous exercise, students will use repetition in an effective way, to highlight an idea. Here is one example of effective repetition: *Women's voices should be heard. Men's voices should be heard. All voices should be heard!*

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Describe a character arc				
Provide textual evidence to support ideas				
Identify key elements of a scene				
Summarize a scene				
Identify unnecessarily repetitious writing				
Purposefully use repetition in writing				

Lesson



Echo: Dreams

ASSIGNMENT SUMMARY

- Continue reading *Echo*.
- Choose and use a vocabulary word of the week.
- Interview a musician.
- Tell two stories that are connected.
- Complete exercises #42, #18, and #19 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Conduct an interview.
- Write a 30-minute timed essay.
- Demonstrate correct use of parallel construction.

Reading

Finish reading *Echo* in the next two weeks, reading the following sections:

- Part Three: December 1942, California (Chapters 1-21)
- Part Four: April 1951, New York (Chapters 1-3)
- End pages

Vocabulary

Choose a word of the week and find out what it means. Write the word and its definition in your journal. See how many times you can use the word in conversation this week. Try to get others to use the word as well. Write down the best sentence.

Assignments

1. Interview a musician. It does not have to be a professional musician; you can interview anyone who enjoys playing music. Prepare 7–10 questions ahead of time about the importance and impact of music. If possible, the interview should be in person, but it can also take place over the phone or via the internet. Try to make an audio recording of your subject’s answers during the interview and take written notes. Then, write a script of the interview on paper.

While the focus on the interview is on the impact of music, students will be working on their interviewing skills. Look for clearly marked quotations (so it is clear who is speaking), adequate information about who is being interviewed, and an accurate transcription of the interview.

2. In *Echo*, five different stories are connected (the four sections of the book, plus the fairy tale that frames the book like bookends). Try telling two separate stories, which are connected in some way to each other. The stories can be made up or based on real events. You can tell these stories in an audio recording, or write them in a story, song, or play, or draw them in a storyboard, illustrations, or comic-book format.

Look for an overlapping element—a character, object, or event—between the two stories. Students who find this assignment difficult can be encouraged to describe one story first, and then think about one element in the story that might provide a connecting link to another story.

3. In *100 Ways*, read the following sections and complete the exercises listed:
 - The Thirty-Minute Essay/Exercise #42
 - Parallel Construction/Exercise #18 and #19

Exercise #42: Students will write a timed essay in thirty minutes, following the structure provided in *100 Ways*. Students can write on any topic they wish; writing about something they know well or are interested in (rather than having a topic assigned randomly) will help the exercise go more smoothly. Like the five-minute essay, the student should use a timer and divide the assignment into discrete writing tasks. This will help the student manage the time effectively. Look for the following:

- Are ideas organized in a logical flow?
- Are paragraphs used to highlight key ideas?
- Are topic sentences used to introduce ideas?
- Are relevant details included to elaborate on ideas?
- Does the writing stay on topic?
- Are ideas clearly expressed?
- Is the writing original and engaging?
- Is there a variety of sentence structures and lengths?
- Is the essay polished, showing evidence of editing and proofreading?

Exercise #18: There are different ways that faulty parallelism can be corrected in the given sentences; sample answers are below.

- a. We need these office supplies: paper, staples, folders, and envelopes.
- b. Depending on the distance of the trip, the number of passengers, and the departure time, my relatives should arrive around noon.
- c. I've looked everywhere—below the refrigerator, in the cupboard, and above the oven.
- d. When I was young, I tried on several images: a long-haired hippie, a clean-cut athlete, and a studious scholar.
- e. This beach—with its warmth, quiet, and space—is my favorite place.
- f. Nobody knows my name, my age, or my height.
- g. We need the following equipment for our backpacking trip: an ice pick, a first-aid kit, and three tents.
- h. The kids hid under the sofa, under the bed, and behind the door.

Exercise #19: Students have the chance to use parallel sentence structure when listing ways they would spend a fictional windfall. Look for items to be listed in a consistent format within a sentence.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Conduct an interview				
Transcribe an interview with accuracy and clarity				
Demonstrate creating a connection between two stories				
Write a 30-minute timed essay				
Communicate ideas in a logical order				
Communicate ideas using concise language				
Correct faulty parallel construction				
Demonstrate correct use of parallel construction				

Lesson



Echo: A New Song

ASSIGNMENT SUMMARY

- Finish reading *Echo*.
- Choose and use a vocabulary word of the week.
- Read the Grammar Tip.
- Complete exercise #89 in *100 Ways*.
- Write a book review.
- Choose a project to complete.

Learning Objectives

At the end of this lesson you will be able to:

- Analyze a book review for effectiveness.
- Write a book review.

Reading

Finish reading *Echo* by the end of this week.

Next week, you will begin reading a biography or autobiography of your choice. Choose someone that inspires or intrigues you. Acquire the book this week if you haven't done so already. Try to choose one that can be read in two weeks.

Vocabulary

For this week's word, open a dictionary to the first letter of your name and find a word there. Write it down along with two or more synonyms, if possible. Use the word in writing and conversation this week. Add to your journal one good sentence using the word.

Assignments

1. In *100 Ways*, read the following section and complete the exercise:

➤ Writing a Review/Exercise #89

Exercise #89: After reading a published review of a book or film, students will analyze its effectiveness. Look for specific details, a clear opinion on the effectiveness, and the reasoning behind the opinion.

2. Write a book review and explain why you would or would not recommend this book. Be sure to include a brief plot summary and specific examples from the book. Some questions you may want to consider:

- Did the author achieve her purpose?
- Is the writing effective, powerful, difficult, or beautiful?
- What are the strengths and weaknesses of the book?
- What is your overall response to the book? Did you find it interesting, moving, or dull?

The book review should begin with a concise plot summary and end with a clear opinion about the book. Students may or may not use the writing prompts above. The review should present ideas along with reasoning and evidence.

3. Choose one of the following projects:

Students can be encouraged to include an artistic or musical element with their project.

- a. Tell the story of your relationship with your favorite instrument. What is your first memory of seeing or hearing this instrument? What do you like about the music it creates? Do you play this instrument? How did you learn to play it? What role does this instrument play in your life? Write your story down or record yourself telling the story aloud. Try composing some original music with your instrument to accompany your recording.
- b. Research three events in history where music helped to empower people. Create a digital presentation or essay that teaches others about one of these historical events and the importance that music had for the people involved. Include an example of the music if possible.
- c. Create a series of drawings, paintings, or other artistic interpretations of 3–5 scenes from the book. Include details from the story in the drawing and write a brief caption to explain the scene.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Analyze a book review for effectiveness				
Write a book review				

Lesson



Reading a Biography of a Famous Person

ASSIGNMENT SUMMARY

- Begin reading your biography/ autobiography of choice.
- Read the Grammar Tip.
- Write what you know about the person you chose.
- Complete exercises #13 and #14 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Reflect on the purpose of writing a biography.
- Identify when and why to use colons and semicolons.

Reading

Before you begin reading the biography or autobiography, complete assignment #1. Then you may begin reading the book you have chosen.

In order for a biography or autobiography to be published, the person must have done something extraordinary or lived through an extraordinary event. As you read the book, consider how life events might have influenced the person and how the person's character might have influenced the actions that were taken.

You have two weeks to read the biography, but if the book is too long to read in that amount of time, you can take up to four weeks to read it. The assignments this week will not take long so you can devote most of your time to reading your book.

As you read, take notes about the significant events in the life of the person you are reading about (you will be creating a timeline of the person's life).



Reader's Journal

If you'd like, you can use your journal to take notes as you read the biography or autobiography.

Vocabulary

While you are reading your biography or autobiography, you can take a break from the word of the week exercise, if you'd like. Pay attention to the varied vocabulary used in the biography you are reading—you might be surprised at how many unfamiliar words you see. Keep a dictionary close by so you can look up any words you don't know or write them down and look them up later.



Talk About It: Discussion

Ask those in your household and other friends what they know about the person you are reading about. What are their impressions of the person?

Assignments

1. Before you start reading your book, write down what you already know about the historical figure you chose. What made you choose this person? Why does this person have a biography or autobiography written? What is the purpose of writing about this person's life?

Look carefully at the student's response. Are "known facts" really assumptions or guesses? Often, a famous person will feel well-known to others even if the only source of information has been media sound bytes. Students can be made aware of this, if necessary. Students are asked to consider the purpose of writing a biography or autobiography. Answers will vary and may include wanting to make people aware of a humanitarian or environmental issue or concern, or simply wanting to satisfy readers's curiosity about a public figure.

2. In *100 Ways*, read the following sections and complete the exercises listed:

➤ Punctuation: Colons and Semicolons/Exercise #13 and #14

Exercise #13: In this exercise, colons and semicolons are used to make corrections to sentences; some sentences need restructuring. Sample answers are below.

- a. We'll need these tools for the project: screwdrivers, wrenches, hammers, and pliers.
- b. He's in a lot of trouble; he left without paying his bill.
- c. Public speaking requires a good, strong voice; a confident, secure manner; and a classy, pleasing wardrobe.
- d. The astronauts were very excited when they landed safely on Mars.
- e. At the petting zoo, you must see the horse, Danger; the cat, Monster; and the bird, Chirpy.
- f. She won these awards at the ceremony: most determined, most improved, and most likely to succeed.
- g. Some people are vegetarians, and some people are meat eaters.
- h. After being questioned by the police, he said the following: "I'm an innocent man!"
- i. The finalists in the swimming competition are Betsy, Julie, Maria, and Nancy.

Exercise #14: Using reading material of their choice, students are asked to locate examples of sentences that feature **colons** or **semicolons** and  to explain the purpose of the punctuation. Sample answers may include the following:

- A colon is used to introduce a list.
- A colon is used to introduce a quotation following a complete sentence.
- A semicolon is used to create a pause in the sentence.
- A semicolon separates related independent clauses in a sentence.
- A semicolon is used in a list to separate multi-word items that include commas.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Reflect on purpose of a biography				
Identify and correct faulty use of colons and semicolons				
Explain when and why to use colons and semicolons				

Lesson



Reading a Biography of a Famous Person

ASSIGNMENT SUMMARY

- Continue or finish reading your biography/ autobiography of choice.
- Create a timeline of significant events in the life of the person you read about.
- Reflect on the connection between events and individual actions.
- Complete exercises #15 and #16 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Identify significant events in a person's life.
- Record events in chronological order.
- Create a clearly-labeled timeline.

Reading

Continue reading the biography or autobiography you have chosen. If possible, finish it by the end of the week. Continue to take notes about the significant events in the person's life.



Think About It: Reflection

In lesson 29/30, you will be writing about yourself or someone you know. Give some thought about whose life you'd most like to learn about and write about. Perhaps you will choose a parent, grandparent, or older relative, or maybe you will choose someone you know who is an accomplished athlete or musician. Who has a story that you'd like to tell? Has something happened in your life that you'd like to write about? Remember, there has to be a purpose for writing a biography or autobiography. Be ready to explain your choice.

Assignments

1. Create a timeline of the significant events in the life of the person you read about. The timeline can be in any form: vertical or horizontal, text only, picture and words, slide format, etc. Make sure the events are in chronological order and the timeline is clearly labeled with dates and the person's full name. (If you are still reading the book, you can complete this assignment when you have finished.)

Look for a well-organized and clearly-labeled timeline that highlights significant events rather than crowding in lots of inconsequential events. Students should be able to explain the significance of any event included on the timeline.

2. Reflect on how life events or historical events might have influenced the person and how the person's character might have influenced the actions that were taken. Everyone reacts differently to events, based on their temperament, background, experience, and more. Why do you think this individual acted as they did? Write down your thoughts.

This reflection asks students to consider how one person might rise to greatness when others are unwilling or unable to. By looking at the unique mix of background, personal traits, and historical events, students may begin to recognize how individuals can use the gifts they have, no matter what unfolds.

3. In *100 Ways*, read the following sections and complete the exercises listed:

➤ Punctuation: Parentheses and Dashes/Exercise #15 and #16

Exercise #15: Students are asked to combine sentences using parentheses or dashes. Answers will vary; examples are below.

- a. Our annual vacation to Lake Tahoe (it was the fourth year in a row) was terrific.
- b. The quote you're looking for—it's on page 73—is fascinating.
- c. Lisa (she's my little sister) is coming to the family party.
- d. I was surprised at his manner after the accident—he was cheerful, lighthearted, and talkative.
- e. The countdown to liftoff stopped abruptly (how disappointing!).
- f. This is your last warning—next time you'll be grounded.
- g. During the movie, Brian ate too much licorice (he ate about 13 pieces, I think).
- h. The Declaration of Independence went through many changes before it was signed (in 1776).
- i. I'm sorry—I didn't know you were fired.

Exercise #16: In this exercise, students will use reading material of their choice to locate examples of sentences that use parentheses or dashes and explain their purpose. Explanations of purpose may include the following:

- Parentheses are used to add non-essential information.
- Dashes emphasize added information.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Identify significant events in a person's life				
Record events in chronological order				
Create a clearly-labeled timeline				
Demonstrate effective use of parentheses and dashes				

Lesson



Writing a Biography of Someone You Know

ASSIGNMENT SUMMARY

- Choose and use a vocabulary word of the week.
- Compile a biography or autobiography.
- Complete exercises #82, #83, #84, and #88 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Identify how events are connected over time.
- Tell the story of one person's life.

Reading

If you haven't yet finished reading your biography, do so over the next two weeks.



Think About It: Reflection

What makes a life event significant? How do you know which events to focus on when telling the story of someone's life? Usually, an event is significant if later actions, events, and opportunities can be traced back to it. Would things have turned out very different if the original event hadn't happened? If so, that is probably a significant life event. For example, caring for an injured animal usually doesn't qualify as a significant event. However, if you decided to become a veterinarian after taking care of the injured animal, then that event might be something worth mentioning.

Assignments

1. In *100 Ways*, read the following sections and complete the exercises listed. You can use one or more of the exercises as part of your project for assignment #2:

- Writing a Speech/Exercise #82
- Reporting a News Event/Exercise #83 and #84
- Conducting an Interview/Exercise #88

Exercise #82: Students will compose and perform a five-minute speech. The speech can be expository or persuasive. After writing and editing the speech, students need to practice it several times to become comfortable with the material. Use the instruction and tips in *100 Ways* to help evaluate your student's performance. The speech should clearly have a main topic, with several key points highlighted and examples given of each.

Exercise #83: Students will find a news article and answer the journalism questions of who, what, when, where, why, and how. Most of this information should be found in the first paragraph of the article. Students may need help identifying why and how; careful reading of the article should reveal the answers. Students are also asked to evaluate whether the article presented a balanced, objective view. This can lead to a discuss on bias in news reporting, which students of this age may just be starting to understand.

Exercise #84: Writing a fictitious or real news article, students will answer the basic journalism questions. Look for objective writing and a balanced view of the event that includes different perspectives. For instance, an article about a wildfire might include the events from the perspectives of firefighters, people who have lost their homes, people who have been rescued, and community service volunteers who are organizing help for those displaced by the fire (rather than just telling the story from a single perspective).

Exercise #88: Students will be interviewing a community member or family member for this exercise. Students may benefit from feedback on their interview questions before conducting the interview. Afterward, they will write the interview. The written interview should include an introduction and simple biographical information about the person being interviewed. The voice of the interviewee should sound authentic (if their words are recorded accurately). The interview can be written word-for-word or can be summarized using verbatim quotes.

2. Choose one of the following assignments. You have two weeks to complete it.

Whether students choose to interview someone and write a biography or to write their own autobiography, the process is similar. Students will have to focus on significant events in the person's life (or their own), gathering information from an interview (or memories).

The events will have to be organized chronologically, and then recorded in a way that highlights how events and decisions were connected, and how they influenced other events and decisions. In the final product, which can take many different forms (see suggestions in the assignments below), look for clear organization and communication, accurate information, and a sense of the connection between significant life events.

a. Interview someone you know and write the person's biography. This can be a relative, neighbor, friend, or someone in your community. With just two weeks to complete this project, you have to think carefully about how much of their life you will tell. Here are some interview questions that might be helpful (feel free to make up ones of your own):

- Where did you grow up? What or who were important influences from your childhood?
- What did you do after high school or college? What jobs have you held?
- What have you done outside of work?
- How have your skills or abilities influenced your work, hobbies, or volunteer efforts?
- What do you think you are most well-known for?
- What would you like people to remember about you after you are gone?

After you collect information, think about how the pieces of the person's life fit together like a jigsaw puzzle. How are events connected? How did certain events and decisions affect other events and decisions? Think about how these connections tell the person's life story.

After conducting your interview, spend some time deciding how best to convey the person's biography. You might write it into book form, using historical and personal photos. You might choose one particular time period or event to focus on and make it into a play. You might make an illustrated timeline of significant life events, or write a speech or news article about the person. You could do something artistic, such as writing a song about the person or creating a slide show or photo essay. Share your project with the person you interviewed before sharing it with your teacher to make sure that everything is accurate and they are comfortable with what you are sharing.

b. Write your own autobiography. Think about how one event has led to another in your life, and how you have made choices that steered your life in a certain direction. What would you like the world to know about you or your life? Spend some time brainstorming all the things you might like to include in your autobiography and then narrow down the list, highlighting the most important events. Put them in order and make notes about how they are connected.

Then think about the best way to record the story of your life so far. You might write it into book form, using photos. You might write it as though you are giving an inspirational speech or speaking after winning a big award. You could do an artistic interpretation, such as writing a song about your life or creating a slide show or photo essay.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Identify significant events in a person's life				
Report events in chronological order				
Identify how events are connected over time				
Communicate clearly a person's life story				

Lesson



Criss Cross: The Necklace

ASSIGNMENT SUMMARY

- Begin reading *Criss Cross*.
- Write down questions related to the story.
- Choose and use a vocabulary word of the week.
- Complete exercises #71 and #72 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Pose questions about story elements and events.
- Demonstrate the effective use of line breaks in verse.
- Demonstrate writing a poem in blank verse (ten-syllable lines).

Reading

Begin reading *Criss Cross* by Lynne Rae Perkins. This week, read the following chapters:

1. The Catch
2. Hector Goes into a Sponge State and Has a Satori
3. Boys, Dogs, Science Fiction
4. Radio Show
5. Leg Buds
6. In the Rhododendrons
7. The Fable of Lenny
8. Easy Basin Wrench, or Debbie has a Mechanical Moment, Too



Reader's Journal

There are many characters in this book who cross paths. Use your reader's journal to keep track of them and write down any notes about key scenes or curious events.

Vocabulary

For this week's word, use a dictionary to find a word that is at least four syllables long. Check the pronunciation to make sure you are speaking it correctly, and then be careful with the spelling when you write it down. Use the word in conversation throughout the week, and then add it to your journal with the definition and a sentence.



Talk About It: Discussion

Consider creating a reading group for this book so that you are reading the book at the same time as other students. When you meet with your group, discuss the chapters that you read, and try to make predictions about what will happen next. Assign each person a role—Summarizer, Questioner, Character Examiner, Vocabulary Finder, and Illustrator—and each time your group meets, you will change roles. Each person should come prepared to share their work when your group meets.

- **The Summarizer** provides a summary of what happened in the chapters you read.
- **The Questioner** poses three focus questions for your group to discuss.
- **The Character Examiner** discusses how characters change over time and their influence in the story.
- **The Vocabulary Finder** will compile a list of important words and define them for the group.
- **The Illustrator** will create two to three drawings from the section you read.

When the group finishes reading the book, have one final meeting to discuss possible alternate endings if the characters had acted differently or events had unfolded in another way. As a group or individually, reflect on how the group worked together and what changes might be helpful in future literature groups.

Assignments

1. Write down a few questions you have about the book so far. Do you have questions about a character, setting, or scene, or the significance of an object that was mentioned? What do you wonder about? Phrase your thoughts as questions, such as, “What will he say when he finds out _____?” or “Why did the author put _____ in the story?” (If you’d like, you can use this topic for exercise #71 or #72 below, writing your thoughts in verse form.)
2. In *100 Ways*, read the following sections and complete the exercises listed:
 - Line Break/Exercise #71
 - Writing Blank Verse/Exercise #72

Exercise #71: This is a free verse writing exercise where students will experiment with how the placement of line breaks can change the emphasis of a poem. Students can write a poem of any length, and then rewrite it with different formatting. Compare the student’s two version to see what line break decision were made. Students should be able to explain their reasoning for the placement of line breaks.

Exercise #72: In this exercise, students are challenged to write a non-rhyming verse at least eight lines long with ten syllables per line. Check that the final version of the poem conforms to these parameters.



Up for a Challenge?

Writing poetry in different forms can be challenging. In the exercise in blank verse (#72), you will be writing in ten-syllable lines. Try writing using different numbers of syllables per line. For instance, you might write a poem with five-syllable lines or a poem where each line has one more syllable than the previous one. Have fun!

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Demonstrate the effective use of line breaks in verse				
Demonstrate writing a poem in blank verse (ten-syllable lines)				

Lesson



Criss Cross: The Guitar

ASSIGNMENT SUMMARY

- Continue reading *Criss Cross*.
- Choose and use a vocabulary word of the week.
- Find five examples of figurative language.
- Answer a philosophical question.
- Complete exercises #65, #69, and #70 in *100 Ways*.

Learning Objectives

At the end of this lesson you will be able to:

- Identify examples of figurative language.
- Reflect on and respond to a philosophical question.
- Demonstrate examples of personification.
- Compose a sonnet.

Reading

Continue reading *Criss Cross*. This week, read the following chapters:

9. Guitar Lessons
10. Conversation in the Dark: Brilliant Eskimo Thoughts
11. Hector's First Song
12. Truck Lessons
13. Ravine
14. Japanese Chapter
15. Guitar Progress
16. Home Work

Vocabulary

This week, look for a word of the week in your reading or in what someone you know is reading. See how the word is used in context, and then come up with your own original sentences throughout the week. In your journal, write down the word, definition, and one good sentence.

Assignments

1. In *Criss Cross*, the author makes good use of imagery and figurative language (such as metaphor and simile) to express her character's thoughts and feelings. Perkins also describes emotions and the events in unique ways. For instance, in chapter 9, "Guitar Lessons," Russell's thoughts seemed to be "wandering through his head like lurching strangers on a moving train. If any two of them met up, it would be purely accidental." Write down at least five phrases or sentences from the story that use figurative language in a particularly effective way (note the page numbers in parentheses).

Students will demonstrate their understanding of imagery and figurative language to identify evocative phrases in the book. One example is found in chapter 9, when Hector talks to Meadow after guitar class: "He felt the milk of human kindness coursing all through him. He felt warmth for all mankind."

2. Many of the characters in the story find themselves questioning their lives, or their purpose, or what will happen in the future. In chapter 10, "Conversation in the Dark: Brilliant Eskimo Thoughts," this question is posed: "Have you ever been somewhere, and it hits you that if you lived there instead of where you do, your whole life might be really different?" Answer this philosophical question in any way you like. You do not have to answer it using only words.

This question is meant to let students reflect on just one of the many questions posed in the book. Any response that addresses the question is appropriate.

3. In *100 Ways*, read the following sections and complete the exercises listed:

- Personification/Exercise #65
- Writing a Sonnet/Exercise #69
- Free Verse/Exercise #70

Exercise #65: In this personification exercise, students will attribute humanlike qualities and emotions to inanimate objects.

Exercise #69: Students are challenged to write a sonnet. It must contain 14 lines in a single stanza, have 10 syllables per line, and follow the rhyme scheme explained in *100 Ways*. This is

a challenging exercise and is it expected that students will need to revise repeatedly before the sonnet fits into this structure. Students may find it easier to work on pairs of lines individually rather than trying to tackle the entire sonnet at once.

Exercise #70: After the challenge of writing a sonnet, which has so many strictures, students may find that writing in free verse feels liberating because there is no preset form. Students are encouraged to take time to revise the poem until it expresses their ideas fully.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Identify examples of figurative language				
Create examples of personification				
Compose a sonnet				

Lesson



Criss Cross: The Friends

ASSIGNMENT SUMMARY

- Continue reading *Criss Cross*.
- Choose and use a vocabulary word of the week.
- Complete exercises #73, #74, and #67 in *100 Ways*.
- Write a haiku.
- Write a scene from two perspectives.

Learning Objectives

At the end of this lesson you will be able to:

- Explore and write song lyrics.
- Write a limerick and a haiku.
- Describe a scene from two different perspectives.

Reading

Read the following chapters in *Criss Cross*:

- | | |
|--|--|
| 17. At the Tastee-Freez on a Tuesday Evening | 22. <i>Wuthering Heights/Popular Mechanics</i> |
| 18. In and Out of the Cocoon | 23. The Childhood Friend |
| 19. Where the Necklace Went | 24. Grosi |
| 20. Hair | 25. Meanwhile |
| 21. Confession | |

Vocabulary

For your final vocabulary word of the week, find a word that starts with an uncommon letter, such as Q, X, or Z. Figure out how to pronounce it and spell it, and then write down the definition in your journal. Teach the word to others in your household and then use it throughout the week. You might want to use it without telling others what it means at first—see if they can guess the meaning. At the end of the week, write down one good sentence using the word.



Think About It: Reflection

Do you see any parallels between your life and relationships and those of the characters in the story? Do you see some “universals,” as Abilene in *Moon Over Manifest* would say?

Assignments

1. In *100 Ways*, read the following sections and complete the exercises listed:

- Writing Song Lyrics/Exercise #73 and #74
- Writing Limericks/Exercise #67
- Writing Haiku (you will write a haiku in assignment #2)

Exercise #73: In preparation for writing original song lyrics, students will closely examine the lyrics of a favorite song.

Exercise #74: Establishing a consistent rhyme scheme, students will write at least three verses and a chorus of a song. Students are encouraged to revise their lyrics to better communicate their ideas.

Exercise #67: Students will write one or more limericks in this exercise. Limericks are usually humorous, and the final line acts as a punchline. They follow a simple rhyme scheme of A, A, B, B, A. Lines 1, 2, and 5 have about the same number of syllables, usually between 7 and 9. Lines 3 and 4 are shorter, usually between 5 and 7 syllables.

2. In “Japanese Chapter” (chapter 14), there are so many emotions to identify with, such as feeling older and younger all at once or recognizing someone without seeing their face. Reread the haiku and then make up one or more about yourself or about people you know.

Haiku follow a syllabic pattern of 5/7/5, so look for this structure in the student’s responses.

3. In “*Wuthering Heights/Popular Mechanics*” (chapter 22), the story is told using parallel perspectives as Debbie and Lenny view the scene from different perspectives. Choose a scene and describe it from the perspective of two different people. How might each perspective overlap (they both see the same thing) and how might they be different? You can use a scene from the book and tell it from different viewpoints, or you can make up an original scene using your imagination.

The goal here is for students to experiment with perspective and how two characters (or people) can see or experience the same thing in entirely different ways. Students may take this literally—using physical cues to show how what each sees is different based on where they are standing—or may describe the differences in how the characters feel about what is going on, incorporating their different personalities into the unique perspective of each.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Use a new word in conversation and writing				
Write in different poetic forms				
Describe a scene from two different perspectives				

Lesson



Criss Cross: Full Circle

ASSIGNMENT SUMMARY

- Finish reading *Criss Cross*.
- Write a one-page essay on a story theme.
- Complete a creative project.

Learning Objectives

At the end of this lesson you will be able to:

- Analyze a story theme.
- Provide textual evidence to support ideas.
- Communicate a story element in a creative way.

Reading

Read the final chapters in *Criss Cross*:

- | | |
|---|---------------------------|
| 26. Somewhere Else | 32. Dan Persik's Progress |
| 27. Meanwhile, Elsewhere | 33. A Pig Roast |
| 28. Mrs. Bruning | 34. Roasting the Pig |
| 29. Elephants | 35. Sarong |
| 30. What Patty Said When Debbie
Showed Her the Photo | 36. Flip-Flop, Necklace |
| 31. California of the Mind | 37. On the Roof |
| | 38. Lightning Bugs |

Assignments

1. Choose one of the following topics and write a one-page essay. Organize your ideas in a logical order and cite specific examples from your life or the story to support your ideas. Revise and edit your essay to make sure you are expressing yourself clearly, and then proofread the final version.

The following choices all introduce philosophical questions that have no right or wrong answer. Students should write an essay that clearly expresses their ideas in an orderly way, and use textual evidence and real life examples to support their ideas. Look for evidence of editing and proofreading.

- a. In chapter 26, “Somewhere Else,” Peter explains his Hindu/Buddha theory to Debbie, saying it’s good to get out of your usual surroundings because *“you find things out about yourself that you didn’t know, or you forgot. And then you go back to your regular life and you’re changed, you’re a little bit different because you take those new things with you. Like a Hindu, except all in one life: you sort of get reincarnated depending on what happened and what you figure out. And any one place can make you go forward, or backward, or neither, but gradually you find all your pieces, your important pieces, and they stay with you, so that you’re your whole self no matter where you go. Your Buddha self.”*

What do you think about Peter’s theory?

- b. In chapter 29, “Elephants,” Debbie gets a letter from Peter in California and almost confides in her mother about how she feels about him. But Debbie stays silent instead, and so her mother doesn’t confide in Debbie that she once had known a boy who moved away, and he was the reason she had saved all those little dog figurines. *“They might have talked then about how that felt, and what you did next. But their secrets inadvertently sidestepped each other, unaware, like blindfolded elephants crossing the tiny room.”*

Do you think this has ever happened to you? Do you think it happens all the time?

- c. In chapter 38, “Lightning Bugs,” Debbie and Hector share a moment of closeness:

Something should have happened. Maybe their eyes should have met, and they should have seen each other, really seen each other. After singing together like flying birds and tying on necklaces and all that.

Hector did look at Debbie, and he saw her, really saw her for a moment. Debbie looked at Hector and she saw him, really saw him, for a moment. If it had been the same moment, something might have happened. But their moments were separated by about a second. Maybe only half a second. Their paths crossed, but they missed each other.

The hardworking necklace couldn’t believe it. It let out an inaudible, exasperated gasp.

Do you think that missed moments like this are meant to be missed, that it wasn't the "right time" for them to acknowledge this attraction between them? Or did they really miss something important that might never come again?

2. Choose one of the following creative projects.

Students will use their imaginations and creative abilities to complete one of the following projects.

- a. Hector writes songs that are included in the book. If you can read music, play or sing one or both songs and then write new verses.
- b. Send an object on a journey like the one Debbie's necklace took in the story. Describe how an object might move in and out of the lives of different people, and in doing so, bring them together in unusual ways. You can describe this in story form or visually.
- c. Design a visual that shows the various characters and how their individual roles in the story intertwine and crisscross.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Analyze a story theme				
Communicate ideas in a logical order				
Provide textual evidence to support ideas				
Demonstrate revision, editing, and proofreading skills				

Lesson



Leave This Song Behind: Looking In

ASSIGNMENT SUMMARY

- Read several poems from *Leave This Song Behind*.
- Complete exercise #29 in *100 Ways*.
- Read the Grammar Tip.
- Write a poem.
- Write about a poem you read.

Learning Objectives

At the end of this lesson you will be able to:

- Relate elements of a poem to real life.
- Demonstrate stream-of-consciousness writing.
- Compose a poem based on a writing prompt.

Reading

This week, read several poems from *Leave This Song Behind: Teen Poetry at Its Best*. You are encouraged to read them aloud, either to yourself or with a friend.

Assignments

1. Choose one of the poems you read and write down the title. Think about why you chose the poem. What part of the poem do you relate to? Why? Include specific passages from the poem in your explanation.

This assignment asks students to reflect on how they relate to a poem, and what caused this connection. Answers will vary.

2. In *100 Ways*, read the following section and complete the exercise:

➤ Stream-of-Consciousness: Medicine for Writers/Exercise #29

Exercise #29: In this exercise, students will write for 15 minutes without stopping. The resulting piece does not need to have a specific topic or form. The goal is to simply write without pausing and see where the mind leads.

3. Choose one thing that came up as you did your stream-of-consciousness writing exercise and use it as the inspiration for a poem. Alternately, you can use one of the books you've read in this course and base your poem on that. You can use any poetic format you like.

After you write your poem, wait a day, and then read the poem aloud. Make any changes you'd like regarding word choice, imagery, title, length of lines, line breaks, or any other aspect of your poem. Using vivid, descriptive language to communicate your ideas. After revising your poem, read it aloud again. Make any additional changes that feel necessary.

Look for vivid, descriptive language. Poems can be evaluated as much on effort as on artistry.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Relate elements of a poem to real life				
Demonstrate stream-of-consciousness writing				
Compose a poem				

Lesson



Leave This Song Behind: Looking Out

ASSIGNMENT SUMMARY

- Read several poems from *Leave This Song Behind*.
- Write about a poem you read.
- Write a book review.
- Revise a piece of writing.

Learning Objectives

At the end of this lesson you will be able to:

- Analyze the effectiveness of a book's writing.
- Revise a piece of writing to improve its effectiveness.

Reading

This week, read several poems from *Leave This Song Behind: Teen Poetry at Its Best*.

Assignments

1. Choose one of the poems you read. Write down the title. What do you think the poet was expressing in this poem? How does the poem reflect a certain way of looking at the world? Include examples of words and phrases in the poem in your explanation.

The goal of this assignment is for students to attend to how words and phrases express the poet's ideas in an intentional way. Students do not need to go into a deep analysis of the poem; it is more important for students to gain awareness of poetry and their own responses to it.

2. Choose one of the books you read in this course and write a book review. Explain why you would or would not recommend the book. Be sure to include a brief plot summary, your opinion, and specific examples from the book. Some questions you may want to consider:

- Did the author achieve his or her purpose?
- Is the writing effective, powerful, difficult, or beautiful?
- What are the strengths and weaknesses of the book?
- What is your overall response to the book? Did you find it interesting, moving, or dull?

The book review should begin with the book's title and author and include a brief summary of the plot. The student can analyze any aspect of the writing. Any opinions or statements should be supported with specific examples from the book.

3. Choose one of the following pieces of writing from this course to revise and polish.

- Lesson 6: three-paragraph essay on how love and intellect are portrayed in *A Wrinkle in Time*
- Lesson 10: four- to five-paragraph comparative essay on the fictional worlds in *The Giver* and *A Wrinkle in Time*
- Lesson 14: three-paragraph essay related to story elements of *Moon Over Manifest*
- Lesson 17/18: short story
- Lesson 34: one-page essay on a story element of *Criss Cross*

Use all the skills you have been working on to improve your writing, clarity of expression, sentence variety, and careful word choice. If possible, print out the piece and go over it using a red pen (red will make it easy to see your comments and changes). Rewrite the essay or story, trying your best to express your ideas in a more effective way. Edit the revision to make sure you haven't left out any words and the ideas flow smoothly, and then proofread the final version to catch any lingering errors.

In the final assignment, students are asked to polish a piece of writing to the best of their ability. Students will benefit greatly from feedback on their original writing before they begin the revision process. Compare the original version with the final to see what changes have been made. Here are some things to look for in the final version:

- Did the student use a variety of sentence types and lengths?
- Were any awkward passages revised?
- Is there a consistent verb tense and point of view?
- Is there agreement with the subjects and verbs in each sentence?
- Were the ideas sequenced in a logical order?
- Are paragraphs used to separate and organize main ideas?

- Does the writing show correct spelling and punctuation?
- Is the final version an improvement on the original piece?

When assessing work, take into account the progress the student has made over the course of the year and make note of any skills that will need continued attention in the future.



Up for a Challenge?

You have written a lot of poetry for this course. If you'd like, you can write your thoughts about this course in poetry.

Learning Checklist

Use this learning checklist to track how your skills are developing over time and identify skills that need more work.

SKILLS	Developing	Consistent	Competent	Notes
Summarize the plot of a story				
Analyze the effectiveness of a book's writing				
Revise a piece of writing to improve its effectiveness				
Demonstrate proofreading skills				

Congratulations on completing Grade 8 English!