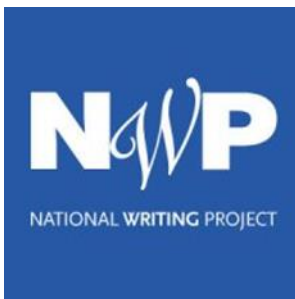


Eastern Illinois Writing Project

Summer Institute 2014



Demonstration Anthology



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Table of Contents

Leslie Ellis, <i>Mind Mapping</i>	4
Tiffany Gould, <i>The Importance of Details</i>	9
Frank Jenkins, <i>Taking Another Look at the Killing of Julius Caesar</i>	11
Gina Koester, <i>Introduction to Multiple Paragraph Writing</i>	18
Kelly Rice, <i>Close Reading and Writing</i>	21
Jim Sledge, <i>Shakespearean English Activity</i>	27
Sara Stuehm, <i>Love Letters and Celebrity Character “Wife Swap”</i>	29
Amy Westjohn, <i>Mystery Genre, Mr. Bear Mystery</i>	35
Michael Williams, <i>Animal Paragraph Lesson Plan</i>	40

Mind Mapping

Demonstration by Leslie Ellis

Rationale

Daniel Weinstein contends that when the Common Core entered the educational realm, the integral aspect of art was forgotten and/or ignored. He asserts that educators, specifically English/language arts educators, can do much more than teach their students to read and write: they can teach them to create original, artistic works. His concept of the mind map allows students to express themselves and their ideas using a combination of visuals and words. Students can be as creative and original with mind mapping as they wish. In addition to providing an artistic outlet, mind mapping creates an alternate (and possibly safe) method of expression for students who are not as comfortable or adept at expressing their thoughts in words.

Learning Standards

CCSS.ELA-LITERACY.CCRA.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

(This particular assignment could address a variety of standards based on the goal of the assignment. For example, teacher who use mind maps to help students organize their writing for a narrative could list Writing Standard 3, which addresses organization of a narrative.)

Preparation/Materials

- a moralistic or thematic text
 - recommended poems: “Phenomenal Woman” by Maya Angelou, “I, Too, Sing America” by Langston Hughes, “A Poison Tree” by William Blake, “Be Glad Your Nose Is On Your Face” by Jack Prelutsky, “Funeral Blues” by W.H. Auden, “I Carry Your Heart With Me” by E.E. Cummings, or “Don’t Tell Me” by Shel Silverstein
 - recommended picture books: *Horton Hears a Who* by Dr. Seuss, *The Giving Tree* by Shel Silverstein, or *Quiet Bunny’s Many Colors* by Lisa McCue
- white copy paper
- coloring utensils (markers, colored pencils, etc.)

Activities

1. Review theme with the class. Read your moralistic/thematic tale. After reading, discuss the theme or moral of the book. For *Quiet Bunny’s Many Colors*, some students may say beauty, self-esteem, or accepting others for who they are.
2. Explain mind mapping. Show student examples or your own example of a mind map, preferably from the storybook you read. Otherwise, you can show examples from the gallery on Daniel Weinstein’s website. Explain that mind maps are visuals that show how ideas are related to one another. They can function as brainstorm, notes, or outlines. Perhaps provide students with some basic instructions on making mind maps, such as fill the page with color, use pictures as much as possible, etc.
3. Create a mind map. Once the class has a grasp on theme, pass out copies (or let students choose copies) of the seven poems. At least two people should read the same poem. Students will read their poem, determine the theme, and create a mind map that shows the development of the theme in the poem.

4. Share. After students have had ample time to create a mind map, ask them to share their mind map with the person next to them and/or the other student(s) who shared the same poem.
5. Discuss. End class by discussing the different themes in the poems, how they're related to each other, and how the students might use these ideas to springboard their essay topics.

Evaluation

- Observe students as they create their mind maps. Ask them to explain how the different parts of the mind map interact, why they made the decisions they did (to draw certain pictures, for example), and how they determined the theme.
- Listen to students' discussions with their peers about their mind maps as well as their comments in the full-class discussion. Check for their ability to find themes within a text and to support it with evidence.

Applications, Extensions, and Modifications

- Math: Show the process for evaluating equations or finding the area of a figure.
- History: Create a timeline of the most important battles of the Civil War.
- Science: Illustrate the processes of mitosis and meiosis.
- Music: Compare and contrast two different pieces of music for signature keys and others musicy aspects.
- Art: Illustrate the different styles Picasso used in his paintings.
- Ask students to determine two themes from a text and show how they interact using a mind map. Use the mind map as a brainstorm and/or outline prior to writing an analysis essay. This will help students in creating thesis statements.
- Some online programs help students make mind maps. For those who are not artistically talented, sites like xmind.net and mindgenius.com may provide a bit of comfort. The downfall is these sites typically cost money.

References

Weinstein, Daniel. *The Creativity Core*. Daniel Weinstein, 2013. Web. 17 June 2014.
<www.thecreativitycore.com>.

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Phenomenal Woman
BY MAYA ANGELOU

Pretty women wonder where my secret lies.
I'm not cute or built to suit a fashion model's size
But when I start to tell them,
They think I'm telling lies.
I say,
It's in the reach of my arms,
The span of my hips,
The stride of my step,
The curl of my lips.
I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

I walk into a room
Just as cool as you please,
And to a man,
The fellows stand or
Fall down on their knees.
Then they swarm around me,
A hive of honey bees.
I say,
It's the fire in my eyes,
And the flash of my teeth,
The swing in my waist,
And the joy in my feet.
I'm a woman
Phenomenally.

Phenomenal woman,
That's me.

Men themselves have wondered
What they see in me.
They try so much
But they can't touch
My inner mystery.
When I try to show them,
They say they still can't see.
I say,
It's in the arch of my back,
The sun of my smile,
The ride of my breasts,
The grace of my style.
I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

Now you understand
Just why my head's not bowed.
I don't shout or jump about
Or have to talk real loud.
When you see me passing,
It ought to make you proud.
I say,
It's in the click of my heels,
The bend of my hair,
The palm of my hand,
The need for my care.
'Cause I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

I, Too

BY LANGSTON HUGHES

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed—

I, too, am America.

A Poison Tree

BY WILLIAM BLAKE

I was angry with my friend;
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I waterd it in fears,
Night & morning with my tears:
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night.
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole,
When the night had veild the pole;
In the morning glad I see;
My foe outstretched beneath the tree.

Be Glad Your Nose Is on Your Face

BY JACK PRELUTSKY

Be glad your nose is on your face,
not pasted on some other place,
for if it were where it is not,
you might dislike your nose a lot.

Imagine if your precious nose
were sandwiched in between your toes,
that clearly would not be a treat,
for you'd be forced to smell your feet.

Your nose would be a source of dread
were it attached atop your head,
it soon would drive you to despair,
forever tickled by your hair.

Within your ear, your nose would be
an absolute catastrophe,
for when you were obliged to sneeze,
your brain would rattle from the breeze.

Your nose, instead, through thick and thin,
remains between your eyes and chin,
not pasted on some other place—
be glad your nose is on your face!

[i carry your heart with me(i carry it in]

BY E. E. CUMMINGS

i carry your heart with me(i carry it in
my heart)i am never without it(anywhere
i go you go,my dear; and whatever is done
by only me is your doing,my darling)

i fear

no fate(for you are my fate,my sweet)i want
no world(for beautiful you are my world,my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life; which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

Funeral Blues

BY W.H. AUDEN

Stop all the clocks, cut off the
telephone,
Prevent the dog from barking with a
juicy bone,
Silence the pianos and with muffled
drum
Bring out the coffin, let the mourners
come.

Let aeroplanes circle moaning overhead
Scribbling on the sky the message 'He is
Dead'.
Put crepe bows round the white necks
of the public doves,
Let the traffic policemen wear black
cotton gloves.

He was my North, my South, my East
and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last forever: I
was wrong.

The stars are not wanted now; put out
every one,
Pack up the moon and dismantle the
sun,
Pour away the ocean and sweep up the
wood;
For nothing now can ever come to any
good.

Don't tell me

by Shel Silverstein

Please don't tell me I should hug,
Don't tell me I should care.
Don't tell me just how grand I'd feel
If I just learned to share.
Don't say, "It's all right to cry,"
"Be kind," "Be fair," "Be true."
Just let me see YOU do it,
Then I just might do it too.

The Importance of Details - A Descriptive Writing Experience

Demonstration by Tiffany Gould

Rationale:

Composing rich descriptions can be a challenge for many students but by incorporating art into the lesson, students can see the importance of telling details. Art integration also “encourages healthy risk taking, helps kids recognize new skills in themselves and others, and provides a way to differentiate instruction” which makes for a more meaningful learning experience for everyone (Nobori). Clearly, the benefits of art integration are numerous.

Overview:

This is a one day lesson that could be facilitated early on in a descriptive or narrative writing unit where students will practice and discuss the importance of telling details.

Common Core Standards:

W.9-10.3.d: Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

W.9-10.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Materials:

Shel Silverstein’s *Messy Room* or any text you please ☺

A SmartBoard Timer

Blank Paper- Lined and Plain

Writing Utensils and Art Supplies

Procedures:

1. Read the poem *Messy Room* and have students identify telling details.
2. Tell the students it is their turn to write about their own room.
3. Distribute paper, and tell students NOT to put their name on the page.
4. Allow five to ten minutes (depending on the grade level) for students to compose and tell them they have to free write until time is up.
5. Collect the papers and randomly redistribute them, so the students do not know whose paper they have.
6. Instruct the students to read the paper and identify the telling details. Have the student’s visual the mystery person’s room. Tell them to illustrate that person’s room!
7. Distribute plain paper and art supplies. Reinforce the fact that the students can only illustrate the details from the writing. (Students cannot embellish the illustrations). Also, if the mystery student does not mention any colors, then the illustrator must stick to black and white.
8. Once all of the students are finished, staple the paragraph to the back of the illustration and lay them out in a line on the floor.
9. Instruct the students to get up and find the picture of their room.
10. Discuss the activity with the students. (Questions will vary based on grade level). Then challenge the students to identify three to five ways they can improve their piece.
11. Collect the paragraphs, illustrations, and reflections.

Evaluation:

This is a “writing to learn” activity which means it does lend itself to formal evaluation. However, some points ought to be awarded for participation, so a completion grade of your choice is in order.

Extensions:

Art: Instruct students to craft a narrative inspired by something from a specific artist's collection. Switch papers. Create an illustration to accompany the narrative and guess its muse.

Health: Compose a short piece detailing the different parts of a body system. Switch papers. Illustrate the parts, and identify the system.

History: Write about a historical figure or event without including the name. Switch papers. Illustrate the person or event and guess the identity.

Science: Describe a specific biome without hinting at the name. Switch papers. Illustrate the biome and classify it.

References:

Nobori, Mariko. "How the Arts Unlock the Door to Learning." N.p., 29 Aug. 2012. Web. 30 June 2014.

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Taking a Different Look at the Killing of Julius Caesar

Demonstration by Frank Jenkins

Objective: The demonstration for today is an opportunity for students to review information from Julius Caesar with a parody writing that helps reinforce the material from what has been read from the play.

Learning Objectives:

[CCSS.ELA-Literacy.RL.9-10.3](#)

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

[CCSS.ELA-Literacy.RL.9-10.7](#)

Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's "Landscape with the Fall of Icarus").

[CCSS.ELA-Literacy.RL.9-10.9](#)

Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

[CCSS.ELA-Literacy.W.9-10.3.c](#)

Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

[CCSS.ELA-Literacy.W.9-10.3.d](#)

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

[CCSS.ELA-Literacy.W.9-10.4](#)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

Materials:

1. Video of Robert Townsend from "Robert Townsend and His Partners in Crime, Part 1," 1991.
2. Video from YouTube
3. Video from YouTube
4. Writing Utensils and paper
5. Character list (handout)
6. Act 3 Scene 1 synopsis

Activities/Procedures:

1. Review of Julius Caesar Act III, Scene 1. The essence of the scene is that he is escorted by the conspirators to the Capitol area and is killed, followed by the speech of Marc Antony about how great a man Caesar and the conspirators that killed him were.
2. Show the Robert Townsend parody of Julius Caesar (approx. 7:00-12:30 on the DVD).

3. Show YouTube of Caesar's death scene by the BBC (1979 and 2005)
<https://www.youtube.com/watch?v=QPwIVkNvL7g>
4. Show YouTube of "Somebody That I Used to Know" parody of Caesar's death,
<https://www.youtube.com/watch?v=ZTEZujl3d3E>
5. Pass out character list (from Sparknotes webpage) handout and synopsis of Act 3 Scene 1 from Shmoop webpage. Both of these might not be necessary in the classroom since we have the textbook.
6. Share with students in two groups to write a dramatic parody of Caesar's death to reinforce the storyline learned in Julius Caesar, Act 3, Scene 1.
7. Students will have 30-40 minutes to work together on a presentation (students might actually get two class periods to work on this)
8. Groups will present to the class using the parody they put together (musical or dramatic) showing they understand what has happened in Act 3, Scene 1.

Assessment:

1. The presentation.
2. Collected written script, song writing, etc.

Adaptations/Extensions:

1. Have students choose either the death scene or Marc Antony's speech scene to work with.
2. If numbers are fewer or individual, allow either two or three class periods to put the parody together with informal meetings with teacher.

Bibliography:

<https://www.youtube.com/watch?v=QPwIVkNvL7g>

<https://www.youtube.com/watch?v=ZTEZujl3d3E>

"PBS/Julius Caesar" by Robert Townsend in "Robert Townsend and His Partners in Crime, Part 1," 1991.

Julius Caesar from the textbook, Act III, Scene I

Sparknotes: Julius Caesar: Character list

<http://www.sparknotes.com/shakespeare/juliuscaesar/characters.html>

Shmoop: Julius Caesar: Act 3, Scene 1 Summary

<http://www.shmoop.com/julius-caesar/act-3-scene-1-summary.html>

Character list handout

Brutus - A supporter of the republic who believes strongly in a government guided by the votes of senators. While Brutus loves Caesar as a friend, he opposes the ascension of any single man to the position of dictator, and he fears that Caesar aspires to such power. Brutus's inflexible sense of honor makes it easy for Caesar's enemies to manipulate him into believing that Caesar must die in order to preserve the republic. While the other conspirators act out of envy and rivalry, only Brutus truly believes that Caesar's death will benefit Rome. Unlike Caesar, Brutus is able to separate completely his public life from his private life; by giving priority to matters of state, he epitomizes Roman virtue. Torn between his loyalty to Caesar and his allegiance to the state, Brutus becomes the tragic hero of the play.

<http://www.sparknotes.com/shakespeare/juliuscaesar/canalysis.html> - Brutus

Julius Caesar - A great Roman general and senator, recently returned to Rome in triumph after a successful military campaign. While his good friend Brutus worries that Caesar may aspire to dictatorship over the Roman republic, Caesar seems to show no such inclination, declining the crown several times. Yet while Caesar may not be unduly power-hungry, he does possess his share of flaws. He is unable to separate his public life from his private life, and, seduced by the populace's increasing idealization and idolization of his image, he ignores ill omens and threats against his life, believing himself as eternal as the North Star.

<http://www.sparknotes.com/shakespeare/juliuscaesar/canalysis.html> - Julius-Caesar

Antony - A friend of Caesar. Antony claims allegiance to Brutus and the conspirators after Caesar's death in order to save his own life. Later, however, when speaking a funeral oration over Caesar's body, he spectacularly persuades the audience to withdraw its support of Brutus and instead condemn him as a traitor. With tears on his cheeks and Caesar's will in his hand, Antony engages masterful rhetoric to stir the crowd to revolt against the conspirators. Antony's desire to exclude Lepidus from the power that Antony and Octavius intend to share hints at his own ambitious nature.

<http://www.sparknotes.com/shakespeare/juliuscaesar/canalysis.html> - Antony

Cassius - A talented general and longtime acquaintance of Caesar. Cassius dislikes the fact that Caesar has become godlike in the eyes of the Romans. He slyly leads Brutus to believe that Caesar has become too powerful and must die, finally converting Brutus to his cause by sending him forged letters claiming that the Roman people support the death of Caesar. Impulsive and unscrupulous, Cassius harbors no illusions about the way the political world works. A shrewd opportunist, he proves successful but lacks integrity.

Octavius - Caesar's adopted son and appointed successor. Octavius, who had been traveling abroad, returns after Caesar's death; he then joins with Antony and sets off to fight Cassius and Brutus. Antony tries to control Octavius's movements, but Octavius follows his adopted father's example and emerges as the authoritative figure, paving the way for his eventual seizure of the reins of Roman government.

Casca - A public figure opposed to Caesar's rise to power. Casca relates to Cassius and Brutus how Antony offered the crown to Caesar three times and how each time Caesar declined it. He believes, however, that Caesar is the consummate actor, lulling the populace into believing that he has no personal ambition.

Calpurnia - Caesar's wife. Calpurnia invests great authority in omens and portents. She warns Caesar against going to the Senate on the Ides of March, since she has had terrible nightmares and heard reports of many bad omens. Nevertheless, Caesar's ambition ultimately causes him to disregard her advice.

Portia - Brutus's wife; the daughter of a noble Roman who took sides against Caesar. Portia, accustomed to being Brutus's confidante, is upset to find him so reluctant to speak his mind when she finds him troubled. Brutus later hears that Portia has killed herself out of grief that Antony and Octavius have become so powerful.

Flavius - A tribune (an official elected by the people to protect their rights). Flavius condemns the plebeians for their fickleness in cheering Caesar, when once they cheered for Caesar's enemy Pompey. Flavius is punished along with Murellus for removing the decorations from Caesar's statues during Caesar's triumphal parade.

Cicero - A Roman senator renowned for his oratorical skill. Cicero speaks at Caesar's triumphal parade. He later dies at the order of Antony, Octavius, and Lepidus.

Lepidus - The third member of Antony and Octavius's coalition. Though Antony has a low opinion of Lepidus, Octavius trusts his loyalty.

Murellus - Like Flavius, a tribune who condemns the plebeians for their fickleness in cheering Caesar, when once they cheered for Caesar's enemy Pompey. Murellus and Flavius are punished for removing the decorations from Caesar's statues during Caesar's triumphal parade.

Decius - A member of the conspiracy. Decius convinces Caesar that Calpurnia misinterpreted her dire nightmares and that, in fact, no danger awaits him at the Senate. Decius leads Caesar right into the hands of the conspirators.

Julius Caesar Act 3, Scene 1 Summary

- The crowd of traitorous senators and a bunch of hangers-on surround Julius Caesar just outside the Capitol. Decius, a traitor, offers a "suit" or a request from Trebonius to Caesar.
- After a vague but ominous interaction between Caesar and the soothsayer, Artemidorius pleads with Caesar to read his suit (letter) first, as it's dearest to Caesar. (This note tells Caesar of the plot and names the conspirators.) Caesar, the picture of humility, says that, because he puts the affairs of Rome before his own, he'll read Artemidorius's suit last. Artemidorius presses him, and Caesar brushes him off: "What, is the fellow mad?"
- Before Caesar has time to consider that he's committed the biggest mistake of his life, he is hustled to the Capitol by Cassius. Cassius says Caesar shouldn't just give audience to every Tom, Dick, and Roman in the street – he needs to hurry to the Capitol.
- As Caesar enters the Capitol, Senator Popilius wishes Cassius good luck in "today's enterprise."
- Naturally, the conspirators flip out a little bit – Popilius, who is now chatting up Caesar, seems to know about the plot. Brutus, calm and collected, assures everyone that they're just scaring themselves. Popilius smiles with Caesar, who looks unconcerned, so he clearly hasn't just heard about the murder plot.
- Meanwhile, Trebonius is busy luring Antony away, and the plan is falling into place. Metellus will come up close to Caesar, pretending to have some request, and everyone will gather around him to fall into killing position. Cinna says Casca will strike first.
- The team breaks and hustles as Caesar calls the Senate to order.
- Metellus is the first to come before Caesar, and he begins to kneel, but Caesar cuts him off. Pretentiously referring to himself in the third person, Caesar says such stooping might appeal to lesser men, but it won't sway him. Caesar declares that Metellus's brother (whom Metellus is making a request on behalf of) will remain banished. Further, no amount of begging and pleading will shake the great Caesar, it only makes him scorn the beggar. (Caesar, in his arrogance, definitely makes it harder to be sympathetic towards him here.)
- As Metellus is making his plea for his brother Publius, Brutus joins in and kisses Caesar's hand, which totally surprises Caesar. Cassius falls to Caesar's feet.
- As Caesar is surrounded, he declares he definitely won't change the law to accommodate Publius. He declares himself to be "as constant as the northern star." While every man might be a fiery star, all the stars move except the northern one. Caesar identifies with that star, so he's not about to change his mind.
- The conspirators press on, and Caesar demands that they go away, saying that their pleading is as useless as trying to lift up Olympus, mountain of the gods.
- Caesar is shocked when Brutus decides to kneel. Suddenly Casca rises to stab Caesar. Brutus stabs him too.
- Caesar's last words are some of literature's most famous: "Et tu, Brute? [You too, Brutus?] – Then fall, Caesar!" It seems Caesar is willing to fall if one of his most noble friends, Brutus, would betray him. This is moving, even after the whole, "I'm the most special star in the whole galaxy" speech.
- Immediately after Caesar falls, Cinna proclaims, "Liberty! Freedom! Tyranny is dead!" and tells everybody to run and spread the message in the streets.
- Brutus realizes that all the other folks standing around in the Capitol watching Caesar bleed might be a bit shocked. He tells them to stay and relax, as "ambition's debt is paid," meaning Caesar's death is the cost and consequence of Caesar's ambition.

- Casca directs Brutus and Cassius to the pulpit, probably to address the crowd, when Brutus notices he can't find Publius. Cinna points out that Publius is looking shocked by the great mutiny, and Metellus urges the conspirators to stand together in case Caesar's friends in the Capitol want to start a fight.
- Brutus then challenges everyone to come back to their senses. No one wants to hurt anybody, and he hopes no one wants to hurt them. Brutus, maybe sensing that the plan to become heroes for killing Caesar has not come to pass, adds that only the men who've done this deed will bear its consequences.
- Trebonius enters to confirm the worst: Antony has run to his house, shocked by the act, and people are shrieking in the street like it was Doomsday.
- Brutus then basically says: "We all know we'll die eventually, and life is just the process of waiting for the days to pass before it happens." (Maybe Brutus should get a hobby, or a support group.) Brutus goes on to suggest that, as Caesar's friends, they've done him a favor by shortening the period of time he would've spent worrying about death. Interesting logic.
- Weirdly, Brutus then calls everyone to bathe their hands up to their elbows in Caesar's blood and to cover their swords with it, so they can walk out into the streets and the marketplace declaring peace, freedom, and liberty in the land. (This is notably reminiscent of Calphurnia's dream.)
- Cassius says he's sure this bloodbath will go down in history as a noble act, and everyone agrees that Brutus should lead the procession into the street, as he has the boldest and best heart in Rome.
- Just then, Antony's servant enters, causing the marching band of merry, bloody men to take pause.
- Antony has sent word with his servant to say Brutus is noble, wise, valiant, and honest, and, further, that while Antony loves Brutus and honors him, Antony also feared, loved, and honored Caesar. Antony thus pledges to love Brutus if he can get some assurance that it's safe to come around for a visit sometime and hear the story of why Brutus thought it was OK to kill their leader. Regardless, he'll be faithful to Brutus from now on.
- Brutus tells Antony's servant that his master will be safe if he comes to the Capitol. Brutus is sure glad they can all be friends again.
- Cassius, however, is still suspicious of Antony, and as the resident expert in treachery, he's usually right about spotting it in others.
- Antony shows up and makes a great show over Caesar's body, weeping and wailing. He worries aloud about who else will be killed over some secret grudge the conspirators might hold.
- Antony then pleads with the conspirators to kill him right now if they want him dead, as to die by swords still fresh with Caesar's blood would be the greatest death ever, hands down.
- Brutus then pleads with Antony that, though the conspirators' hands are bloody, their hearts are pitiful. After all, someone needed to do this terrible deed for Rome, to drive out fire with fire. Brutus promises Antony he will only be met with love.
- Brutus promises to soon explain the reason they've killed Caesar. Right now, though, they've got to go out and quiet the public, which is a bit frightened of the men who stopped for a quick dip in Caesar's blood.
- Antony says he has no doubt that Brutus probably had some very good reason to kill Caesar, and he shakes bloody hands with the conspirators all around. He then looks on Caesar's corpse and begins a long-winded speech in praise of Caesar, whom he has betrayed by becoming loyal to his murderers.
- Cassius interrupts this dramatic posturing and flat-out asks whether Antony is with them or against them.
- Antony says he was committed to the conspirators, but then he notices Caesar's corpse again (still lying on the ground at their feet), and the plan to be down with the murderers suddenly looks a little

less savory. Still, Antony will remain their friend if they can provide some reason to believe Caesar was dangerous. Brutus promises they can and must.

- Antony's only other little request is that he be allowed to take the body to the marketplace and to speak at Caesar's funeral.
- Brutus, ever trusting, readily gives in to Antony's request, but Cassius senses foul play and pulls Brutus aside.
- Cassius warns Brutus to bar Antony from speaking at Caesar's funeral, as he's likely to say things that will incite the people against the conspirators.
- Brutus will solve this problem by going to the pulpit first and explaining in a calm and rational manner his reasons for killing Caesar. (Rationality always goes over well with angry mobs, right?) Brutus will explain that the conspirators have given Antony permission to speak (meaning he's not an adversary), and that Caesar will have all the lawful burial ceremonies. Brutus is certain this will win them good PR all around.
- Just to make sure, Brutus makes Antony promise not to say anything inflammatory at Caesar's funeral. Instead of blaming the killers, he should speak of Caesar's virtue by focusing more on Caesar's life than his death.
- Antony promises and is left alone to give a little soliloquy, in which he reveals that he fully intends to incite the crowd to bloody murder against the conspirators. In fact, there'll be so much blood and destruction that Caesar might show up from hell with the goddess of discord at his side, and mothers will smile to see their infants torn limb from limb. (Ew.) Well, the man has a plan.
- Just then a servant arrives with the news that Octavius is on his way. Octavius is Julius Caesar's adopted son and heir, and Caesar had recently sent him a letter asking him to come to Rome.
- Antony tells the servant to hold Octavius where he is, just seven leagues from Rome, as it's not safe for him in the city yet. He says Octavius should come after Antony has had a chance to give his speech and kick-start the mob rioting.
- The servant lends Antony a hand to carry Caesar's body out of the Capitol.

Introduction to multiple paragraph writing

Third Grade Level

Demonstration by Gina Koester

Objective: Students will be able to write a multi-paragraph paper by paraphrasing facts from a timeline.

Rationale: In students' eyes, writing is very challenging. With this step by step introduction, students lose that fear and they begin to love writing. As stated in the book Why Writing Matters by Donald Graves, "If you provide frequent occasions for writing, then the students start to think about writing when they're not doing it." Writers have to have the chance to bloom with the proper nurturing.

Common Core Goals:

LW3.2 - Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

LW3.2A- Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.

LW3.2B- Develop the topic with facts, definitions, and details.

LW3.2C- Use linking words and phrases (e.g., also, another, and more, but) to connect ideas within categories of information.

LW3.2D- Provide a conclusion statement or section.

LW3.4- With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

LW3.5- With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Materials:

1. Christopher Columbus by Stephen Krensky
2. Christopher Columbus flipbook worksheet
3. Construction paper
4. scissors
5. glue
6. Christopher Columbus timeline worksheet
7. Highlighter
8. paper
9. pencil and eraser
10. red pen
11. ship coloring page
12. Christopher Columbus extra worksheets

Activity:

This lesson extends over one week period with forty-five minute lessons each day.

1. On the first day of the lesson, the class will do a KWL chart to expose the knowledge that they obtain and identify desired information. Then the teacher will read Christopher Columbus aloud to the class.
2. On day two, the class will do the sequencing flipbook on the construction paper. Then the teacher will hand out the Christopher Columbus timeline worksheet and read over the information. Students will highlight 3 facts from each time era in Columbus' life that they feel is interesting.
3. Day three- The teacher will have the students pick 3 or more time eras that they prefer. The teacher will discuss how to paraphrase the facts into their own words. With paper and pencil, the class will construct an introduction paragraph together.
4. Day four- The class will take the first era that they have 3 highlighted facts and construct a supportive paragraph with a topic sentence, the 3 highlighted facts, and a closing. The teacher will demonstrate on the board how to paraphrase facts into her/his own words. Then she/he will model constructing the first paragraph and walk around and have conferences with the students as they write. After the first supportive paragraph is done, the class will produce the following supportive paragraphs paraphrasing the highlighted text.
5. Day five- The class will write a conclusion paragraph with the teacher explaining the purpose and set up along with modeling.
6. The following day, the class will read their papers aloud to "Wally." (a picture of a walrus on the wall) After reading to "Wally", the class will exchange papers and peer edit with 2 different classmates who will use a red pen to correct content, spelling, and grammar.
7. The following two days, the class will revise and write their final copy to hand in for a grade. Since students work at different rates, have the ship coloring worksheet handy so they can color it to display their work and the other worksheets to keep the class focused.

Assessment:

- rubric assessment focusing on participation, observations, writing content, indenting, organization, handwriting, capitalization, punctuation, and other grammar

Extensions:

- geography- locate the continents and oceans on the world map or track the route Christopher Columbus sailed.
- science- Columbus used the constellations for guidance, study the constellations and their movement
- history- pick other key people to research about in Columbus' time
- language arts- write a different point of view paper through a ship crew member, Queen Elizabeth, King Ferdinand, etc..
- special education- use this to help lower level students to write multi-paragraph papers and to learn to paraphrase information

Resources:

Works Cited

Nagin, Carl. *Because Writing Matters: Improving Student Writing in Our Schools*. San Francisco: Jossey-Bass, 2003. Print.

Krensky, Stephen. *Christopher Columbus*. New York: United States Random House Inc., 1991. Print.

Close Reading and Writing

Demonstration by Kelly Rice

Rationale: Close reading and writing have always been integral to both English language arts instruction and all content areas. With the arrival of the CCSS, these goals have been brought to the forefront of classroom instruction once again. Students are being asked to think deeply and critically about the texts that they read and to write about these texts using cited textual evidence to support their assertions. To accomplish these tasks, students need the tools to build their reading and writing skills.

Common Core ELA Standards:

Reading Literature:

CCSS.ELA-LITERACY.RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Writing Informational Text:

CCSS.ELA-Literacy.W.9-10.2.a

Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-Literacy.W.9-10.2.b

Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

CCSS.ELA-Literacy.W.9-10.2.d

Use precise language and domain-specific vocabulary to manage the complexity of the topic.

Materials: literary texts (“Thank You, M’am” by Langston Hughes, any short stories, poems, novels, etc.), close reading note-taking organizer/guide, writing prompts, *Notice and Note* signposts handout and bookmark printable

Activity Summary: Prior to this lesson, I will have taken about a week to teach my students the six signposts for close reading from the *Notice and Note* text. Over the course of the quarter, I will allow for time to practice using them with various texts as we incorporate writing with each text. For this demonstration modeled after activities occurring early in the unit, I will share student handouts for close reading using the signposts, a graphic organizer that can be used to organize reading notes, and examples of writing prompts.

First, students will read a short text and identify signposts; then, they will write them on the organizer along with other relevant information. Next, students will look for patterns that connect some or all of the signposts they have identified in order to find a general topic/concept for the story. Finally, students will move on to addressing the prompts by writing about the theme of the text using cited textual evidence.

Adaptations and Extensions:

- Expand the initial writing into a full essay (or other genre) analyzing the text.
- Allow students to collaborate by writing letters back and forth to each other exploring the important textual elements and themes.
- Allow students to collaborate by having one student find the signposts, the next student look for patterns, and both discuss the overall theme (or a third student can write about the theme).

- Ask students to change one of the signposts they found in the story and then rewrite the ending based on the change.
- Incorporate mind maps (thecreativitycore.com) as a step in the process.
- Use Google Drive or some other form of technology for collaboration.
- Use these methods for close reading and writing about literary texts in any way that you would like!

Resources:

Beers, Kylene, and Robert Probst. *Notice & Note: Strategies for Close Reading*. Portsmouth, NH: Heinemann, 2013. Print.

Heinemann Books & Multimedia: *Notice and Note*. Heinemann.com. 2014. Web. 23 June 2014.
<http://www.heinemann.com/products/E04693.aspx>

Hughes, Langston. "Thank You, M'am." *Elements of Literature, Third Course*. Austin : Holt, Rinehart, and Winston, 1997. Print.

Shanahan, Timothy. "What Is Close Reading?" *Shanahan on Literacy*. 18 June 2012. Web. 23 June 2014.

Direct links:

bookmark printables

http://www.heinemann.com/shared/companionResources/E04693/NoticeNote_App5_Bookmarks.pdf

online pdf flyer/signpost definitions

https://www.heinemann.com/shared/onlineresources/E04693/NoticeNote_flyer.pdf

Thank You, Ma'm by Langston Hughes

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. the large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here." She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

“Then I won’t turn you loose,” said the woman. She did not release him.

“I’m very sorry, lady, I’m sorry,” whispered the boy.

“Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain’t you got nobody home to tell you to wash your face?”

“No’m,” said the boy.

“Then it will get washed this evening,” said the large woman starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans. The woman said, “You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?”

“No’m,” said the being dragged boy. “I just want you to turn me loose.”

“Was I bothering you when I turned that corner?” asked the woman.

“No’m.”

“But you put yourself in contact with me,” said the woman. “If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones.”

Sweat popped out on the boy’s face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half-nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, “What is your name?”

“Roger,” answered the boy.

“Then, Roger, you go to that sink and wash your face,” said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

Let the water run until it gets warm,” she said. “Here’s a clean towel.”

“You gonna take me to jail?” asked the boy, bending over the sink.

“Not with that face, I would not take you nowhere,” said the woman. “Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe, you ain’t been to your supper either, late as it be. Have you?”

“There’s nobody home at my house,” said the boy.

“Then we’ll eat,” said the woman, “I believe you’re hungry—or been hungry—to try to snatch my pocketbook.”

“I wanted a pair of blue suede shoes,” said the boy.

“Well, you didn’t have to snatch my pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones. “You could of asked me.”

“M’am?”

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, run!

The woman was sitting on the day-bed. After a while she said, “I were young once and I wanted things I could not get.”

There was another long pause. The boy’s mouth opened. Then he frowned, but not knowing he frowned.

The woman said, “Um-hum! You thought I was going to say but, didn’t you? You thought I was going to say, but I didn’t snatch people’s pocketbooks. Well, I wasn’t going to say that.” Pause. Silence. “I have done things, too, which I would not tell you, son—neither tell God, if he didn’t already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable.”

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now.

“Do you need somebody to go to the store,” asked the boy, “maybe to get some milk or something?”

“Don’t believe I do,” said the woman, “unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here.”

“That will be fine,” said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

“Eat some more, son,” she said.

When they were finished eating she got up and said, “Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else’s—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in.”

She led him down the hall to the front door and opened it. “Good-night! Behave yourself, boy!” she said, looking out into the street.

The boy wanted to say something else other than “Thank you, m’am” to Mrs. Luella Bates Washington Jones, but he couldn’t do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say “Thank you” before she shut the door. And he never saw her again.

CLOSE READING

Close Reading - an intensive analysis of a text in order to come to terms with what it says, how it says it, and what it means

Tim Shanahan discusses these levels of reading on his blog:

1st reading – What is the text about? Reading comprehension – plot, key ideas and details

2nd reading – How does the text work? (*The signposts come into play here.*)

How did the author organize it?

What literary devices are used and how effective are they?

Why did the author choose this word or that word?

3rd reading – What does this text mean? (*The signposts help students develop their thinking here.*)

What was the author's point?

What does it have to say to me about my life or my world?

What is the theme of the text?

Based on both *Notice and Note* by Beers and Probst and Shanahan's blog, I have developed my own process outlined in this handout.

Steps for close reading of a text:

1. Find an indicator of importance/signpost in the text.
2. Write down the quote and/or summarize the content.
3. Explain the importance of this quote/information in the text. How is it/will it be significant?
4. Using your explanation (step 3), determine what literary device the author is using.

Reminders:

1. C&C is often irony or character.
2. A&A is often symbol or motif.
3. TQs are often conflict.
4. MM is often flashback.
5. AHA is often foreshadowing.
6. WW is often foreshadowing.

Many important ideas in a text are foreshadowing something to come later in the text. What other literary devices are often used by authors? Setting, diction, figurative language, allusion...

Complete the chart during or after reading.

Indicator/ signpost	Page/chapter	Quote/paraphrase, why it's important, what it could mean, etc.	Literary devices
Contrast and contradiction	Page 1	I didn't expect the boy to be honest and say that he would run if she let him go. Was he really trying to steal her purse? He must not be all bad.	Irony; foreshadowing

Answer the following questions about your analysis of the text:

Examine the indicators of importance listed above to find patterns among them. What topic or idea do you see most often?

Based on the indicators and the overall topic, what is the theme of the text? What do we learn from the evidence in your chart?(Remember that a theme is the universal idea stating what is revealed about people, life, or the world by the text. It is not a cliché, and it is not “bossy.”)

Write a paragraph explaining the text's theme. Be sure to state your claim (main idea) and provide cited textual evidence (indicators) followed by commentary (your explanation of the evidence).

Shakespearean English Activity

Freshman Level

Demonstration by Jim Sledge

Objectives: Students will recognize, understand, and incorporate elements of Shakespeare’s archaic English in their own writing in order to better understand the drama *The Tragedy of Romeo and Juliet*.

Rationale: For many students, today’s formal English is a challenging subject, and reading is a skill that requires continual practice. At the high school level, most freshmen are required to read Shakespeare and to comprehend the meaning of a text that was written during the time of King James, when the English language bore little resemblance to the English our students use. This is nearly equivalent to expecting students to learn a foreign language. They need practice with the terminology before attempting to read the play.

Common Core ELA Standards:

Knowledge of Language:

[CCSS.ELA-Literacy.L.9-10.3](#)

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Texts Types and Purposes:

[CCSS.ELA-Literacy.W.9-10.2.d](#)

Use precise language and domain-specific vocabulary to manage the complexity of the topic.

Craft and Structure:

[CCSS.ELA-Literacy.RL.9-10.4](#)

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Range of Reading and Level of Text Complexity:

[CCSS.ELA-Literacy.RL.9-10.10](#)

By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Materials:

YouTube video: “The History of English in 10 Minutes”

Handout: Shakespeare’s English in the time of King James

Activity Sheet: Write and Speak like Shakespeare

Activity:

1. Discuss any prior experience students may have with Shakespeare’s English. The King James Bible is a good example.
2. View the video “The History of English in 10 Minutes”.
3. Review the handout “Shakespeare’s English in the time of King James”.

4. Discuss any words students may already be familiar with and how they are used.
5. Complete the handout "Write and Speak like Shakespeare".
6. Do the first two sentences together and allow students to complete the rest on their own.
7. Students will share their sentences with the class by reading aloud, allowing everyone to *hear* the language of Shakespeare.

Assessment:

This could be a simple completion grade as it is an introductory activity, a participation grade for reading aloud the original creative sentences, or you could give credit for each correct word or sentence as it is an objective task of plugging the right terms in the appropriate places.

Adaptations/Extensions:

1. Journal entries (lengthier pieces) written in Shakespeare's English
2. Converting excerpts from the play into modern English

Bibliography:

"The History of English in 10 Minutes"

<http://youtu.be/H3r9bOkYW9s>

Love Letters and Celebrity Character “Wife Swap”

Demonstration by Sara Stuehm

Rationale: Students will learn how to compare complex literature by respected authors and synthesize the information through analytical discussion and writing. Not only will they practice argumentative writing and debate, students will also apply the knowledge they learned from two pieces of literature and create their own written piece by using higher level and creative thinking.

Common Core Learning Standards:

[CCSS.ELA-Literacy.RL.9-10.1](#)

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

[CCSS.ELA-Literacy.RL.9-10.3](#)

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

[CCSS.ELA-Literacy.W.9-10.1.b](#)

Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.

[CCSS.ELA-Literacy.W.9-10.1.a](#)

Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

Materials:

- Literature from the Textbook
 - *The Tragedy of Romeo and Juliet*
 - *The Odyssey*
 - *Short Stories* (“The Gift of the Magi”)
- Novels
 - *To Kill a Mockingbird*
 - *Of Mice and Men*
- Examples of Love Letters ([links](#))
 - Romeo/Juliet/Rosaline/Paris
 - John Steinbeck’s letter to actress who plays Curley’s wife
 - Correspondence between Odysseus and Penelope/Calyпсо
 - Conversation between Jim and Della
 - Scout and Dill (or other male character)
 - My example
- Character Chart
- Computer lab time
- Writing Prompt and Rubric

Activities:

Re-introduce the idea of themes (the main theme here is love) and how this theme is present in most literature, but it does not always carry the same meaning or is shown differently by various characters. Allow students time to review the stories and fill out their character chart. Review as a group if necessary (before and/or after) or allow students to work in small groups.

{Throughout the year: Write the love letter(s). The love letters can be platonic, if preferred.}

End of the year: Have students pick the two couples they are going to “swap.” The couples DO NOT need to be from the same piece of literature.

If time allows, add to the character chart by focusing on the two couples chosen.

Hand out writing prompt. Review the rubric and describe expectations so students are clear about their final writing project. Begin writing.

Assessment:

Draft of final writing project (in computer lab).

Peer edit/revise drafts.

Turn in final draft.

Adaptations/Modifications:

- Film Class
- Simply write the love letter
- Choose your own adventure... write an alternate ending
- Microfiction
- Using a picture or children’s book to inspire, describe love, etc.
- Focus more on:
 - Connecting to students’ lives
 - Connecting to Young Adult literature
 - Discussing the importance of themes
 - Creating an argument and citing evidence

References and Resources:

John Steinbeck’s Letter to actress

<http://www.hellesdon.org/documents/missluce.pdf>

John Steinbeck’s Letter to his Son about Love

<http://www.brainpickings.org/index.php/2012/01/12/john-steinbeck-on-love-1958/>

Love Letters from Romeo and Juliet

<http://wpajtashromeoandjuliet.weebly.com/love-letters-between-romeo-and-juliet.html>

Love Letter Odysseus to Penelope

<http://dsegal900.hubpages.com/hub/A-Letter-to-The-Odysseys-Penelope-from-her-husband-Odysseus>

<http://lettersfromodysseus.blogspot.com/>

List of Famous Fictional Couples (movies)

<http://www.listal.com/list/my-favorite-fictional-couples>

Famous Couples in Literature

<http://amolife.com/reviews/top-20-most-famous-love-stories-in-history-and-literature.html>

<http://www.welovethisbook.com/features/ten-greatest-couples-literature>

English 1 Final Writing Project
Celebrity Character “Wife Swap”

Description: Students will write an argumentative essay (in letter format) comparing the relationships of two couples from the literature we have read this year. Students are expected to follow proper MLA, grammar, punctuation, and essay format. Students should also include at least two quotes with citations from each work of literature that is referenced.

Rubric:

20 Student references two couples and describes the “wife swap” with well thought out examples and a strong argument.	15 Student references two couples and describes the “wife swap” but does not include strong examples.	10 Student does not reference couples clearly and examples and argument are weak.
20 Student cites at least two quotes (4 total) from both works of literature and properly cites them (as we discussed in class).	15 Student only cites 1 quote from each work of literature (2 total) with proper MLA citations.	10 Student cites less than two quotes and does not use/include proper MLA citations.
20 Student’s letter is at least a page long and has 2 or fewer mechanical errors.	15 Student’s letter is at least a page long but has more than 2 mechanical errors.	10 Student’s letter is less than a page long and has multiple mechanical errors.
20 Student’s letter follows proper MLA format (as discussed in class).	15 Student’s letter follows proper MLA format but has more than 2 errors.	10 Student’s letter does not follow proper MLA format and has more than 2 errors.
20 Student shows thoughtfulness and effort is evident in completed work and throughout use of class time.	15 Student’s work shows effort and decent use of class time but another revision before submission would have been beneficial.	10 Student’s work shows lack of effort and class time was used poorly. Revision and a writing conference with me are necessary!

Total: _____/100

Sara Stuehm
Ms. Stuehm
English 1
15 May 2014

Dear Juliet,

I know you think you are in love with Romeo. You seem willing to do anything to be with him (even commit suicide)... You said, "My only love sprung from my only hate! / Too early seen unknown, and known too late" (Shakespeare 474). Romeo is part of the Montague household, yet you still fell for him and are dishonoring the Capulet name. There is danger looming in your future.

I just don't think you have explored all of your options.

I'm Odysseus, "...son of Laertes, known before all men for the study of crafty designs, and my fame goes up to the heavens" (Homer Book Nine, lines 19-20). I'm a war hero, brave leader, and man of many abilities; therefore, I am quite respected. However, my wife Penelope is probably very angry with me. I have left her at home for twenty years with a house full of angry suitors. If she hasn't already succumbed to one of them, then I'm sure she will not be pleased with me even if I return to Ithaca. So, I am writing to you... Perhaps you will consider me to be a worthy alternative to the doomed and depressed Romeo.

...Other supporting points...

...Quotes...

... Conclusion

Sincerely,

Odysseus

Name _____

Character Couple(s), Traits, and Descriptions

"The Gift of the Magi"	
<i>To Kill a Mockingbird</i>	
<i>Romeo and Juliet</i>	
<i>Of Mice and Men</i>	
<i>The Odyssey</i>	

Mystery Genre

Mr. Bear Mystery

Second Grade Level

Demonstration by Amy Westjohn

Rationale: *Reading development does not take place in isolation; instead, a child develops simultaneously as reader, listener, speaker, and writer. The research has led many educators to agree that integrating reading and writing has multiple benefits for development of literacy.*

Because Writing Matters

_____NWP and Carl Nagin

Objectives: Using a combination of science, reading, and writing to solve a mystery
*distinguishing between evidence and inference

Standards:

L.2.1, I.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text

L.2.7: Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot

I.2.7: Explain how specific images contribute to and clarify a text

W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.8 Recall information from experiences or gather information from provided sources to answer a question

SL.2.1 Participate in collaborative conversations with diverse partners about Grade 2 topics and texts with peers and adults in small and larger groups

SL.2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media

Materials: Mystery Festival Teacher's Guide
Mr. Bear Mystery List of Materials: pg 16

Activity: Lesson extends over a one week period...

1. For the first class session of the unit, you set up the make-believe "crime scene" that will launch an entire 5 day festival of investigations. Your students enter the classroom to find a roped-off area full

of curious clues. Working in teams of two, students examine the evidence and record their observations.

2. In this session, you help the class use a “Clue Board” to organize their observations of the evidence they gathered at the crime scene, which has now been dismantled. Distinguish between what the students know for sure (“hard evidence”) and their guesses or ideas (“inferences”) about what must have happened.
3. Your classroom is transformed into a forensic laboratory. During this session, students circulate between five different activity stations and perform tests on the various clues found at the scene of the crime. Use data sheet to record results of the following testing: Brown Stain, Cola Test, Fingerprints, Smells, and White Threads.
4. Repeat of Activity Four except testing is upon: Mystery Crystals, Ice Cube Test, Secret Note, Powders, and Tape Lift.

*At the end of each of the forensic station sessions, the class pools results and revises their evidence charts from session 2.

5. After all their observations, experiments, and discussions, the class attempts to solve the mystery.

Assessment: Rubric assessing, Lab Test Participation, Day 1 Observations, Day 2 Observations, Prediction, Evidential Reasoning, Grammar

Extensions:

1. Popsicle Stick Puppets
2. Plays and Skits
3. Have students put on skits or plays to dramatize the events that happened while the members of the “Stuffed Animal Club” slept
4. Read Various Mysteries
5. Write another mystery story that describes a further adventure of the “Stuffed Animal Adventure Club”
6. Mystery Festival contains another mystery for grades 4-8

Resources:

Beals, Kevin, and Carolyn Willard. *Mystery Festival: Teacher's Guide*. Berkeley, CA: Great Explorations in Math and Science (GEMS), Lawrence Hall of Science, U of California, 1998. Print.

Nagin, Carl. *Because Writing Matters: Improving Student Writing in Our Schools*. San Francisco: Jossey-Bass, 2006. Print.

Name: _____

Mr. Bear Rubric

	2	1	0
Lab Test Participation	Always worked cooperatively with my lab partner	Sometimes worked cooperatively with my lab partner	Never worked cooperatively with my lab partner
Day 1 Observations	Wrote 3-4 observations	Wrote 1-2 observations	Did not write an observation
Day 2 Observations	Wrote 3-4 observations	Wrote 1-2 observations	Did not write an observation
Prediction	Made a prediction		Did not make a prediction
Evidential Reasoning	Stated 3-4 evidence based reasons	Stated 1-2 evidence based reasons	Did not state any evidence
Grammar	All sentences have capital letters, punctuation, and make sense	Some sentences have capital letters, punctuation, and make sense	No sentences have capital letters, punctuation or make sense.

Day 1:

Stations:

Results:

Who Looks Guilty:

Stations:	Results:	Who Looks Guilty:
Brown Stain		
Cola Test		
Fingerprints		
Smells		
Threads		

Observations: Write 3 or 4 observations that you can make from today's crime lab tests.



Day 2:

Stations:

Results:

Who Looks Guilty:

Stations:	Results:	Who Looks Guilty:
Crystals		
Melted Ice Cube		
Secret Note		
Powder Study		
Tape Lift		

Footprints		
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Observations: Write 3 or 4 observations that you can make from today's crime lab tests.



Prediction: Make a prediction of whom you believe committed the crime:

Using evidence from our crime lab results, state reasons why you believe this person or persons is guilty:

Animal Paragraph

Lesson Plan

Demonstration by Michael Williams

Rational:

Young students love to learn about the animal kingdom and they learn better if they like what they are learning. Carl Sagan once said, "Somewhere, something incredible is waiting to be known." A student's mind is always waiting to learn something and we need to convince them that by writing down what they have learned, they can share that experience with the rest of us. This lesson can be used at all grade levels by molding it to what is to be learned in the science class and writing the results at different levels.

Overview:

Students will write a paragraph about an animal they believe is the most similar to them or that they respect the most and then explain WHY. They will also draw or cut and paste a picture of the animal on their paper. Some students may need a little help picking out an animal. Guide them as needed.

Learning Objectives:

The purpose of this lesson is to teach the students to research the animal of their choice, and document the description of the animal, which will eventually be written in paragraph form. This activity is designed to take place in at least 3 - 30 minute periods of time.

Common Core Standards:

CCSS.ELA-Literacy.W.3.2.A Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.

CCSS.ELA-Literacy.W.3.2.B Develop the topic with facts, definitions, and details.

CCSS.ELA-Literacy.W.3.2.C Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.

CCSS.ELA-Literacy.W.3.2.D Provide a closing statement or section.

Materials:

Pen, paper

Computer with internet access.

Diagram

Activities/Procedures

Day 1: Students will brain-storm to decide what their topic animal will be. They will put the name of the animal in the middle of their diagram. In the spaces provided students will write what they know about their animal. In the empty spaces students will write what they know and want to know about their chosen

animal. (KWL) Note: Experience has shown that if you show them an example of what you want, many of them will choose the same animal that you do.

Day 2: Students will search for their chosen animal on the computer. They will seek to find the questions they generated that previous day. If they learn something about their animal that they find interesting, they will add it to their diagram.

Day 3: Students will document the information they have learned in a paragraph or paragraphs that will state why they picked their animal, a description of their animal and any additional information they learned while doing their research. They will then either draw a picture of the animal or download a picture of the animal to include with their paragraph or paragraphs. They could also get a picture from some other source such as a magazine or newspaper (Make sure they know that if they do cut out a picture, an adult must first approve what they are cutting out).

Evaluation: Evaluate the writing by using a rubric which has been provided. The contents of this rubric should be readdressed if the evaluated material exceeds what the provided rubric contains.

Sources:

Sagan, Carl. www.goodreads.com. 2014.web. 6/23/2014

Contact:

Michael D. Williams

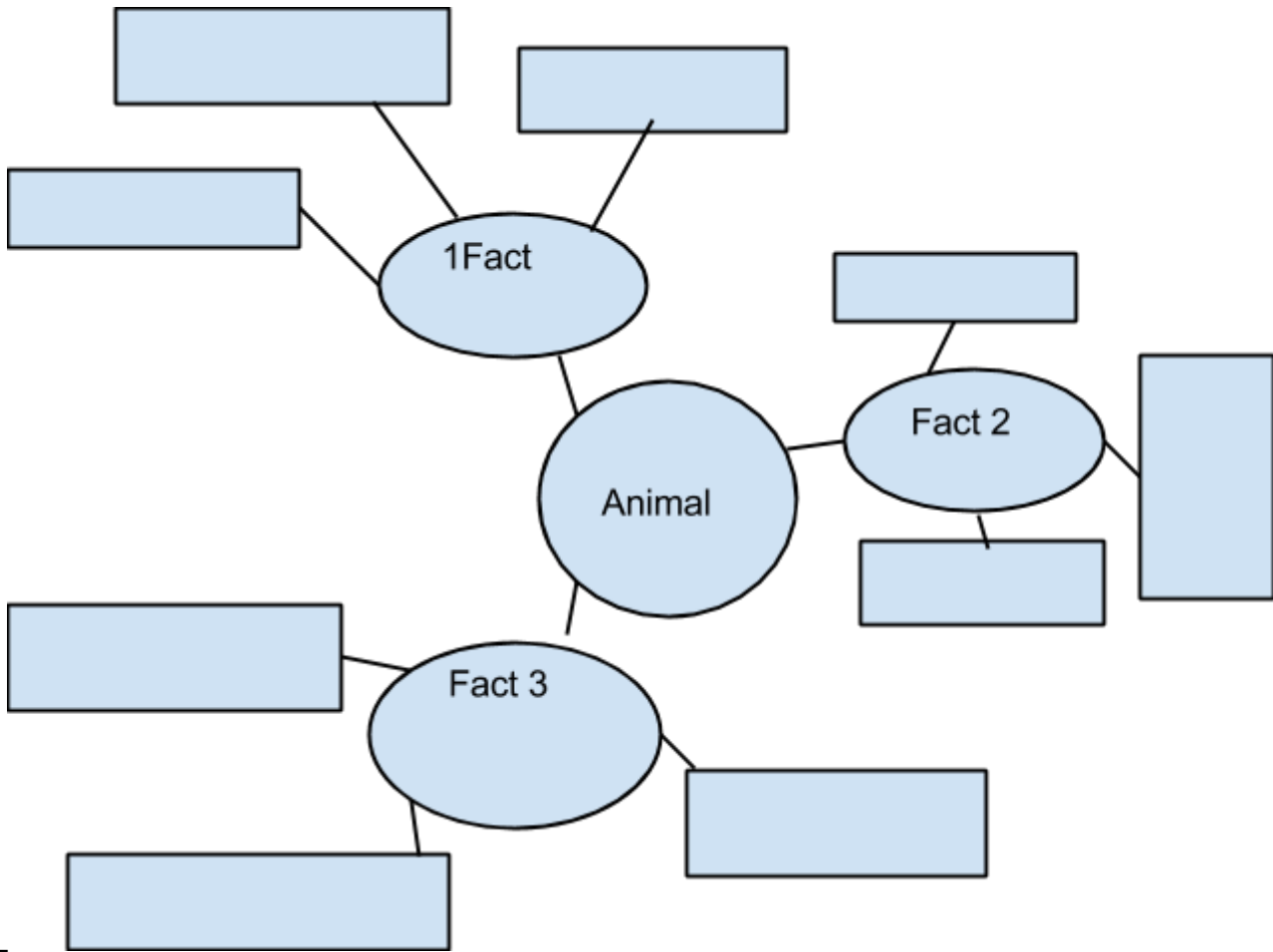
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Graphic Organizer

Name: _____

Date: _____



Additional Notes: