Appendix B: Springboard ELA Curriculum

Grade 7 Curriculum Map

Unit 1: The Choices We Make - 7 weeks: 5 structured with 2 flex weeks

Reading

Goals: *To use knowledge of genre characteristics and structures to analyze texts*

To examine plot elements in narrative writing

Genres: poetry, personal narrative, a memoir excerpt, myths, a fable, informational texts

Key Texts: "The Road Not Taken," "Choices," "The Scholarship Jacket" Excerpt from *Bad Boy*, "Why Couldn't I Have Been Named Ashley?" "Phaethon," "Arachne," Aesop's "The Burro and the Fox," Huveane and Clay People," "Mbombo," "*The Creation of Earth, Sky, Animals, and Man*"

Vocabulary

Academic: effect, coherence, internal coherence, external coherence

Literary: genre, denotation, connotation, figurative language, narrative, sensory details, folklore, myths, symbol

Embedded Assessments

1: Revising a Personal Narrative about Choice

2: Creating an Illustrated Myth

Essential Questions

How do authors use narrative elements to create a story?

What are the elements of effective revision?

Targeted Common Core State Standards

RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.10;
RI.7.1, RI.7.2, RI.7.3, RI.7.5, RI.7.6, RI.7.10;
W.7.2, W.7.3, W.7.4, W.7.5, W.7.7, W.7.9, W.7.10;
SL.7.1, SL.7.2, SL.7.4, SL.7.5;
L.7.1, L.7.2, L.7.3, L.7.4, 7.5, L.7.6

Additional Assessment Opportunities

Writing to Sources : Activities 1.3, 1.4, 1.11
Narrative Writing Prompt: 1.5
Citing Textual Evidence: Activities 1.3, 1.4, 1.5, 1.11, 1.12, 1.14, 1.15,
Revision: Activities 1.6, 1.7, 1.8, 1.9
Researching a Phenomenon and Creating a Poster: Activities 1.13, 1.15,
Reader/Writer Notebook and Key Ideas and Details Questions: ongoing
Unit Assessment: online

Writing and Research

Goals: *To apply techniques to create coherence and sentence variety in writing*

To apply revision techniques in preparing drafts for publication

Focus Area: Narrative

Language and Writer's Craft

Goals: *To apply techniques to create coherence and sentence variety in writing*

To apply revision techniques in preparing drafts for publication

Focus Areas: sentence variety, coherence, punctuating coordinate adjectives, pronouns and antecedents

Speaking and Listening

Sharing and Responding in Writing Groups
Sharing and Discussing Textual Evidence
Collaborating to Analyze Text
Collaborating to Create a Poster

Grade 7 Curriculum Map

Unit 1 Pacing and Planning Guide 5 weeks structured with 2 flex weeks

Dates	SpringBoard Activities and Assessment Opportunities	Differentiation for Student Needs	District Expectations and Opportunities for Additional Instruction
Suggested Dates*			
3 periods	Orientation, policies, procedures, book collection, etc.		
1 period	**Unit 1: The Choices We Make** 1.1: Previewing the Unit - Unpack Embedded Assessment 1	Students and teacher unpack the EA with Stoplight Organizer and manipulative stickies to measure level of understanding.	Display unpacking graphic organizer on classroom wall to be referred to throughout the unit.
1 period	1.2: Exploring the Concept of Choice - Paraphrase and analyze quotes related to choices -Prepare a "Choices" portfolio	L1: Option of reading text in home language	
1 period	1.3: Choices and Consequences: Paired Poetry - Compare Diction of 2 Poems, Writing Prompt	L1: audio performance available on SpringBoard Digital Conduct a word sort of words related to **consequence** and add them to the word wall. Advanced learners: Students can select a third poem of their choice to include in their analysis.	Short Cycle Assessment for ELA Grade 7 Unit 1 Activity 1.3
2 periods	1.4: Exploring the Personal Narrative – Graphic Organizer LC 1.4: Language Checkpoint: Using Possessive Nouns –Practice		**Introducing the Strategy: Metacognitive Markers** Writing To Sources: Explanatory Text can be assigned for homework and/or checked for grade **Timed Writing Opportunity**
2 periods	1.5: Analyzing Language - reading excerpt of "Bad Boy" and Brainstorming/Narrative Writing Prompt	To support the vocabulary of sensory details, students can label sensory details with a sketch of the appropriate body part (i.e., sight=eye).	**Narrative Writing Prompt should be used as starting point for Embedded Assessment** **Language and Writer's Craft: Sentence Variety** **Cursive Writing Practice Opportunity**

2 periods	1.6: Timed Writing: Choosing a Topic and Drafting a Personal Narrative- timed writing Note: 1 period for writing prompt where students plan using figurative language and sensory details; 1 period for Writing Group Conferencing/Roles	L2-L3 L3-L4 L4-L5 Differentiation can occur for the Narrative Writing Prompt to include graphic organizers and timing adjusted accordingly To support students in roles, desk role cards can be made with role name on front of card and question stems on back	Narrative Writing Prompt can be checked for grade **Timed Writing Opportunity**
1 period	1.7: Once Upon a Time: Revising the Beginning - revising students' personal narrative drafts from the previous activity	L2-L3 L3-L4	Short Cycle Assessment for ELA Grade 7 Unit 1 Activity 1.4-1.7
1 period	1.8: Can You Sense it? Revising the Middle - Graphic Organizer, Revised Draft	L2-L3 L3-L4 L4-L5 Extend	**Introducing the Strategy: Looping**
1 period	1.9: Tie It Together: Revising the Ending- Graphic Organizer, Revised Draft	L2-L3 L3-L4 L4-L5	Short Cycle Assessment for ELA Grade 7 Unit 1 Activity 1.8-1.9
3 periods	**Embedded Assessment 1: Revising a Personal Narrative about Choice**	Use strategic grouping for writing groups.	**Embedded Assessment should be graded using Scoring Guide** **-Scoring Guide can be broken down into 3 summative grades: 1. Ideas, 2.Structure, 3. Use of Language**
1 period	1.10: Previewing Embedded Assessment 2: - Unpack Embedded Assessment 2	Students and teacher unpack the EA with Stoplight Organizer and manipulative sticky notes to measure level of understanding.	Display unpacking graphic organizer on classroom wall to be referred to throughout the unit.
1 period	1.11: Expanding Narrative Writing: Myths and Folklore – Plot Diagram	Model how to complete a plot diagram, provide terms and specific examples of each element	
2 periods	1.12: Poor Choices: "Phaethon" – Close Reads, Writing Prompt	Consider using a think aloud to model how characters are developed through conflict and dialogue.	Short Cycle Assessment for ELA Grade 7 Unit 1 Activity 1.11-1.12
2 periods	1.13: A Matter of Pride: Graphic Organizer, Research	Wanted poster as optional assignment and/or extension activity	Wanted Posters can be collected for a formative grade
1 period	1.14 Animals as Symbols - Close Read "The Burro and the Fox", Graphic Organizer	L2-L3 L3-L4 L4-L5 Extend	Check Your Understanding can be used as Exit Slip

2 periods	1.15: Creation Myths from Around the World - Close Reads "In the Beginning," "Voices of the Ancestors: African Myth," "The Creation of Earth, Sky, Animals, and Man," Graphic Organizer, Generated Ideas for an Original Myth	Day 1: Close Reads and text-dependent questions Day 2: Collaborative groups to generate ideas Natural phenomenon graphic organizer can be completed in groups with each student assigned an element: 1.)characters; 2.) main conflict and character choices; 3.) setting; 4.) lesson learned/theme	**Graphic organizer can be collected for grade and/or turned in with Embedded Assessment**
4 periods	**Embedded Assessment 2: Creating an Illustrated Myth**	Suggested Timeline: Day 1: Plan/Draft Day 2: Revise/Edit Day 3: Final Draft Day 4: Illustration	**Embedded Assessment should be graded using Scoring Guide** **-Scoring Guide can be broken down into 3 summative grades: 1. Ideas, 2.Structure, 3. Use of Language**
5 periods	**Flex Days**		Flex Days are at teacher discretion and may be used for remediation of skills, extension of activities including Writing Workshops, library lessons, and/or testing (NWEA, STAR, etc.)
			There are two end of unit assessments available online or to download on the SpringBoard website. **ELA Grade 7 Unit 1 Multiple Choice** **ELA Grade 7 Unit 1 Open-Response**

Grade 7 Curriculum Map

Unit 2: What Influences My Choices? 7 weeks

Reading

Goals: *To understand how our lives are affected by media and advertising*

To identify and analyze the use of appeals, language, and rhetorical devices in informational and argumentative texts

Genres: informational texts, online film, news articles, essays, speeches, online article, student essay

Key Texts: "How Kids Can Resist Advertising and Be Smart Consumers," "Mobile Kids," "Re: Advertising in the New York Times for Kids" from Campaign for a Commercial-Free Childhood website, The Myth of Choice: How Junk-Food Marketers Target Our Kids "More Companies Market Directly to Kids," "America, The Not-So-Beautiful,
"Another Study Highlights the Insanity of Selling Junk Food in School Vending Machines," "Ain't I a Woman?" "Nobel Lecture" "Should We Live Life, or Capture It?," "The Joy of Instragram," "Screen Time?"

Vocabulary

Academic: text features, credibility, primary source, secondary source, valid, claim, counterclaim

Literary: informational writing, rhetoric, Thesis statement

Embedded Assessments

1: Writing an Expository Essay and Participating in a Collaborative Discussion

2: Writing an Argumentative Essay

Essential Questions

What role does advertising play in the lives of youth?

What makes an effective argument?

Targeted Common Core State Standards

RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, RI.7.7, RI.7.8, RI.7.9, RI.7.10;
W.7.2, W.7.4, W.7.5, W.7.7, W.7.8, W.7.9, W.7.10;
SL.7.1, SL.7.2, SL.7.6;
L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6

Additional Assessment Opportunities

Writing to Sources: Explanatory Text: Activities 2.4, 2.5, 2.6, 2.8, 2.9
Argument Writing Prompts: Activities 2.13, 2.14, 2.15
Citing Textual Evidence: Activities 2.3, 2.6, 2.8, 2.9, 2.12, 2.13, 2.14, 2.15
Understanding Text Features: Activities 2.2, 2.3, 2.6, 2.7, 2.12, 2.14,
Evaluating Sources: Activity 2.3, 2.4, 2.6, 2.12
Reader/Writer Notebook and Key Ideas and Details Questions: ongoing
Unit Assessment: online

Writing and Research

Goals: *To write an argumentative essay*

Focus Areas: Argumentation

Language and Writer's Craft

Focus Areas: revising for cohesion and clarity, revising for precise language and formal style, sentence variety, sentence structure and transitions, using rhetorical devices, phrases and clauses

Speaking and Listening

Goals: *To engage in meaningful discourse within a collaborative* group

To provide and accept constructive feedback from others

Sharing and Responding in Writing Groups
Sharing and Discussing Textual Evidence
Collaborating for Discussions
Collaborating for Research
Viewing Diverse Media
Collaborating to Analyze
Collaborating in Debate

Grade 7 Curriculum Map

Unit 2 Pacing and Planning Guide 7 weeks structured with 1 flex week

Dates	SpringBoard Activities and Assessment Opportunities	Differentiation for Student Needs	District Expectations and Opportunities for Additional Instruction
Suggested Dates*			
1 period (Suggested Start Date: 10/9)	**Unit 2: What Influences My Choices?** 2.1: Previewing the Unit - Unpack Embedded Assessment 1	Students and teacher unpack the EA with Stoplight Organizer and manipulative sticky notes to measure level of understanding	Display unpacking graphic organizer on classroom wall to be referred to throughout the unit.
2 periods	2.2: What is the Issue? – Close read of "How Kids Can Resist Advertising and Be Smart Consumers," Collaborative Discussion	L2-L3, L3-L4, L4-L5, Support, Extend	In-Depth Collaborative Discussion may use Flex Days
2 periods	2.3: Analyzing Informational Text - Close reads, select a research topic, write research questions	Day 1: Close Reads and text-dependent questions Day 2: Preparing for Research, Choosing a Research Topic, Writing a Research Question Reading Roles: Summarizer, Questioner, Clarifier, Predictor L2-L3, L3-L4, L4-L5, Support Extend	Short Cycle Assessment for ELA Grade 7 Unit 2 Activity 2.2-2.3
1 period	2.4: How Do They Do It? Analyzing Ads – TLQ	L2-L3, L3-L4, L4-L5 2.4: Extension Activity can include analyzing magazine and newspaper ads in groups and categorizing each	Check Your Understanding may be used as a formative assessment
1 period	2.5: Advertising for All- Collaborative Discussion, Writing to Sources: Informational Text Writing Prompt, Research Questions	L2-L3, L3-L4, L4-L5	Note: There are several opportunities for discussion and collaboration in activity 2.5.

			Writing to Sources: Informational Text Writing Prompt from Activity 2.5 can be collected for formative grade Timed Writing Opportunity
3 periods	2.6: Evaluating Sources: How Credible Are They?- Graphic Organizers, Close Reads, Primary and Secondary Sources, Searching for Sources, Writing to Sources: Informational Text	L2-L3, L3-L4, L4-L5, Support Groups can be created for the activities on pages 111-112. The teacher may want to assign sites on same topic to each group. One site should be a credible site while the other should be a non-credible site. See examples of hoax sites at the following site: https://teachbytes.com/2012/11/01/test-website-evaluation-with-10-hilarious-hoax-sites/	Language and Writer's Craft: Revising for Precise Language and Formal Style **Writing to Sources: Informational Text Writing Prompt from Activity 2.6 can be collected for formative grade Timed Writing Opportunity**
1 period	2.7: Gathering Evidence from a Film- RAFT Graphic Organizer, Collaborative Discussion (groups)	Collaborative Discussion Groups can be differentiated at teacher discretion	
2 periods	2.8: Gathering Evidence from a News Article-, Close Reads of article "More Companies Market Directly to Kids", Language and Writer's Craft, Writing to Sources: Explanatory Text	Day 1: Close reads of "More Companies Market Diretly to Kids", text dependent questions, and Check Your Understanding Day 2: Language and Writer's Craft: Sentence Variety, Writing to Compare and Contrast, and Writing to Sources: Informational Text L2-L3, L3-L4, Support	**Short Cycle Assessment for ELA Grade 7 Unit 2 Activity 2.4-2.8** **Writing to Sources: Informational Text can be collected for formative grade** **Cursive Writing Practice Opportunity**
2 periods	2.9: Gathering Evidence: Bringing It All Together- Outline, Writing to Sources: Informational Text	Teacher may choose to provide conclusion statements for students to choose from as thesis statement for essay or final statement Co-construct a model text to show students how to use the outline and RAFT as a strategy for organizing writing. Students create their own outline (may work with a partner/groups as teacher sees fit).	
3 periods	**Embedded Assessment 1:Writing an**	Use previous lesson's outline to create draft	**Embedded Assessment should be graded using**

	Informational Essay and Participating in a Collaborative Discussion	Suggested: Day 1: Revising and Editing Day 2; Publishing Final Draft and Preparing for Discussion Day 3: Collaborative Discussion	**Scoring Guide** **-Scoring Guide can be broken down into 3 summative grades: 1. Ideas, 2.Structure, 3. Use of Language**
1 period	2.10: Unpacking Embedded Assessment 2: Preparing for Argumentative Writing - Unpack Embedded Assessment 2; Select a topic for an argumentative essay, Group Graphic Organizer	Students and teacher unpack the EA with Stoplight Organizer and manipulative sticky notes to measure level of understanding	Display unpacking graphic organizer on classroom wall to be referred to throughout the unit.
1 period	2.11: Preparing for Argumentative Writing – Group Norms	Collaborative groups. Review sample group norms. Pair-Share after brainstorming to allow students to share a personal reflection about arguing	
2 periods	2.12: Which Claims to Believe – Close reads of "America the Not-So-Beautiful", SOAPSTone, Writing a Claim	Paired reading, read-aloud, or SpringBoard Digital audio may used for reading of "America…" Jigsaw may be used for elements of SOAPSTone	**Introducing the Strategy: SOAPSTone** **SOAPSTone can be checked for grade**
2 periods	2.13: Exploring and Evaluating Reasons and Evidence – Supporting a Claim (using previous lesson's reading), Close reads of "Another Study Highlights…", SOAPSTone, Constructing an Argument, Research Plan for Argument	L2-L3, L3-L4, L4-L5, Support, Extend	**Language and Writer's Craft: Writing Parallel Lists** **Cursive Writing Practice Opportunity**
2 periods	2.14: Just the Right Rhetoric: Logical Appeals - Rhetorical Appeals, Close Reads of "Ain't I a Woman?," and "Nobel Lecture,' graphic organizer, Argument Writing Prompt	L1 Provide additional support for understanding of rhetorical appeals: ethos, pathos , and logos; rebuttals, and refuting rebuttals	**Language and Writer's Craft: Using Rhetorical Devices** **Argument Writing Prompt may be checked for formative grade** **Short Cycle Assessment for ELA Grade 7 Unit 2 Activity 2.13-2.14**
2 periods	2.15: Differing Opinions: Acknowledging Opposing Claims - Close Read of "Should We Lie Life, or Capture It?" and "The Joy of Instagram," and text-dependent questions, Debate Graphic Organizer, Practice Scenario, Argument Writing Prompt	L2-L3, L3-L4, L4-L5 Suggested: Day 1: Close read of both texts and text-dependent questions, Working from the Text, and Practice Scenario Day 2: Plan and Present an Argument: Class Debate, Language and Writer's Craft,	**Language and Writer's Craft: Complex Sentences** **Short Cycle Assessment for ELA Grade 7 Unit 2 Activity 2.15**

		Argument Writing Prompt revision of text (from Activity 2.14)	
1 period	2.16: To Introduce and Conclude - Close read "Screen Time?," text-dependent questions, Argument Writing Prompt	Students may work with a partner or small group to create outline for Argument Writing Prompt	**Grammar & Usage Mini-Lesson: Correct Modifier Placement** **Short Cycle Assessment for ELA Grade 7 Unit 2 Activity 2.15-2.16** **Argument Writing Prompt outline can be turned in with Embedded Assessment**
1 period	LC 2.16 Language Checkpoint: Placing Modifiers	Think-Pair-Share and group work are possible	**Practice can be checked for formative grade**
4 periods	**Embedded Assessment 2: Writing an Argumentative Essay**	Suggested: Day 1: Planning and Prewriting Day 2: Researching Day 3: Drafting Day 4: Revising and Publishing	**Embedded Assessment should be graded using Scoring Guide** **-Scoring Guide can be broken down into 3 summative grades: 1. Ideas, 2.Structure, 3. Use of Language**
5 periods	**Flex Days**		Flex Days are at teacher discretion and may be used for remediation of skills, extension of activities including Writing Workshops, library lessons, and/or testing (NWEA, STAR, etc.)
			There are two end of unit assessments available online or to download on the SpringBoard website. **ELA Grade 7 Unit 2 Multiple Choice** **ELA Grade 7 Unit 2 Open-Response**

Grade 7 Curriculum Map

Unit 3: Choices and Consequences - 7 weeks structured with 2 flex weeks

Reading

Goals: *To use textual evidence to support analysis and inferences*

To evaluate, analyze, and synthesize a variety of informational texts

Genres: a novel, a news article, poetry, biography and autobiography excerpts, informational text, nonfiction text, speeches

Key Texts: *Tangerine*, "To an Athlete Dying Young," "Do not go gentle into that good night," film clips from *Invictus*, Nobel Peace Prize Biography of Nelson Mandela, excerpt from *A Long Walk to Freedom*, "Invictus," excerpts *from Playing the Enemy: Nelson Mandela and the Game that Made a Nation,* Nelson Mandela's Nobel Prize Acceptance Speech, Speeches by Great Leaders, Landmarks of Nelson Mandelas Life

Vocabulary

Academic: tone, voice

Literary: subordinate, flashback, foreshadowing, motif, mood, meter, rhyme scheme

Embedded Assessments

1: Writing a Literary Analysis Essay

2: Creating a Biographical Presentation

Essential Questions

What is the relationship between choices and consequences?

What makes a great leader?

Targeted Common Core State Standards

RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.10;
RI.7.1, RI.7.2, RI.7.3, RI.7.5, RI.7.6, RI.7.7, RI.7.9, RI.7.10;
W.7.2, W.7.3, W.7.4, W.7.5, W.7.6, W.7.7, W.7.8, W.7.9, W.7.10;
SL.7.1, SL.7.2, SL.7.3, SL.7.4, SL.7.5;
L.7.1, L.7.3, L.7.4, L.7.5, L.7.6

Additional Assessment Opportunities

Narrative Writing Prompt: 3.2
Writing to Sources: Informational Text: Activities 3.3 3.5, 3.6, 3.7, 3.8, 3.9
Informational Writing Prompt: 3.4
Citing Textual Evidence: Activities 3.3, 3.4, 3.5, 3.6, 3.8, 3.9, 3.10, 3.11, 3.12, 3.13, 3.17, 3.19, 3.20
Book Cover Design: Activity 3.14
Reader/Writer Notebook and Key Ideas and Details Questions: ongoing **Unit Assessment:** online

Writing and Research

Goals: *To write a literary analysis essay*

To create and present a biographical research project

Focus Areas: Literary analysis; multimedia research presentation

Language and Writer's Craft

Focus Areas: subordinate clauses, coordinating conjunctions,understanding phrases, active and passive voice, adjectival and prepositional phrases, correcting dangling and misplaced modifiers

Speaking and Listening

Sharing and Responding in Writing Groups
Sharing and Discussing Textual Evidence
Collaborating for Discussions
Collaborating for Research
Collaborating to Present Information
Collaborating to Create Visuals
Viewing Diverse Media

Grade 7 Curriculum Map

Unit 3 Pacing and Planning Guide - 8 weeks structured with 2 flex weeks

Dates	SpringBoard Activities and Assessment Opportunities	Differentiation for Student Needs	District Expectations and Opportunities for Additional Instruction
Suggested Dates*			
1 period	**Unit 3: Choices and Consequences** 3.1: Previewing the Unit - Unpack Embedded Assessment 1	Students and teacher unpack the EA with Stoplight Organizer and manipulative stickies to measure level of understanding.	
1 period	3.2: Reading the Novel *Tangerine* - Double-Entry Journal, Introducing the Strategy: Questioning the Text,	Think-Pair-Share L2-L3, L3-L4, L4-L5, Support	**Introducing the Strategy: Questioning the Text** **Double-entry Journals can be checked for a grade** **Cursive Writing Practice Opportunity**
1 period	3.3: There's a New Kid in Town - Writing to Sources: Informational Text, Subordinate Conjunctions		**Language and Writer's Craft: Writing and Revising with Subordinate Clauses** **Informational Text Writing Prompt can be collected for grade Timed Writing Opportunity**
1.5 periods	3.4: Like Mother, Like Son? - Flashback/ Foreshadowing Graphic Organizer, Characterization, Informational Writing Prompt	L2-L3, L3-L4, L4-L5 Suggested: (Groups or pairs highly encouraged for graphic organizers) Dat 1: Close reading of Paul's entry for Monday, August 28th. Flashback and Foreshadowing graphic organizers	**Informational Writing Prompt can be collected for a grade** **Timed Writing Opportunity**

		Day 2: Characterization graphic organizer and Informational Writing Prompt	
2 periods	3.5: Oh, Brother! - Graphic Organizer, Writing to Sources: Informational Text	Graphic organizer should be Jigsawed L2-L3, L3-L4, L4-L5	**Informational Writing Prompt can be collected for a grade** **Timed Writing Opportunity**
1.5 periods	3.6: SIFTing Through *Tangerine* – Quickwrite, SIFT graphic organizer,, Writing to Sources: Informational Text, Understanding Phrases	L2-L3, L3-L4, L4-L5	**Introducing the Strategy: SIFT** **Language and Writer's Craft: Understanding Phrases Cursive Writing Practice Opportunity** **Informational Writing Prompt can be collected for a grade Timed Writing Opportunity** **Short Cycle Assessment for ELA Grade 7 Unit 3 Activity 3.2-3.6**
1 period	3.7: Same Sport, Different School - Double-entry journal, Venn Diagram, Writing to Sources: Informational Text	L2-L3, L3-L4, L4-L5	**Writing Prompt and/or Venn Diagram can be graded**
1.5 periods	3.8: Seeing is Believing - Graphic Organizer,, Writing to Sources: Informational Text, Active vs. Passive Verbs	L2-L3, L3-L4 <u>Suggested:</u> Day 1: Reading of Tangerine (and/or review) through Friday, November 10th Day 2: "Amazing Grace" versions from YouTube, graphic organizer, Informational Writing Prompt, and Language and Writer's Craft lesson	**Language and Writer's Craft: Active Versus Passive Voice** **Short Cycle Assessment for ELA Grade 7 Unit 3 Activity 3.7-3.8**
1 period	3.9: Conflicts and Consequences - Double Entry Journal, Graphic Organizer, Writing to Sources: Informational Text	Teacher may decide to have carousel of conflicts around the room where groups move to each and add to the list on chart paper	**Informational Text can be turned in for a grade**
1 period	3.10: Mourning and Night – Close reads of "To an Athlete Dying Young"	Students will need to read 38 pages prior to this lesson. Consider assigning this during independent reading. Teacher may want to project pictures of a	

		laurel oak and/or other images from the poem L3-L4, L4-L5, Support, Extend	
1.5 periods	3.11: The Final Score - Double Entry Journal, Choices Outline, Motif Graphic Organizer	Ability groups can be used to assign motifs	**Outline can be turned in for grade or turned in with EA** **Short Cycle Assessment for ELA Grade 7 Unit 3 Activity 3.9-3.11**
5 periods	Flex Reading Days for Tangerine	These days can be used at anytime during the first half of the unit for reading Tangerine	
2 periods	**Embedded Assessment 1: Writing a Literary Analysis Essay**	Suggested: Day1: Drafting (using outline previously created) Day2: Revising/Publishing and Reflection	
1 period	3.12: Previewing Embedded Assessment 2 – Unpack Embedded Assessment 2, Graphic Organizer	Students and teacher unpack the EA with Stoplight Organizer and manipulative sticky notes to measure level of understanding. Quotes from graphic organizer can be broken down into groups	Display unpacking graphic organizer on classroom wall to be referred to throughout the unit.
1 period	3.13: Nelson Mandela in Hollywood - Graphic Organizers	L1, L2-L3, L3-L4 Jigsaw Sections of Clips Graphic Organizer	
1 period	3.14: A Long Walk to Peace – Close read "The Nobel Peace Prize…", KWHL Graphic Organizers, Close Read of "A Long Walk to Freedom…", Genre Graphic Organizer, Adjectival and Prepositional Phrases	L2-L3, L3-L4, L4-L5, Support, Extend	**Language and Writer's Craft: Adjectival and Prepositional Phrases** **Cursive Writing Practice Opportunity**
2 periods	3.15: Planning for Research and Citing Sources - Research Groups, Internet Source Evaluation Chart, Sample citations and annotations	L2-L3, L3-L4, L4-L5, Support	****Teacher may want to use flex day(s) in conjunction with this lesson to visit the library for librarian to visit class or a lesson with the school librarian on citations and annotations** **Citation and annotation note cards can be collected for a grade**
1 period	3.16:Visual Impact - Quickwrite, Visuals/Timeline, Presentations	L2-L3, L3-L4	**Timeline can be collected for grade**
2 periods	3.17: Comparing Text and Film – Close reads of "Playing the Enemy," film clip viewing with graphic organizer	Consider assigning one piece of the graphic organizer for Viewing the Film *Invictus* to each group. Use jigsaw strategy to share answers.	**Graphic organizer can be checked for grade** **Short Cycle Assessment for ELA Grade 7 Unit 3 Activity 3.12-3.17**

1 period	LC 3.17: Language Checkpoint: Using Pronouns		Pronouns can be added to the Embedded Assessment Scoring Rubric as criteria and graded
1 period	3.18: Follow the Leader - Close read of "Nobel Prize Acceptance Speech," Quickwrite, Discussion, Research Group, Dangling and Misplaced Modifiers	Research groups to be created either by student choice or at teacher discretion	**Language and Writer's Craft: Dangling and Misplaced Modifiers**
2 periods	**Embedded Assessment 2: Creating a Biographical Presentation**	Suggested: Day 1: Planning and Prewriting/Researching Day 2: Creating/Rehearsal	
2 periods	**Presentation of Embedded Assessment 2 : Creating a Biographical Presentation**		**Embedded Assessment should be graded using Scoring Guide** **-Scoring Guide can be broken down into 3 summative grades: 1. Ideas, 2.Structure, 3. Use of Language**
7 periods	**Flex Days**		Flex Days are at teacher discretion and may be used for remediation of skills, extension of activities including Writing Workshops, library lessons, and/or testing (NWEA, STAR, etc.)
			There are two end of unit assessments available online or to download on the SpringBoard website. **ELA Grade 7 Unit 3 Multiple Choice** **ELA Grade 7 Unit 3 Open-Response**

Grade 7 Curriculum Map

Unit 4: How We Choose to Act - 8 weeks

Reading

Goals: *To increase textual analysis skills across genres*

Genres: poetry, monologues, informational text, drama

Key Texts: "Stopping By Woods on a Snowy Evening," "maggie and milly and molly and may," "Mother to Son," Haiku by Jose Juan Tablada "Homesteaders," clip from "Jerry Seinfeld: I'm Telling You for the Last Time," "Dreams," "Study Tips," "The Raven," "Little Red Riding Hood and the Wolf," "The Highwaymen of Hounslow Heath," "The Highwayman," "We Wear the Mask," excerpts from *Twelfth Night*

Vocabulary

Academic: precise, structure, improvise, diagram

Literary: persona, alliteration, assonance, consonance, monologue, pantomime, verse, prose, poetic devices, internal rhyme, parody, dialogue

Embedded Assessments

1: Creating and presenting a monologue

2: Performing a Shakespearean Dialogue

Essential Questions

How do writers and speakers use language for effect?

How do performers communicate meaning to an audience?

Targeted Common Core State Standards

RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.7, RL.7.9, RL.7.10;
RI.7.2, RI.7.4, RI.7.10;
W.7.2, W.7.3, W.7.4, W.7.5, W.7.9, W.7.10;
SL.7.1, SL.7.2, SL.7.4, SL.7.5, SL.7.6;
L.7.1, L.7.2, L.7.3, L.7.4, L.7.5, L.7.6

Writing and Research

Focus Areas: Narrative and Creative Writing

Language and Writer's Craft

Focus Areas: varying syntax for effect, dangling and misplaced modifiers

Speaking and Listening

Goals: *To strengthen verbal and nonverbal communication skills*

To improve oral fluency and presentation skills

To collaborate on a Shakespearean performance

Additional Assessment Opportunities

Writing to Sources Informational Text: Activities 4.5, 4.7, 4.11, 4.13
Narrative Writing Prompt: 4.3, 4.4, 4.6, 4.7
Writing a Monologue: 4.4
Citing Textual Evidence: Activities 4.2, 4.4, 4.6, 4.8, 4.9, 4.10, 4.11, 4.12, 4.13, 4.14, 4.15, 4.16, 4.17
Creating Visuals: Activities 4.9, 4.10, 4.11
Performance/Presentation: Activities 4.4, 4.6, 4.13, 4.14
Reader/Writer Notebook and Key Ideas and Details Questions: ongoing
Unit Assessment: online

Grade 7 Curriculum Map

Unit 4 Pacing and Planning Guide - 8 weeks

Dates	SpringBoard Activities and Assessment Opportunities	Differentiation for Student Needs	District Expectations and Opportunities for Additional Instruction
Suggested Dates*			
1 period	**Unit 4: How We Choose to Act** 4.1: Previewing the Unit - Unpack Embedded Assessment 1	Students and teacher unpack the EA with Stoplight Organizer and manipulative sticky notes to measure level of understanding.	Display unpacking graphic organizer on classroom wall to be referred to throughout the unit.
3 periods	4.2: Using Language for Effect - Oral Interpretation, Writing Prompt	L1, L2-L3, L3-L4,L4-L5 Suggested: Mini-lesson on poetic devices may be necessary Day 1: Read poem, second read, working from text, check your understanding. Day 2: Conduct close read of poems "maggie and milly and molly and may," "Mother to Son," "Haiku," "Homesteaders" and text dependant questions Day 3: Oral interpretation and Writing to Sources	**Writing to Sources can be collected for grade** **Timed Writing Opportunity**
3 periods	4.3: Analyzing a Comedic Monologue – Graphic organizer, Writing Prompt (Suggested: 2 periods)	L2-L-3, L-3-L-4 Suggested: Day 1-2 Shared Reading about performance, Watch clip, discussion questions, **Assign Discussion Groups** View clip second time, Work on graphic organizer Day 3 Language and Writer's Craft	**Writing Prompt can be collected for grade and/or performed for grade** **Timed Writing Opportunity** **Cursive Writing Practice Opportunity**

		Narrative Writing Prompt	
2 periods	4.4: Analyzing and Presenting a Dramatic Monologue – Graphic Organizer, Monologue Presentation, Writing a Monologue	L2-L3, L3-L4, L4-L5 Suggested: Day 1: Prepare for an Oral Interpretation, Read one of the monologues "The Paper Avalanche," "Dreams," "Study Tips," "The Children's Crusade" Close read, answer text dependant questions. Introduce Choral Reading Strategy, student presentations. Language and Writer's Craft Day 2: Writing a Monologue	**Introducing the Strategy: Choral Reading** **Language and Writer's Craft: Varying Syntax for Effect** **Cursive Writing Practice Opportunity** **Writing a Monologue can be checked/collected for a grade.**
2 periods	4.5: Analyzing and Responding to Narrative Poetry - Writing Prompt	L1, L2-L3, L3-L4, L4-L5 Suggested: Day 1: Review poetic devices, complete graphic organizer, set purpose for reading, listen to "Raven". Jigsaw discussion questions. Day 2: Working from the Text, Writing to Sources: Informational Text	**Grammar & Usage Mini-Lesson: Relative Pronouns** **Writing to Sources: Informational Text can be checked/collected for a grade** **Short Cycle Assessment for ELA Grade 7 Unit 4 Activity 4.5-4.8**
3 periods	4.6: Transforming a Traditional Tale – Graphic Organizer, Creative Writing Prompt	Suggested: Day 1: Close read Little Red Riding Hood, second read, answer text dependant questions, working from the text. Day2-3: Narrative writing prompt, performing your monologue. after presentation reflection.	**Narrative writing prompt can be checked/ collected for a grade.** **Timed Writing Opportunity**
3 periods	4.7 Using Language to Develop Theme	L2-L3,L3-L4,L4-L5 Suggested: Day1: Close read The Highwayman of Hounslow Heath, reread and answer text dependant questions, working from the text. Day 2: Close read "The Highwayman," second read, jigsaw text dependant questions, introduce RAFT strategy and complete graphic organizer.	**Introducing the Strategy: RAFT** **Narrative Writing Prompt can be checked/collected for a grade.** **Timed Writing Opportunity**

		Day 3: Narrative Writing Prompt	
4 periods	**Embedded Assessment 1: Creating and Presenting a Monologue**		
1 period	4.8 Previewing Embedded Assessment 2 and Performing Shakespeare - Unpack Embedded Assessment 2	Students and teacher unpack the EA with Stoplight Organizer and manipulative sticky notes to measure level of understanding.	Display unpacking graphic organizer on classroom wall to be referred to throughout the unit.
1 period	4.9 Putting on the Mask – SIFT	Suggested: Day 1-2: Close read We Wear the Mask, second read and answer the text dependant questions. Work from the text using SIFT strategy. Create Mask.	
1 period	4.10: Improvisation - Visual Representation	Suggested: Think-pair-share to create a list of characters who have disguised their identity. *Twelfth Night* Plot Summaries, Create Visual Representations.	Short Cycle Assessment for ELA Grade 7 Unit 4 Activity 4.10-4.11
2 periods	4.11: Analyzing and Delivering a Shakespearean Monologue - Choral Reading	Suggested: Day 1: Close read Monologue from *Twelfth Night,* second read and answer text dependant questions, working from text. Day 2: Listen to actor performing monologue, take notes using graphic organizer for interpretations.	Short Cycle Assessment for ELA Grade 7 Unit 4 Activity 4.12-4.14
1 period	4.12: Acting for Understanding - Dialogue	L2-L3, L3-L4, L4-L5 Suggested: Close read, second read and answer text dependant questions	
2 periods	4.13: Interpreting Character in Performance - Writing to Sources; Informational Text	Suggested: Day 1: Close read *Twelfth Night* Act 1, Scene 4-5 Second read , answer text dependant questions. working from text. Day:2 Writing to Sources: Informational Text	

1.5 periods	4.14: Stage Directions - Performed Scene		
2 periods	4.15: Exploring Theatrical Elements - Performance Plan, Annotated Scene		Have students use the Scoring Guide for Embedded Assessment 2 to help them evaluate and revise their performance.
4 periods	**Embedded Assessment 2: Performing a Shakespearean Dialogue**		
3 periods	**Flex Days**		Refer to cover page for information regarding flex days.
			There are two end of unit assessments available online or to download on the SpringBoard website. **ELA Grade 7 Unit 4 Multiple Choice** **ELA Grade 7 Unit 4 Open-Response**

Grade 8 Curriculum Map

Unit 1: The Challenge of Heroism (Suggested Time: 8 weeks)

Reading

Goals: *To analyze and synthesize a variety of texts to develop an original definition of* hero

To analyze and evaluate expository texts for ideas, structure and language

Genres: novel excerpts, film clips, a short story, narrative poetry, poetry, articles, an autobiography excerpt, an essay

Key Texts*:* Excerpts from *A Wrinkle in Time,* excerpts from *The Odyssey,* "A Man," "Sonnet 116," "Where I Find Heroes," Excerpt from White House Funeral Sermon for Abraham Lincoln, "O Captain, My Captain!" "Frederick Douglass," Excerpt from The Narrative of the Life of Frederick Douglass, an American Slave, "A Definition of a Gentleman"

Vocabulary

Academic: context, technique, synonyms, antonyms, formal, concise, function, negation

Literary: archetype, imagery, setting, point of view, conflict, protagonist, mood, plot, pacing, epic, tone, diction, denotation connotation, nuance, definition essay, allegory, coherence, thesis

Embedded Assessments

1: Writing a Hero's Journey Narrative

2: Writing a Definition Essay

Essential Questions

What defines a hero?

How does the Hero's Journey archetype appear in stories throughout time?

Targeted Language Arts Delaware Standards

CCSS.ELA-Lit.RL.8.1, 8.2, 8.3, 8.4, 8.5, 8.10;
CCSS.ELA-Lit.RI.8.1, 8.2, 8.4, 8.5, 8.6, 8.10;
CCSS.ELA-Lit.W.8.2, 8.3, 8.4, 8.5, 8.7, 8.8, 8.9, 8.10;
CCSS.ELA-Lit.SL.8.1, 8.2, 8.4, 8.5, 8.6;
CCSS.ELA-Lit.L.8.1, 8.2, 8.4, 8.5, 8.6

Writing and Research

Goals: *To create an original illustrated narrative based on the Hero's Journey Archetype*

To develop expository texts using strategies of definition

Focus Areas: Narrative, Expository

Language and Writer's Craft

Focus Areas: Revising and Editing, Verbs and Mood, Transitions and Quotations

Speaking and Listening

Sharing and Responding in Writing Groups
Sharing and Discussing Textual Evidence
Collaborating for a Presentation
Collaborating to Apply an Archetype
Collaborating to Analyze Texts

Additional Assessment Opportunities	
	Narrative Writing Prompts: Activities 1.6, 1.7, 1.9 **Expository Writing Prompts:** Activities 1.13, 1.14, 1.16, 1.17 **Citing Textual Evidence:** Activities 1.3, 1.6, 1.7, 1.9, 1.12, 1.13, 1.14, 1.16 **Creating Visuals:** Activities 1.4, 1.6, 1.7, 1.9 **Presentation**: Activity 1.11 **Reader/Writer Notebook and Key Ideas and Details Questions:** ongoing **Unit Assessment:** online

Grade 8 Curriculum Map

Unit 1 Pacing and Planning Guide

Dates	SpringBoard Activities	Differentiation for Student Needs	District Expectations and Opportunities for Additional Instruction
First Nine Weeks	Unit 1 **The Challenge of Heroism**	• An idea for differentiating instruction when the text is more complex, is to complete the activities that accompany a specific text as a whole group with teacher modeling chunking material and eliciting responses from students. Ex. *The Drummer Boy of Shiloh, The Odyssey* • Teacher could elect to substitute less complex text to illustrate the various stages of the Hero's Journey Archetype • Use video clips to introduce concepts or challenging texts. • Give a mini-lesson on genre and sub-genre in literature **and** writing. (Define informative/expository essay, narrative essay, and argumentative essay). This will help they keep	Use State Reading Assessments at teacher's discretion (pre-test/ post-test, formative assessment, to model reading strategies, etc.). Suggested use of supplemental instruction in grammar, conventions, and technology (Microsoft Word, basic typing and publishing skills). A strategy for incorporating grammar mini-lessons a bell ringers is to use the mentor sentence strategy. (provide a model sentence, students copy and notice grammar/conventions, label punctuation/parts of speech, students imitate the model sentence, students revise original sentence, students edit their own sentences. http://middleschoolteachertoliteracycoach.blogspot.com/2013/09/using-mentor-sentences-to-improve.html Articles of the week can provide additional support for FSA. Some suggested sites: http://vms.vale.k12.or.us/articles-week https://www.engageny.org/ https://newsela.com/ (For NewsELA create a sign in and the site contains articles with the ability to differentiate, contains quizzes, and contains writing prompts) New articles appear daily. Begin building Vocabulary/Literary terms notebook.

		track of the different types of writing that they will focus on.	
Days 1-5	Activities 1.1-1.4 ***Understanding Challenges, Opening with Imagery, Visual Techniques*** 1.1-.5 day 1.2-1.5 days 1.3-2 days 1.4-1 day	Activity 1.4 could use a commercial as opposed to movie clips to demonstrate the film/visual techniques in order to conserve time. This allows activity 1.4 to be done in 1 period instead of 2.	Suggested Commercials for framing, angle, lighting https://www.youtube.com/watch?v=45Vok2fM7Lg (Jeep Commercial w/singing animals) https://www.youtube.com/watch?v=nVM5xXbUOtY (Optus w/singing animals) *Commercials could also introduce persuasive techniques. What message(s) does the commercial give the viewer?
Days 6-17	Activities 1.5-1.9 ***Understanding the Hero's Journey Archetype, Departure, The Initiation, Language and Writer's Craft: Revising and Editing, The Return*** 1.5-3 days 1.6-2 days 1.7-3 days 1.8-2 days 1.9-2 days	In activity 1.5, the whole movie *Batman Begins* or the selected movie clips can be used to illustrate the framework of the Hero's Journey Archetype in conjunction with the graphic organizer. Pause to allow students time to complete graphic organizer. As a precursor to activity 1.8, the teacher might want to use an exemplar paper to model revision and editing as a whole class before the students work with in groups with their drafts.	http://ed.ted.com/lessons/what-makes-a-hero-matthew-winkler (Video to explain the Hero's Journey Archetype) Model/create a writer's checklist as a whole group.
Days 18-20	Embedded Assessment 1	Writing a Hero's Journey Narrative	https://www.youtube.com/watch?v=OOgYKm-h3gU (Shmoop video writing a narrative)
Day 21	Activities 1.10-1.11 ***The Nuance of Tone***		To add to the tone activity, students could create sentences using the words from the activity to illustrate the meaning of the words.
Days 22-27	***Physical and Emotional Challenges, Definition***		Activity 1.13 prezi slideshow http://prezi.com/rv68zwx9f44w/writing-a-definition-essay/

	Strategies, Historical Heroes: Examples Activities 1.12-1.14 1.12-2 Days 1.13-1 Day 1.14-3Days	Model SOAPStone using another piece of informational text. Article: Twin Towers High-Wire Walk, 40 Years Later If time permits, view accompanying video clip showing Phillip Petit's walk Activity 1.13 may be difficult to fit into 1 period without leaving out some of the steps.	***Mocco Limping*** is available in a PDF online http://www.history.com/news/the-twin-towers-high-wire-walk-40-years-ago (informational text) https://www.youtube.com/watch?v=mAZppPSbxxs (you tube video)
Day 28	***Language and Writer's Craft: Transitions and Quotations*** Activity 1.15-2 Days		Use RADCAB (relevancy, appropriateness, detail, currency, authority, bias) as well as
Days29-31	***Negation Strategy for Definition, Expository Writing Focus: Organization*** Activities 1.16-1.17 1.16-1 Day 1.17-2 Days	If there is time left in the 9 weeks, you could pull in some more poetry to work on TPCASTT (*Still I Rise* by Maya Angelou) and also continue grammar mini lessons.	http://ed.ted.com/lessons/comma-story-terisa-folaron (comma usage video)
Days 32-33	Embedded Assessment 2-2 Days	Writing a Definition Essay	

Grade 8 Curriculum Map

Unit 2: The Challenge of Utopia (Suggested Time: 8.5 weeks)

Reading

Goals: *To analyze a novel for archetype and theme*

To analyze and evaluate a variety of expository and argumentative texts for ideas, structure, and language

Genres: an essay, a short story, a novel, an informational text, articles

Vocabulary

Academic: compare/contrast, utopia, dystopia, argument, debate, controversy, research, search terms, universal, seminar, Socratic

Literary: antagonist

Embedded Assessments

1: Writing an Expository Essay

2: Writing an Argumentative Essay

Essential Questions

To what extent can a perfect or ideal society exist?

What makes an argument effective?

Targeted Language Arts Delaware Standards

CCCS.ELA-Lit.RL.8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.9, 8.10; CCCS.ELA-Lit.RI.8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.8; CCCS.ELA-Lit.W.8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9, 8.10; CCCS.ELA-Lit.SL.8.1, 8.3,8.4, 8.6; CCCS.ELA-Lit.L.8.1, 8.2, 8.3, 8.4, 8.5, 8.6

Writing and Research

Goals: *To develop informative/explanatory texts using the comparison/ contrast organizational structure*

To develop effective arguments using logical reasoning, relevant evidence, and persuasive appeals for effect

Focus Areas: Expository, Argumentative

Language and Writer's Craft

Goals: *To understand the use of active and passive voice*

Focus Areas: embedding direct quotations, active and passive voice, maintaining voice and mood

Speaking and Listening

Sharing and Responding in Writing Groups
Sharing and Discussing Textual Evidence
Collaborating for Research
Collaborating for Debate

Additional Assessment Opportunities

Argumentative Writing Prompts: Activities 2.13, 2.15, 2.16
Expository Writing Prompts: Activities 2.2, 2.3, 2.5.2.7, 2.9
Citing Textual Evidence: Activities 2.2, 2.3, 2.5, 2.6, 2.7, 2.8, 2.11, 2.13, 2.15, 2.16
Creating Visuals: Activities 2.4, 2.5
Socratic Seminar/Discussion/Debate: Activity 2.6, 2.8, 2.12, 2.17
Annotated Bibliography: Activity 2.16
Reader/Writer Notebook and Key Ideas and Details Questions: ongoing
Unit Assessment: online

Grade 8 Curriculum Map

Unit 2 Pacing and Planning Guide

Dates	SpringBoard Activities	Needs	District Expectations and Opportunities for Additional Instruction
Second Nine Weeks	Unit 2 **The Challenge of Utopia**		Use State Reading Assessments at teacher's discretion (pre-test/ post-test, formative assessment, to model reading strategies, etc.).

			Suggested use of supplemental instruction in grammar, conventions, and technology (Microsoft Word, basic typing and publishing skills). A strategy for incorporating grammar mini-lessons a bell ringers is to use the mentor sentence strategy. (provide a model sentence, students copy and notice grammar/conventions, label punctuation/parts of speech, students imitate the model sentence, students revise original sentence, students edit their own sentences. Articles of the week can provide additional support for FSA. Some suggested sites: http://vms.vale.k12.or.us/articles-week https://www.engageny.org/ https://newsela.com/ (create a sign in and the site contains articles with the ability to differentiate, contains quizzes, and contains writing prompts) New articles appear daily. Begin building Vocabulary/Literary terms notebook.
Days 1-2	***Expository Writing: Compare/Contrast*** Activities 2.1-2.2 2.1-.5 day 2.2-1.5 days	Preview the unit Scaffold compare/contrast using real world examples. Use brainstorming and introduce graphic organizers to use for compare/contrast. Ex. Venn diagram, T-chart, etc.	Create a writing folder (portfolio) containing resources in which all final drafts of student works are kept. Suggested resources: list of transition words, graphic organizers, writing frames, rubrics, PEEL paragraph writing strategy.
Days 3-4	**Utopian Ideals and Dystopian Reality** Activity 2.3-2 days	Activate background knowledge about utopia/dystopia. Brainstorm possible types of utopias. Have the students work in groups to create their own utopian society	DVD 2081 (from izzit.org) Adaptation of *Harrison Bergeron*

		developing rules/norms. Share with the group. Is it possible to have a perfect society?	
Days 5-10	***Understanding a Society's Way of Life, Contemplating Conflicting Perspectives, Questioning Society*** Activities 2.4-2.6 2.4-2 days 2.5-2 days 2.6-2 days	*The Giver*: When reading *The Giver* use audio CD's to model fluency and reading with expression. 2.6 Introduce Socratic Seminar and model and/or show video demonstrating the strategy.	https://www.youtube.com/watch?v=6pGVR6ZF_2M (video on conducting a Socratic Seminar)
Days 11-16	***A Shift in Perspective: Beginning the Adventure, Navigating the Road of Trials, The End of the Journey*** Activities 2.7-2.9 2.7-2 days 2.8-2 days 2.9- 2 days	Provide the students with a copy of the stages/steps of Hero's Journey Archetype from the graphic organizer on p.16 (can be downloaded as a PDF and copied and pasted)	Watch again the Hero's Journey video http://ed.ted.com/lessons/what-makes-a-hero-matthew-winkler
Days 17-18	Embedded Assessment 1-2 days	**Write an Expository Essay**	
Days 19-20	***Understanding Elements of Argumentation*** Activities 2.10-2.11 2.10-.5 day 2.11-1.5 days	Review the differences in claim, evidence, and reasoning. Review argument essay rubric. Provide a mini-lesson on writing a good thesis statement.	https://www.youtube.com/watch?v=8wxE8R_x5I0 (video thesis statements) https://www.youtube.com/watch?v=-lzGy5gizKg (video argumentative writing)
Days 21-28	***Don't Hate-Debate!*** Activities 2.12-2.16 2.12-2 days 2.13-1 day 2.14-1 day 2.15-2 days 2.16-2 days	Activity 2.12 would take longer due to the debate and having to teach/scaffold this activity.	Ethos, pathos, and logos video https://www.youtube.com/watch?v=O2dEuMFR8kw
Days 29-30	Activities 2.17-2 days	Teacher could select a topic and sources of informational text to use this activity as a practice exercise for FSA Writing.	

			Numerous graphic organizers exist on the internet for argumentative writing.
Days 31-32	Embedded Assessment 2	Teacher may want to provide a list of topics to choose from for the debatable essay Embedded Assessment. Philosophical Chairs strategy (which is an AVID strategy) could be incorporated for debating.	http://ed.ted.com/lessons/comma-story-terisa-folaron Continue to conduct grammar mini-lessons http://www.d120.org/assets/1/avid/Using_Philosophical_Chairs.pdf

Grade 8 Curriculum Map

Unit 3: The Challenge to Make a Difference (8 weeks)

Reading

Goals: *To analyze the development of a theme or central idea of a text*

Genres: memoirs, poetry, a children's book, film clips, a drama excerpt, novels, a diary excerpt, a speech excerpt, informational texts, an article

Key Texts teacher-selected Holocaust narratives, excerpt from *Night*, "First They Came for the Communists," *Terrible Things: An Allegory of the Holocaust*, film clips from *Life is Beautiful*, excerpts from *The Diary of Anne Frank*, excerpt from *The Boy in the Striped Pajamas*, excerpt from *The Diary of a Young Girl*, excerpt from Elie Wiesel's Nobel Peace Prize Acceptance Speech, from *Do Something! A Handbook for Young Activists*, "Famine as a Weapon…It's Time to Stop Starvation in Sudan"

Vocabulary

Academic: communication, resume, euphemism, slogan, campaign, media, media channels, target audience, evaluate

Literary: enunciation, call to action, found poem

Embedded Assessments

1: Presenting Voices of the Holocaust

2: Presenting a Multimedia Campaign

Essential Questions

Why is it important to learn about the Holocaust?

How can one person make a difference?

Targeted Language Arts Delaware Standards

CCCS.ELA-Lit.RL.8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.10; CCCS.ELA-Lit.RI.8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.10; CCCS.ELA-Lit.W.8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9, 8.10; CCCS.ELA-Lit.SL.8.1, 8.2, 8.3, 8.4, 8.5, 8.6; CCCS.ELA.L.8.1, 8.2, 8.3, 8.4, 8.5, 8.6

Writing and Research

Goals: *To research an issue of national or global significance*

To create an informative and persuasive multimedia presentation

Focus Areas: Narrative, Expository

Language and Writer's Craft

Goals: *To strengthen writing through the effective use of voice and mood*

Focus Areas: Voice and Mood for Effect, Participial Phrases, Clauses

Speaking and Listening

Goals: *To engage effectively in a range of collaborative discussions*

Engaging in Literature Circles
Collaborating for Researching and Presenting
Viewing Diverse Media

Additional Assessment Opportunities

Narrative Writing Prompt: Activities 3.8
Expository Writing Prompts: Activities 3.5, 3.9, 3.10
Argumentative Writing Prompts: Activity 3.15
Citing Textual Evidence: Activities 3.3, 3.4, 3.5, 3.6, 3.10, 3.11, 3.12, 3.15, 3.17, 3.18, 3.19
Presentation: Activity 3.7, 3.8, 3.11
Research/Investigation: Activities 3.14, 3.16
Reader/Writer Notebook and Key Ideas and Details Questions: ongoing
Unit Assessment: online

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Grade 8 Curriculum Map

Unit 3 Pacing and Planning Guide

Dates	SpringBoard Activities	Differentiation for Student Needs	District Expectations and Opportunities for Additional Instruction
Third Nine Weeks	Unit 3 **The Challenge to Make a Difference**		Continue the same game plan as in unit 1 and 2 for meeting district expectations and teaching the standards.
D1-3	***Collaborating to Preview Holocaust Narratives, Understanding Literature Circle Discussions*** Activities 3.1-3.3 3.1-.5 day 3.2-1.5 days 3.3-1 day	Activity 3.3 could be done as a whole-class activity to model the literature circles as opposed to separate groups. Literature circles could also be done using short stories or articles as opposed to novels. Review roles of Literature Circles. Practice Preparing for Discussions (expectations as a speaker, expectations as a listener) p.163. Use double entry journal to note key points by speakers.	Could use Jigsaw strategy Some Suggested Holocaust Narratives: *Passage to Freedom* by Ken Mochizuki *The Boy on the Wooden Box* by Leon Leyson *Night* by Elie Wiesel *A Holocaust Narrative* by Jack Adler *Child of the Holocaust* by Jack Kuper

		Video Documentaries could be used to differentiate instruction or to supplement the literature circles.	https://www.youtube.com/watch?v=g2bahri0kbw (CNN documentary survivors of Auschwitz)
Days 4-6	***Making Thematic Connections, Analyzing an Allegory*** Activities 3.4-3.5 3.4-2 days 3.5-1 day	Model Chunking, choral reading, and close reading strategies	*Terrible Things: An Allegory of the Holocaust* by Eve Bunting (picture book)
Days 7-12	***Dangerous Diction, Exploring the Museum, Presenting Voices*** Activities 3.6-3.8 3.6-1 day 3.7-2 days 3.8-3 days	Activity 3.7 may take an additional day depending on research. Review diction, connotation, and denotation Guided research	Several you tube videos contain useful Holocaust background information. Research project in Activity 3.8 will need internet access to look at the Holocaust Memorial Museum site. http://www.ushmm.org/
Days 13-19	***Finding Light in Film, Dramatic Tone Shifts, The Wrong Side of the Fence, Creating a Memorable Opening*** Activities 3.9-3.12 3.9-2 days 3.10-2 days 3.11-2 days 3.12-1 day	Suggestion: Use *Life is Beautiful* clips as a mini-lesson for the contrast between mood and tone. The overall tone is serious (backdrop of Holocaust) while the mood can be humorous at times.	3.11 Miep's Interview https://www.youtube.com/watch?v=aDU34fvA9C4 *Life is Beautiful:* film clips from DVD *The Diary of Anne Frank* DVD *The Boy in the Striped Pajamas* DVD
Days 20-21	Embedded Assessments 1-2days **Presenting Voices of the Holocaust**	To supplement or replace the embedded assessment the students could create a found poem with the theme "finding light in darkness" and present that to the class.	Review key elements of conducting **a panel discussion** (talking points, details from text, commentary/analysis, and discussion questions.
Days 22-25	***Making a Difference, Never Forget, Never Again*** Activities 3.13-3.15 3.13-.5 days 3.14-1 day	Activate Prior knowledge about public service and responsibility to help others.	3.15 video https://www.youtube.com/watch?v= lJ-8wx-MBo (Elie Wiesel) https://www.youtue.com/watch?v=mAywDN3dYJU

	3.15-2 days		(Elie Wiesel *Night* trailer)
Days 26-31	***Students Taking Action, From Vision to Action, Examining Media Campaigns, Raising Awareness*** Activities 3.16-3.19 3.16-2 days 3.17-2 days 3.18-1 day 3.19-1 day	Students can do a compare/contrast with North Korea and Holocaust Germany based on the videos. 3.18 may take two days	https://www.youtube.com/watch?v=PvfiHmOFY78 (I Escaped a North Korean Prison Camp)
Days 32-35	Embedded Assessment 2-4 days **Presenting a Multimedia Campaign**	If there is time left in the 9 weeks, you could work on grammar, read the rest of The Diary of Anne Frank, or go deeper into the Holocaust	*The Diary of Anne Frank* play By Francis Goodrich and Albert Hacket

Grade 8 Curriculum Map

Unit 4: The Challenge of Comedy (Suggested Time: 8.5 weeks)

Reading

Goals: *To analyze how a variety of authors create humor in print and nonprint texts*

To analyze how humor is used to reveal a universal truth or theme

To analyze a scene from a Shakespearean comedy

Genres: essays, comic strips, political cartoons, an article, film clips, a short story, a novel excerpt, poetry, drama, an informational text

Key Texts*:* "Made You Laugh," from *Brothers*, "I've got a few pet peeves about sea creatures," "The Open Window," from *The Adventures of Tom Sawyer*, "They Have Yarns," "Mooses," "Is Traffic Jam Delectable?" "The Power of Pets," print and film excerpts from *A Midsummer Night's Dream,* from "Fear Busters—10 Tips to Overcome Stage Fright"

Vocabulary

Academic: juxtaposition, caricature, deride, denounce

Literary: satire, persona, irony, dialect, yarn, alliteration, comedy, performance

Embedded Assessments

1: Writing an Analysis of a Humorous Text

2: Performing Shakespearean Comedy

Essential Questions

How do writers and speakers use humor to convey truth?

What makes an effective performance of a Shakespearean comedy?

Targeted Language Arts Delaware Standards

CCCS.ELA-Lit.RL.8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.7, 8.9, 8.10; CCCS.ELA-Lit.RI.8.1, 8.2, 8.3, 8.4, 8.5, 8.6, 8.10;
CCCS.ELA-Lit.W.8.2, 8.3, 8.4, 8.5, 8.7, 8.9, 8.10;
CCCS.ELA-Lit.SL.8.1, 8.2, 8.4, 8.5, 8.6;
CCCS.ELA-Lit.L.8.1, 8.4, 8.5, 8.6

Writing and Research

Goals: *To write a well-developed analysis of a humorous text*

Focus Areas: Narrative, Expository,

Language and Writer's Craft

Goals: *To understand verbals and how they are used in writing*

Focus Areas: verbals

Speaking and Listening

Goals: *To perform a scene from a Shakespearean comedy*

Sharing and Discussing Textual Evidence
Sharing and Responding in Writing Groups
Collaborating for Performance

Additional Assessment Opportunities

Narrative Writing Prompt: Activities 4.4, 4.13
Expository Writing Prompts: Activities 4.3, 4.4, 4.4, 4.5, 4.6, 4.8, 4.9, 4.10
Citing Textual Evidence: Activities 4.2, 4.4, 4.5, 4.6, 4.7, 4.8, 4.10, 4.11, 4.15
Rehearsal/Performance: Activities 4.14, 4.16, 4.17, 4.18, 4.20
Visual Representation: Activity 4.13
Reader/Writer Notebook and Key Ideas and Details Questions: ongoing
Unit Assessment: online

Grade 8 Curriculum Map

Unit 4 Pacing and Planning Guide

Dates	SpringBoard Activities	Differentiation for Student Needs	District Expectations and Opportunities for Additional Instruction
Fourth Nine Weeks	Unit 4 **The Challenge of Comedy**		Continue the same game plan as in unit 1 and 2 for meeting district expectations and teaching the standards.
Days 1-4	***Understanding the Complexity of Humor, Classifying Comedy*** Activities 4.1-4.3 4.1-.5 day 4.2-2 days 4.3-1 day		4.2 presentation http://prezi.com/9cwz1gasr41n/an-analysis-of-humor/ http://ed.ted.com/lessons/shakespearean-dating-tips-anthony-john-peters
Days 5-11	***Humorous Anecdotes, Finding Truth in Comedy, Satirical Humor*** Activities 4.4-4.6 4.4-3 days 4.5-2 days 4.6-2 days		4.5 video https://www.youtube.com/watch?v=-1t9dg5dzQo
Days 12-22	***Elements of Humor: Comic Characters and Caricatures, Comic Situations, Hyperbole, Comic Wordplay, Planning and Revising an Analysis of Humorous Text*** Activities 4.7-4.11 4.7-2 days		

	4.8-2 days 4.9-2 days 4.10-2 days 4.11-3 days		
Days 23-25	Embedded Assessment 1-3 days	**Writing an Analysis of Humorous Text**	"Priscilla and the Wimps"
Days 26-30	***Creating Context for Shakespearean Comedy, Insulting Language*** Activities 4.12-4.14 4.12-1 day 4.13-3 days ***Insulting Language*** 4.14-1 day		4.13 video https://www.youtube.com/watch?v=fXrMBRwhCio&list=PLOQyg6FSnED8U4pK_gKWmBRMODWL7mfAb
Days 31-33	***Close Reading of a Scene, Acting Companies and Collaborative Close Reading*** Activities 4.15-4.16 4.15-1 day 4.16-2 days		
Days 34-39	***Facing the Challenge of Performance, Working with Acting Companies and Focus Groups, Same Text, Different Text, Dress Rehersal*** Activities 4.17-4.20 4.17-1 day 4.18-2 days 4.19-2 days 4.20-1 day		
Days 40-42	**Performing Shakespearean Comedy**	If there is time left in the 9 weeks, you could work on grammar	

	Embedded Assessment 2-3 days		

UNIT 1

VISUAL PROMPT
What do you picture when you hear the word *hero*? What words and images immediately come to mind?

THE CHALLENGE OF HEROISM

As you set out for Ithaka
hope your road is a long one,
full of adventure, full of discovery.
Laistrygonians, Cyclops,
angry Poseidon—don't be afraid of them;
you'll never find things like that on your way
as long as you keep your thoughts raised high ...

–from "Ithaka" by C. P. Cavafy

UNIT 1

The Challenge of Heroism

GOALS

- To create and present an original illustrated narrative based on the Hero's Journey archetype
- To analyze and synthesize a variety of texts to develop an original definition of *hero*
- To analyze and evaluate informational and narrative texts for ideas, structure, and language
- To compose texts that convey information about a topic using strategies of definition

VOCABULARY

ACADEMIC

concise
nuance
function
negation
coherence

LITERARY

archetype
pacing
mood
point of view
epic
mnemonic devices
tone
diction
denotation
connotation
allegory

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ACTIVITY

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**Texts not included in these materials.*

My Independent Reading List

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ACTIVITY 1.1

Previewing the Unit

Learning Strategies

Think-Pair-Share
QHT
Close Reading
Marking the Text
Paraphrasing
Graphic Organizer
Note-taking

VOCABULARY

LITERARY

An archetype is a character, symbol, story pattern, or other element that is common to human experience across cultures and that occurs frequently in literature, myth, and folklore.

My Notes

Learning Targets

- Discuss the big ideas and vocabulary for the unit.
- Demonstrate an understanding of the skills and knowledge needed to complete Embedded Assessment 1 successfully.

Preview

In this activity, you will begin thinking about the skills and knowledge needed to write a Hero's Journey narrative.

Making Connections

This unit focuses on the challenge of *heroism*. Because this word is used every day—in television shows, movies, video games, books, the news, and school—we rarely take time to actually think about what it means. You will be introduced to the archetype of the Hero's Journey and study various examples of heroes and how their journeys fit the archetype. You will also have the opportunity to practice informational writing and write a definition essay about heroism.

Essential Questions

Based on your current thinking, how would you answer these questions?

1. What defines a hero?

2. How does the Hero's Journey archetype appear in stories throughout time?

Developing Vocabulary

Begin your vocabulary study by creating a chart to use the QHT strategy to sort the terms on the Contents page. Use print or digital resources to learn more about the terms you sorted into the "Q" and "H" columns. Keep in mind that there is more to knowing a new word than just learning the definition. Truly knowing a word also involves an understanding of its syllables, pronunciation, word origin, and part of speech.

Unpacking Embedded Assessment 1

Closely read the assignment for Embedded Assessment 1: Writing a Hero's Journey Narrative.

Think about all the heroes you have encountered in fiction and in real life. What type of hero appeals to you? Write and create an illustrated narrative about an original hero. Use the Hero's Journey archetype to develop and structure your ideas. Orally present your narrative to your classmates.

Find the Scoring Guide and work with your class to paraphrase the expectations for the assignment. Create a graphic organizer to use as a visual reminder of the required skills and concepts. Copy the graphic organizer into your Reader/Writer Notebook and revisit it after each activity to check your progress.

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ACTIVITY 1.2

Understanding Challenges

Learning Targets

- Analyze and collaborate to discuss quotes and identify connections between the concepts of *challenges* and *heroism*.
- Follow complex oral instructions to complete a group task.

Preview

In this activity, you will work in groups to analyze a quote on the subject of challenges and present your analysis to the class.

Learning Strategies

Collaborative Discussion
Graphic Organizer
Note-taking

My Notes

The Concept of Challenge

1. **Quickwrite:** When you hear the word *challenges*, what comes to mind? Is the word positive or negative? Based on your prior experiences, how can challenges be helpful to an individual? How can they be harmful?

2. Follow your teacher's directions to form groups of four to analyze a quote in the table that follows. As needed, ask your teacher or peers clarifying questions to make sure that you understand the task.

Quotes
A. "The true measure of a man is not how he behaves in moments of comfort and convenience, but how he stands at times of controversy and challenges." —Rev. Dr. Martin Luther King, Jr. (clergyman, activist)
B. "Accept the challenges so that you can feel the exhilaration of victory." —George S. Patton (U.S. Army officer)
C. "The block of granite which was an obstacle in the pathway of the weak became a stepping-stone in the pathway of the strong." —Thomas Carlyle (writer, essayist, historian)
D. "Life's challenges are not supposed to paralyze you; they're supposed to help you discover who you are." —Bernice Johnson Reagon (singer, composer, scholar, activist)

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3. Circle the corresponding letter for the quote that your group is assigned. A B C D

Paraphrase	Examples	Challenge Category

4. Write your group's summary sentence in the following space.

5. Assign speaking parts for the presentation.

Element of Presentation	Speaker
(a) Fluently read the quote and explain the meaning.	
(b) Provide specific examples from life or literature.	
(c) Explain the group's categorization of the quote.	
(d) Explain how the quote connects to the concept of heroism.	

6. Present using appropriate eye contact, adequate volume, and clear pronunciation.

7. As other groups present, listen to them, try to comprehend their main points, and take notes in your Reader/Writer Notebook.

Check Your Understanding

Think about the content of all four quotes. How does the concept of *challenge* connect to the concept of *heroism*?

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Understanding the Hero's Journey Archetype

ACTIVITY 1.3

Learning Targets

- Identify the archetype of the Hero's Journey within the genre of the adventure story or myth.
- Identify the stages of the Hero's Journey within a film.

Preview

In this activity, you will learn the stages of the Hero's Journey. Then you will watch a film and think about how it fits into the archetype of the Hero's Journey.

Learning Strategies

Metacognitive Markers
Close Reading
Graphic Organizer
Note-taking
Collaborative Discussion

Genre Study: The Archetype of the Hero's Journey

In literature, an archetype is a character, symbol, story pattern, or other element that is common to human experience across cultures. It refers to a common plot pattern or to a character type, such as the Innocent, the Mother Figure, or the Hero, or to images that occur in the literature of all cultures.

The archetype of the Hero's Journey describes a plot pattern that most often occurs within the genre of adventure story or myth. It shows the development of a hero.

Joseph Campbell, an American anthropologist, writer, and lecturer, studied the myths and stories of multiple cultures and began to notice common plot patterns. In *The Hero with a Thousand Faces*, Campbell defines common elements of the Hero's Journey. Campbell found that most journey myths have three parts:

Departure: The hero leaves home to venture into the unknown on some sort of quest.

Initiation: The hero faces a series of problems.

Return: With the help of a friend, the hero returns home successfully.

Although these elements may be referred to as the stages of the Hero's Journey, they are not presented in the exact same order, and some stories do not contain every element of the journey.

Setting a Purpose for Viewing

1. As you study the stages of the Hero's Journey archetype in the graphic organizer that follows, use metacognitive markers to indicate your level of understanding and to guide future discussion:
   ? = questions, ! = connections, and * = comments.

After you review the stages of the Hero's Journey archetype as a class, you will use the last column of the graphic organizer to record details from the film that align to each stage. For now, leave it blank.

WORD CONNECTIONS

Etymology

Etymology is the study of the origin of words. Many English words come from other languages, including Latin, German, and Greek. Knowing a word's etymology can help you determine its meaning. The Greek prefix *arch-* in **archetype** means "first," and the root *type* means "model." When first used in the 14th century, the word meant "original pattern from which copies are made." Today it is used to denote a common story element or a perfect example of something.

Knowing the meanings of *arch-* and *type* can help you determine the meanings of other words, such as *archbishop* and *prototype*.

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1.3

Hero's Journey Archetype		
Steps	**Explanation**	**Example**
Stage 1: Departure		
1. **The Call to Adventure** The future hero is first given notice that his or her life is going to change.	The story's exposition introduces the hero, and soon the hero's normal life is disrupted. Something changes; the hero faces a problem, obstacle, or challenge.	
2. **Refusal of the Call** The future hero often refuses to accept the Call to Adventure. The refusal may stem from a sense of duty, an obligation, a fear, or insecurity.	At first the hero is reluctant to accept the change. Usually this reluctance presents itself as second thoughts or personal doubt. Hesitation, whether brief or lengthy, humanizes the hero for the reader.	
3. **The Beginning of the Adventure** The hero begins the adventure, leaving the known limits of his or her world to venture into an unknown and dangerous realm where the rules and limits are unknown.	The hero finally accepts the call and begins a physical, spiritual, and/or emotional journey to achieve a boon, something that is helpful or beneficial.	
Stage 2: Initiation		
4. **The Road of Trials** The hero experiences and is transformed by a series of tests, tasks, or challenges. The hero usually fails one or more of these tests, which often occur in threes.	The story develops rising action as the hero faces a series of challenges that become increasingly difficult as the story unfolds.	
5. **The Experience with Unconditional Love** During the Road of Trials, the hero experiences support (physical and/or mental) from a friend, family member, mentor, and so on.	This love often drives the hero to continue on the journey, even when the hero doubts him/herself.	

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Hero's Journey Archetype		
6. **The Ultimate Boon** The goal of the quest is achieved. The boon can be a physical object or an intangible item, such as knowledge, courage, or love. The Road of Trials makes the hero strong enough to achieve this goal.	The story reaches the climax as the hero gains what he or she set out to achieve. The Call to Adventure (what the hero is asked to do), the Beginning of the Adventure (what the hero sets out to do), and the Ultimate Boon (what the hero achieves) must connect.	
Stage 3: Return		
7. **Refusal of the Return** When the goal of the adventure is accomplished, the hero may refuse to return with the boon or gift, either because the hero doubts the return will bring change or because the hero prefers to stay in a better place rather than return to a normal life of pain and trouble.	The falling action begins as the hero begins to think about the Return. Sometimes the hero does not want to look back after achieving the boon. Sometimes the hero likes the "new world" better. This step is similar to the Refusal of the Call (in both cases, the hero does not take action right away).	
8. **The Magic Flight** The hero experiences adventure and perhaps danger as he or she **returns** to life as it was before the Call to Adventure.	For some heroes, the journey "home" (psychological or physical) can be just as dangerous as the journey out. Forces (sometimes magical or supernatural) may keep the hero from returning. This step is similar to the Road of Trials.	
9. **Rescue from Without** Just as the hero may need guides and assistance on the quest, oftentimes he or she must have powerful guides and rescuers to bring him or her back to everyday life. Sometimes the hero does not realize that it is time to return, that he or she can return, or that others are relying on him or her to return.	Just as it looks as if the hero will not make it home with the boon, the hero is "rescued." The rescuer is sometimes the same person who provided love or support throughout the journey.	
10. **The Crossing or Return Threshold** At this final point in the adventure, the hero must retain the wisdom gained on the quest, integrate that wisdom into his or her previous life, and perhaps decide how to share the wisdom with the rest of the world.	The final step is the story's resolution, when the hero returns with the boon. The theme is typically revealed at this point. To determine theme, think about the hero's struggles, transformation, and achievement. The reader is expected to learn a lesson about life through the hero's experience.	

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My Notes

Working from the Film

Embedded Assessment 1 requires you to use the Hero's Journey to sequence and structure events in your narrative. You already know the basic elements of plot development. All plot development includes:

Exposition: Events that set the context for the story; the setting (time and place), characters, and central conflict are introduced.

Rising Action: Events that develop the plot and lead to the climax.

Climax: The main event; the turning point, or highest point of tension in the story.

Falling Action: The events that lead to the resolution.

Resolution: Conflict is completely resolved, and the lesson has been learned.

2. Create a plot diagram in your Reader/Writer Notebook and label each step. Then provide examples of each step from the film you just watched. Use your notes from the film for guidance.
3. **Discussion:** One narrative technique that writers use is pacing. Notice how the plot diagram gives an idea of how rising action is paced in contrast to falling action. How does a writer effectively pace plot events?
4. **Discussion:** Determining a story's theme is important to understanding an author's message. Read the Literary Terms box to learn more about theme. What is a theme of *Big Hero 6*? Review the labels you created for each stage of the plot diagram. How do each of these events show the development of the theme?
5. In your Reader/Writer Notebook, write a summary of *Big Hero 6*, using your completed plot diagram. Include the main theme of *Big Hero 6* in your summary. Use details you recorded from each stage to tell how events, characters, setting, and plot help determine the main theme of the story.

VOCABULARY

LITERARY

Pacing is a narrative technique that refers to the amount of time a writer gives to describing each event and the amount of time a writer takes to develop each stage in the plot. Some events and stages are shorter or longer than others.

A theme is a main idea that runs through a text or literary work. A writer develops a theme through events, characters, setting, and plot. A text may have more than one theme, but usually there is one underlying main theme that drives the narrative.

Focus on the Sentence

Write "S" if the words form a complete sentence. Capitalize and punctuate the sentences. Write "F" if the words are a sentence fragment. Change the fragments into complete sentences using what you learned about the Hero's Journey archetype.

_____ the call to adventure

_____ transformed by a series of tests, tasks, or challenges

_____ the ultimate boon occurs when the goal of the quest is achieved

_____ the falling action

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ACTIVITY 1.4

Planning for Independent Reading

Learning Targets

- Select criteria for a reading text.
- Set goals for an independent reading plan.

Preview

In this activity, you will preview a self-selected book that contains a Hero's Journey and set goals for your independent reading.

Planning Independent Reading

The focus of this unit is the Hero's Journey archetype. For Embedded Assessment 1, you will be writing your own Hero's Journey narrative with accompanying visuals. In the previous activity, you were able to preview the stages of the Hero's Journey using a film. Now, in your Independent Reading, you have the opportunity to read a full-length Hero's Journey story. Reading a full-length story will help you with creating your Embedded Assessment, and it will expose you to how authors create a Hero's Journey narrative. In the back of your SpringBoard book, you'll find a list of suggested Hero's Journey narratives. To help you choose the right book, use the following questions as a guide.

1. What have you enjoyed reading in the past? What is your favorite book or favorite type of book? Who is your favorite author?
2. Preview the book you have selected. What do the front and back covers show you? What type of visual is shown? What types of fonts and colors are used? Are there awards or brags that tell you about the book?
3. Read the first few pages. Are they interesting? How does the author try to hook you to keep reading? What can you tell about the characters and setting (location and time) so far? Does this seem too hard, too easy, or just right?

Reading Discussion Groups

Follow your teacher's oral guidance through a book pass. Practice previewing each book by looking at the covers and reading the first few pages.

1. In your Reader/Writer Notebook, record each book's title and author, something from your previewing that stands out to you, and your rating of the book.
2. After previewing each book and thinking about the goals of this unit, do you want to continue reading the book you brought to the group or choose something else?
3. Create an Independent Reading Plan to help you set personal reading goals. Keep this plan in your Reader/Writer Notebook.

   I have chosen to read _____

   by (author) _____

   because (reason from previewing) _____

   _____

   I will set aside time to read at (time, place) _____

   I should finish this text by (date) _____

Learning Strategies

Collaborative Discussion

My Notes

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4. Record your daily reading progress in your Independent Reading Log. Write a brief daily report in your log responding to what you have read. Include in your report questions, personal connections, or inferences about what you have read.
5. As you identify new titles to read for your independent reading, add them to the My Independent Reading List on the Table of Contents pages of this unit.
6. Use this graphic organizer to record each stage of the Hero's Journey from your Independent Reading book.

Text: _____

Stage 1: Departure

1. **The Call to Adventure:**

2. **Refusal of the Call:**

3. **The Beginning of the Adventure:**

Stage 2: Initiation

4. **The Road of Trials:**
   (a)
   (b)
   (c)

5. **The Experience with Unconditional Love:**

6. **The Ultimate Boon:**

Stage 3: Return

7. **Refusal of the Return:**

8. **The Magic Flight:**

9. **Rescue from Without:**

10. **The Crossing or Return Threshold:**
    (Theme Statement)

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ACTIVITY 1.5

The Onset of Adventure

Learning Targets

- Analyze the imagery in a poem and describe how it achieves specific ideas, themes, and moods.

Preview

In this activity, you will explain the author's message in a poem by analyzing imagery and how it contributes to the mood.

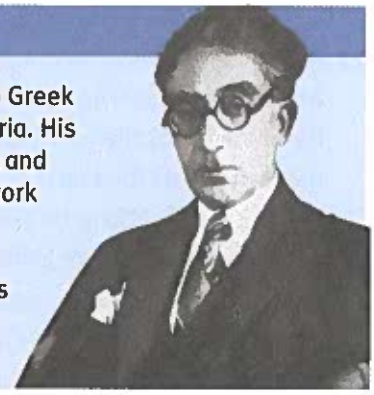
Learning Strategies

Marking the Text
Discussion Groups
Rereading
Summarizing
Sketching
Visualizing

Setting a Purpose for Reading

- As you read, underline **figurative language** and descriptive words and phrases that help to create an image in your mind.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

About the Author



Constantine P. Cavafy (1863–1933) was born to Greek parents in 1863, in the Egyptian city of Alexandria. His poetry was obscure throughout much of his life and shared mostly with close friends. Much of his work was personal, and most of his poems were not published until after his death in 1933. His "Ithaka" was inspired by the return of Odysseus to his home island, as described by Homer in the *Odyssey*.

VOCABULARY

LITERARY

Figurative language is language that is used to convey meaning beyond the literal definition of a word. Examples of figurative language are similes, metaphors, allusions, and personification.

My Notes

Poem

Ithaka

by C. P. Cavafy

translated by Edmund Keeley and Philip Sherrard

As you set out for Ithaka
hope your road is a long one,
full of adventure, full of discovery.
Laistrygonians, Cyclops,
angry Poseidon—don't be afraid of them;
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.

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My Notes

Laistrygonians, Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.
Hope your road is a long one.
May there be many summer mornings when,
with what pleasure, what joy,
you enter harbors you're seeing for the first time;
may you stop at Phoenician trading stations
to buy fine things,
mother of pearl and coral, **amber** and **ebony**,
sensual perfume of every kind—
as many sensual perfumes as you can;
and may you visit many Egyptian cities
to learn and go on learning from their scholars.
Keep Ithaka always in your mind.
Arriving there is what you're destined for.
But don't hurry the journey at all.
Better if it lasts for years,
so you're old by the time you reach the island,
wealthy with all you've gained on the way,
not expecting Ithaka to make you rich.
Ithaka gave you the marvelous journey.
Without her you wouldn't have set out.
She has nothing left to give you now.
And if you find her poor, Ithaka won't have fooled you.
Wise as you will have become, so full of experience,
you'll have understood by then what these Ithakas mean.

mother of pearl: the shiny interior of some seashells, used to make jewelry
amber: fossilized, transparent, tree sap
ebony: a valuable black wood, taken from various tropical trees
sensual: appealing to the physical senses

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Making Observations

- What captures your attention?
- What emotions might someone feel while reading the poem?
- What do you notice about the journey described in the poem?

LITERARY

Mood is the overall emotion of a text, which is created by the author's language and tone and the subject matter.

VOCABULARY

Returning to the Text

- Return to the text as you respond to the following questions. Use text evidence to support your responses.
- Write any additional questions you have about the poem in your Reader/Writer Notebook.

1. Look at stanza 3. What are some synonyms for the word *destined*?

2. What is the **mood** of this poem? How do you feel after reading it? Explain how the author's use of language contributes to the mood.

3. Remember that personification is a technique that writers use when they give human characteristics to something nonhuman. Reread lines 32–34 of the poem, and explain how Cavafy is using this technique.

4. What might the journey to Ithaka be a metaphor for? Provide evidence from the text to support your interpretation.

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INDEPENDENT READING LINK

Read and Connect

Examine the opening chapter of your independent reading book and write about how it sets the context for the hero's challenges. What mood does the author set in the opening of your book? How is it similar to or different from the mood that is set in the poem in this activity? Analyze the language that the author uses to create the mood.

My Notes

5. **Craft and Structure:** Go back to the classical allusions to the *Odyssey* you underlined in the poem. How does Cavafy's use of the classical allusions impact the overall mood and tone of the poem?

Working from the Text

6. As you hear the poem read aloud, make mental visualizations of images created by the author's word choice and use of figurative language.
7. Make a list of images you pictured while you listened to the poem in the My Notes alongside the poem.
8. Return to the poem. Highlight the parts of the text that inspired the images you pictured.
9. **Discussion Groups:** Form small groups. Look at the words you highlighted in the poem. Then look at the context of those words. What imagery is the author using in that part of the poem to create mood? Draw a visual in the margin to help illustrate your meaning.
10. Focus on the words you highlighted in "Ithaka" and think about the imagery that the poet uses. What is the message about life that he is trying to tell his readers? Write a statement about the poem's theme in your Reader/Writer Notebook.

Focus on the Sentence

Change the sentence fragments into complete sentences, using what you learned about the poem, "Ithaka," by Cavafy. Use correct capitalization and punctuation.

"ithaka" by cavafy uses

on your journey

imagery in the poem

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The Departure

ACTIVITY 1.6

Learning Targets

- Analyze a story for structure and narrative techniques.
- Draft the opening for an original Hero's Journey narrative.

Preview

In this activity, you will read a short story about a hero's departure and begin creating a hero of your own.

Learning Strategies

Marking the Text
Close Reading
Diffusing
Rereading
Summarizing

My Notes

The Departure

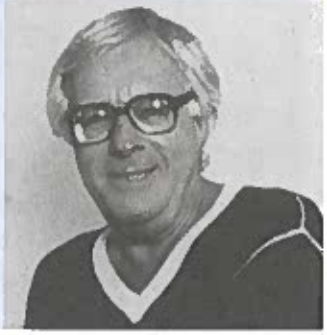
Joseph Campbell describes the first stage of the Hero's Journey as the hero's departure or separation. The Departure Stage consists of three steps: the Call to Adventure, Refusal of the Call, and the Beginning of the Adventure.

Setting a Purpose for Reading

- As you read, underline and label events relating to a Hero's Journey.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

About the Author

Ray Bradbury (1920–2012) is remembered mostly as a fantasy writer, although "The Drummer Boy of Shiloh" is set firmly in the real world. His most famous novel, *Fahrenheit 451*, was published in 1953. Other famous fantasy works include 1950's *The Martian Chronicles* and 1962's *Something Wicked This Way Comes*. "The Drummer Boy of Shiloh" first appeared in Bradbury's 1964 short story collection, *The Machineries of Joy*.



Short Story

The Drummer Boy of Shiloh

by **Ray Bradbury**

1 In the April night, more than once, blossoms fell from the orchard trees and lit with rustling taps on the drumskin. At midnight a peach stone left miraculously on a branch through winter, flicked by a bird, fell swift and unseen, struck once, like panic, which jerked the boy upright. In silence he listened to his own heart ruffle away away—at last gone from his ears and back in his chest again.

ruffle: to flutter or move in a slow, wavy pattern

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My Notes

2 After that, he turned the drum on its side, where its great lunar face peered at him whenever he opened his eyes.

3 His face, alert or at rest, was solemn. It was indeed a solemn night for a boy just turned fourteen in the peach field near the Owl Creek not far from the church at Shiloh.[1]

4 " ... thirty-one, thirty-two, thirty-three ... "

5 Unable to see, he stopped counting.

6 Beyond the thirty-three familiar shadows, forty thousand men, exhausted by nervous expectation, unable to sleep for **romantic** dreams of battles yet unfought, lay crazily askew in their uniforms. A mile yet farther on, another army was strewn **helter-skelter**, turning slow, basting themselves with the thought of what they would do when the time came: a leap, a yell, a blind plunge their strategy, raw youth their protection and **benediction**.

7 Now and again the boy heard a vast wind come up, that gently stirred the air. But he knew what it was—the army here, the army there, whispering to itself in the dark. Some men talking to others, others murmuring to themselves, and all so quiet it was like a natural element arisen from South or North with the motion of the earth toward dawn.

8 What the men whispered the boy could only guess, and he guessed that it was: "Me, I'm the one, I'm the one of all the rest who won't die. I'll live through it. I'll go home. The band will play. And I'll be there to hear it."

9 Yes, thought the boy, that's all very well for them, they can give as good as they get!

10 For with the careless bones of the young men harvested by the night and **bindled** around campfires were the similarly strewn steel bones of their rifles, with bayonets fixed like eternal lightning lost in the orchard grass.

11 Me, thought the boy, I got only a drum, two sticks to beat it and no shield.

12 There wasn't a man-boy on the ground tonight who did not have a shield he cast, riveted or carved himself on his way to his first attack, compounded of remote but nonetheless firm and fiery family devotion, flag-blown patriotism and cocksure **immortality** strengthened by the touchstone of very real gunpowder; ramrod, Minié ball[2] and flint. But without these last the boy felt his family move yet farther off away in the dark, as if one of those great prairie-burning trains had chanted them away never to return—leaving him with this drum which was worse than a toy in the game to be played tomorrow or some day much too soon.

13 The boy turned on his side. A moth brushed his face, but it was peach blossom. A peach blossom flicked him, but it was a moth. Nothing stayed put. Nothing had a name. Nothing was as it once was.

WORD CONNECTIONS

Etymology

In the past, people would test the quality of gold or silver by rubbing a stone across it and analyzing the color of the streak it left. The 15th-century Middle English word *touch* meant "to test," so this stone became known as a **touchstone**. This term is now a metaphor for any method used to test the quality or effectiveness of something else.

romantic: fondly imaginary
helter-skelter: in a confused or disorderly way
benediction: a prayer or blessing
bindled: held together in a sack
immortality: the ability to live forever

[1] Shiloh is the site of a Civil War battle in 1862; now a national military park in southwest Tennessee

[2] Minié ball is a type of rifle bullet that became prominent during the Civil War

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14 If he lay very still when the dawn came up and the soldiers put on their bravery with their caps, perhaps they might go away, the war with them, and not notice him lying small here, no more than a toy himself.

15 "Well … now," said a voice.

16 The boy shut up his eyes to hide inside himself, but it was too late. Someone, walking by in the night, stood over him.

17 "Well," said the voice quietly, "here's a soldier crying before the fight. Good. Get it over. Won't be time once it all starts."

18 And the voice was about to move on when the boy, startled, touched the drum at his elbow. The man above, hearing this, stopped. The boy could feel his eyes, sense him slowly bending near. A hand must have come down out of the night, for there was a little rat-tat as the fingernails brushed and the man's breath fanned his face.

19 "Why, it's the drummer boy, isn't it?"

20 The boy nodded not knowing if his nod was seen. "Sir, is that you?" he said.

21 "I assume it is." The man's knees cracked as he bent still closer.

22 He smelled as all fathers should smell, of salt sweat, ginger, tobacco, horse, and boot leather, and the earth he walked upon. He had many eyes. No, not eyes—brass buttons that watched the boy.

23 He could only be, and was, the general.

24 "What's your name, boy?" he asked.

25 "Joby," whispered the boy, starting to sit up.

26 "All right Joby, don't stir." A hand pressed his chest gently and the boy relaxed. "How long you been with us, Joby?"

27 "Three weeks, sir."

28 "Run off from home or joined legitimately, boy?"

29 Silence.

30 " ... Fool question," said the general. "Do you shave yet, boy? Even more of a ... fool. There's your cheek, fell right off the tree overhead. And the others here not much older. Raw, raw, the lot of you. You ready for tomorrow or the next day, Joby?"

31 "I think so, sir."

32 "You want to cry some more, go on ahead. I did the same last night."

33 "You, sir?"

34 "It's the truth. Thinking of everything ahead. Both sides figuring the other side will just give up, and soon, and the war done in weeks, and us all home. Well, that's not how it's going to be. And maybe that's why I cried."

35 "Yes, sir," said Joby.

My Notes

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My Notes

36 The general must have taken out a cigar now, for the dark was suddenly filled with the smell of tobacco unlit as yet, but chewed as the man thought what next to say.

37 "It's going to be a crazy time," said the general. "Counting both sides, there's a hundred thousand men, give or take a few thousand out there tonight, not one as can spit a sparrow off a tree, or knows a horse clod from a Minié ball. Stand up, bare the breast, ask to be a target, thank them and sit down, that's us, that's them. We should turn tail and train four months, they should do the same. But here we are, taken with spring fever and thinking it blood lust, taking our sulfur with cannons instead of with molasses, as it should be, going to be a hero, going to live forever. And I can see all of them over there nodding agreement, save the other way around. It's wrong, boy, it's wrong as a head put on hindside front and a man marching backward through life… More innocents will get shot out of pure … enthusiasm than ever got shot before. Owl Creek was full of boys splashing around in the noonday sun just a few hours ago. I fear it will be full of boys again, just floating, at sundown tomorrow, not caring where the tide takes them."

38 The general stopped and made a little pile of winter leaves and twigs in the darkness, as if he might at any moment strike fire to them to see his way through the coming days when the sun might not show its face because of what was happening here and just beyond.

39 The boy watched the hand stirring the leaves and opened his lips to say something, but did not say it. The general heard the boy's breath and spoke himself.

40 "Why am I telling you this? That's what you wanted to ask, eh? Well, when you got a bunch of wild horses on a loose rein somewhere somehow you got to bring order, rein them in. These lads, fresh out of the milkshed, don't know what I know, and I can't tell them: men actually die in war. So each is his own army. I got to make one army of them. And for that, boy, I need you.

41 "Me!" The boy's lips barely twitched.

42 "Now, boy," said the general quietly, "you are the heart of the army. Think of that. You're the heart of the army. Listen, now."

43 And, lying there, Joby listened. And the general spoke on.

44 If he, Joby, beat slow tomorrow, the heart would beat slow in the men. They would lag by the wayside. They would drowse in the fields on their muskets. They would sleep forever, after that, in those same fields—their hearts slowed by a drummer boy and stopped by enemy lead.

45 But if he beat a sure, steady, ever faster rhythm, then, then their knees would come up in a long line down over that hill, one knee after the other, like a wave on the ocean shore! Had he seen the ocean ever? Seen the waves rolling in like a well-ordered cavalry charge to the sand? Well, that was it that's what he wanted, that's what was needed! Joby was his right hand and his left. He gave the orders, but Joby set the pace!

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46 So bring the right knee up and the right foot out and the left knee up and the left foot out. One following the other in good time, in brisk time. Move the blood up the body and made the head proud and the spine stiff and the jaw **resolute**. Focus the eye and set the teeth, flare the nostrils and tighten the hands, put steel armor all over the men, for blood moving fast in them does indeed make men feel as if they'd put on steel. He must keep at it, at it! Long and steady, steady and long! The men, even though shot or torn, those wounds got in hot blood—in blood he'd helped stir—would feel less pain. If their blood was cold, it would be more than slaughter, it would be murderous nightmare and pain best not told and no one to guess.

47 The general spoke and stopped, letting his breath **slack** off. Then after a moment, he said, "So there you are, that's it. Will you do that, boy? Do you know now you're general of the army when the general's left behind?"

48 The boy nodded mutely.

49 "You'll run them through for me then boy?"

50 "Yes, sir."

51 "Good. And maybe, many nights from tonight, many years from now, when you're as old or far much older than me, when they ask you what you did in this awful time, you will tell them—one part humble and one part proud—'I was the drummer boy at the battle of Owl Creek,' or the Tennessee River, or maybe they'll just name it after the church there. 'I was the drummer boy at Shiloh.' Who will ever hear those words and not know you, boy, or what you thought this night, or what you'll think tomorrow or the next day when we must get up on our legs and move!"

52 The general stood up. "Well then ... Bless you, boy. Good night."

53 "Good night, sir." And tobacco, brass, boot polish, salt sweat and leather, the man moved away through the grass.

54 Joby lay for a moment, staring but unable to see where the man had gone. He swallowed. He wiped his eyes. He cleared his throat. He settled himself. Then, at last, very slowly and firmly, he turned the drum so that it faced up toward the sky.

55 He lay next to it, his arm around it, feeling the tremor, the touch, the muted thunder as, all the rest of the April night in the year 1862, near the Tennessee River, not far from the Owl Creek, very close to the church named Shiloh, the peach blossoms fell on the drum.

Making Observations

- What characters do we meet in the story?
- Which events relate to a Hero's Journey?

My Notes

resolute: determined
slack: to diminish or fade away

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Focus on the Sentence

Use details from the story to complete the following sentences.

Joby is afraid of the imminent battle because _____

_____

Joby is afraid of the imminent battle, so _____

_____

Joby is afraid of the imminent battle, but _____

_____

Returning to the Text

- Return to the text as you respond to the following questions. Use text evidence to support your responses.
- Write any additional questions you have about the short story in your Reader/Writer Notebook.

1. What textual evidence in the beginning of the story shows that the boy is afraid?

_____

_____

_____

_____

2. The word *harvested* is used figuratively in paragraph 10. How do you know it is used figuratively, and why did the author choose this word?

_____

_____

_____

_____

3. Consult reference materials to find the meanings of *ramrod* and *flint*. Relate these words to the meaning of the first sentence in paragraph 12. How does the sentence convey the boy's mood?

_____

_____

_____

_____

_____

_____

_____

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4. How did Joby join the army? What is significant about that?

5. Consult reference materials to find the meaning of the word *drowse*. How does that word create a contrast in paragraph 44?

6. What shift happens in paragraphs 44, 45, and 46? Use textual evidence in your answer.

7. How does the general's comment, "Do you know now you're general of the army when the general's left behind?" prove to be a decisive moment in the conversation between him and Joby? What theme is developed through their interaction?

Working from the Text

8. Examine the first 10 paragraphs of "The Drummer Boy of Shiloh." How does the author establish the story's setting and point of view? Use evidence from the text to support your response.

VOCABULARY

LITERARY

Point of view is the perspective from which a story is told. In first-person point of view, a character tells the story from his or her own perspective. In third-person point of view, a narrator (not a character) tells the story.

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9. Return to the text and put a star next to parts of the story that show the stages of Joby's journey. Which stages of the Hero's Journey has Joby passed through by the time the story draws to a close?

10. Reread a chunk of the text to identify and evaluate the narrative elements listed in the graphic organizer.

Structure: Exposition	What descriptive detail does the author provide?	What is the effect of the description?
Setting		
Character		
Conflict		
Point of View		

11. Now that you have identified and evaluated the narrative elements of the story, determine its central idea. In your Reader/Writer Notebook, write a summary of the central idea, supporting your interpretation using evidence from the text. Explain how the author communicates the idea that Joby is now ready to start his journey.

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12. Use your imagination to create an original hero. In your Reader/Writer Notebook, sketch your image of a hero. Label unique characteristics and give him or her a meaningful name. In the right column, use the prompting questions to brainstorm ideas for a story.

The Hero: _____ **(name)**	The Story Exposition
Use these questions to spark ideas. Is the hero male or female? Young or old? Well liked or misunderstood? Conspicuous (obvious) or nondescript (ordinary)?	**Setting:** (In what kind of place does your hero live? Does he or she live in the past, present, or future?) **Character:** (What are the hero's strengths and weaknesses? Who are the hero's family and friends? What does the hero do every day? What does the hero want in life? What do others want from the hero?) **Conflicts:** (What challenges might the hero experience? How might the hero transform into someone stronger?)

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My Notes

The Hook

Nobody wants to read a dull story or one that goes on for several paragraphs before it starts becoming interesting. That's what makes the **hook** important. A hook is the opening sentence or sentences that capture the reader's interest. Hooks come in many forms. In a narrative, hooks often introduce a character or setting.

Introducing a Character: "Late in the winter of my seventeenth year, my mother decided I was depressed, presumably because I rarely left the house, spent quite a lot of time in bed, read the same book over and over, ate infrequently, and devoted quite a bit of my abundant free time to thinking about death." (Green, *The Fault in Our Stars*) or "I know I'm not an ordinary ten-year-old kid." (Palacio, *Wonder*)

Introducing a Setting: "In the April night, more than once, blossoms fell from the orchard trees and lit with rustling taps on the drumskin." ("The Drummer Boy of Shiloh") or "It was one of those super-duper-cold Saturdays." (Curtis, *The Watsons Go to Birmingham*)

Think about possible hooks for your Hero's Journey narrative as you proceed.

Drafting the Embedded Assessment

Now, think about the hero you just envisioned. What might the hero experience in the Departure Stage of his or her journey? Draft the beginning of a narrative using the three steps in this stage (The Call, The Refusal, and The Beginning) to guide your structure and development. Be sure to:

- Begin with a hook that helps establish a context and point of view (first-person or third-person).
- Use narrative techniques such as dialogue, pacing, and description to develop experiences, events, and/or characters.
- Make use of complete complex and compound-complex sentences.
- Use details and imagery to create mood.

INDEPENDENT READING LINK

Read and Recommend

Prepare a short persuasive written presentation. In it, describe a text you have independently read or are reading that incorporates the Hero's Journey archetype. Include an active recommendation of the text and provide clear reasons for that recommendation. Include relevant vocabulary from your activities so far. Present your presentation orally.

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ACTIVITY 1.7

The Initiation

Learning Targets

- Demonstrate understanding of the Hero's Journey archetype by drafting and illustrating an event in a hero's Road of Trials.
- Analyze how characters' motivations and behaviors influence events and resolution of the conflict.
- Analyze how punctuation and line length influence a poem's meaning.
- Integrate ideas from multiple texts to build knowledge and vocabulary about a theme.

Preview

In this activity, you will read and analyze an excerpt from an epic poem as well as various images of these scenes.

Genre Study: Epic Poetry

An epic poem is a very long poetic work that usually tells a story (often about a journey) of a hero's incredible adventures. Epic poetry is distinguished from other types of poetry by its length (from tens of thousands of words to over a million), as well as its descriptive narration of myth-like adventures.

Before the development of writing, the oldest epic poetry was passed along orally, with several individuals responsible for remembering different parts of a work. Breaking an epic poem into episodes made it easier for individuals to remember. So did breaking episodes into stanzas and poetically crafted lines that include mnemonic devices. An epithet is an example of a mnemonic device used by poets to help performers remember the poem. An epithet is a term or phrase used to characterize the nature of a character, an object, or an event. For example, "rosy-fingered" is an epithet often used to describe the dawn in the *Odyssey*, the epic you are about to read.

Look out for epithets and other characteristics of this genre while you read. Additionally, when you read, you'll see that the first six books of the *Odyssey* have been translated into prose, and the final book is a poetic translation. Consider how each translation depicts the initiation stage in Odysseus' heroic journey.

Setting a Purpose for Reading

- As you read, underline evidence of Odysseus' actions or words that influence key events.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Learning Strategies

Marking the Text
Note-taking
Shared Reading
Close Reading
Diffusing
Skimming/Scanning
Visualizing

WORD CONNECTIONS

Cognates

The English word initiation has at its root *init*, which comes from the Latin word *initialis*, meaning "beginning." Its Spanish cognate is *iniciación*, which derives from *iniciar*, meaning "to begin."

VOCABULARY

LITERARY

An epic is a long narrative about the deeds of heroes or gods. Mnemonic devices are techniques a person can use to help them remember something. They are often found in epic poetry because these poems were recited aloud by memory to an audience.

INDEPENDENT READING LINK

Read and Discuss

In groups of four, discuss the books you have read independently. Compare the heroes of your texts. List the things that make them heroic, and compare the steps they have taken on their Hero's Journeys. Explore the traits that the hero in your book has in common with the heroes in your classmates' books.

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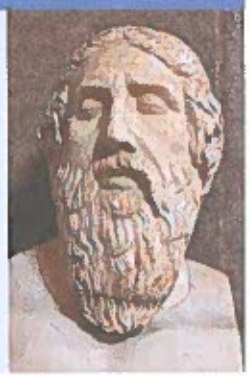
My Notes

About the Author



Homer was an ancient Greek poet, but beyond that little is known about him. He is thought to have lived sometime between the 12th and 8th centuries BCE. Most scholars believe that he authored two famous epic poems: the *Iliad* and the *Odyssey*. Both illustrate the Hero's Journey archetype. The excerpt from the *Odyssey* that you will read in this activity tells the tale of Odysseus' return home to Ithaca after the Trojan War. Odysseus meets many obstacles on his voyage.

KNOWLEDGE QUEST

Knowledge Question:

What are some outstanding ways heroes overcome challenges?

You have been reading about heroes in literature. In Activity 1.7, you will read about challenges faced by a classical heroic figure, Odysseus. While you read, build knowledge about the theme of heroes overcoming challenges, and think about your answer to the Knowledge Question.

Epic Poetry

from The Odyssey

by **Homer**

prose translation by **Tony Kline,** *poetic translation by* **Allen Mandelbaum**

Book IX: 152–192

Odysseus Tells His Tale: The Cyclops's Cave

1 Looking across to the land of the neighboring Cyclops,[1] we could see smoke and hear their voices, and the sound of their sheep and goats. Sun set and darkness fell, and we settled to our rest on the shore.

2 As soon as rosy-fingered Dawn appeared, I gathered my men together, saying: "The rest of you loyal friends stay here, while I and my crew take ship and try and find out who these men are, whether they are cruel, savage and lawless, or good to strangers, and in their hearts fear the gods."

3 With this I went aboard and ordered my crew to follow and loose the cables. They boarded swiftly and took their place on the benches then sitting in their rows struck the grey water with their oars. When we had reached the nearby shore, we saw a deep cave overhung with laurels at the cliff's edge close to the sea. Large herds of sheep and goats were penned there at night and round it was a raised yard walled by deep-set stones, tall pines and high-crowned oaks. There a giant spent the night, one that grazed his herds far off, alone, and keeping clear of others, lived in lawless solitude. He was born a monster and a wonder, not like any ordinary human, but like some wooded peak of the high mountains, that stands there isolated to our gaze.

[1] **Cyclops:** one-eyed giants

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Book IX: 193–255
Odysseus Tells His Tale: Polyphemus Returns

4 Then I ordered the rest of my loyal friends to stay there and guard the ship, while I selected the twelve best men and went forward. I took with me a goatskin filled with dark sweet wine that Maron, son of Euanthes, priest of Apollo, guardian god of Ismarus, had given me, because out of respect we protected him, his wife and child. He offered me splendid gifts, seven **talents** of well-wrought gold, and a silver mixing-bowl: and wine, twelve jars in all, sweet unmixed wine, a divine **draught**. None of his serving-men and maids knew of this store, only he and his loyal wife, and one housekeeper. When they drank that honeyed red wine, he would pour a full cup into twenty of water, and the bouquet that rose from the mixing bowl was wonderfully sweet: in truth no one could hold back. I filled a large goatskin with the wine, and took it along, with some food in a bag, since my instincts told me the giant would come at us quickly, a savage being with huge strength, knowing nothing of right or law.

5 Soon we came to the cave, and found him absent; he was grazing his well-fed flocks in the fields. So we went inside and marveled at its contents. There were baskets full of cheeses, and pens crowded with lambs and kids, each flock with its firstlings, later ones, and newborn separated. The pails and bowls for milking, all solidly made, were swimming with **whey**. At first my men begged me to take some cheeses and go, then to drive the lambs and kids from the pens down to the swift ship and set sail. But I would not listen, though it would have been best, wishing to see the giant himself, and test his hospitality. When he did appear he proved no joy to my men.

6 So we lit a fire and made an offering, and helped ourselves to the cheese, and sat in the cave eating, waiting for him to return, shepherding his flocks. He arrived bearing a huge weight of dry wood to burn at suppertime, and he flung it down inside the cave with a crash. Gripped by terror we shrank back into a deep corner. He drove his well-fed flocks into the wide cave, the ones he milked, leaving the rams and he-goats outside in the broad courtyard. Then he lifted his door, a huge stone, and set it in place. Twenty-two four-wheeled wagons could not have carried it, yet such was the great rocky mass he used for a door. Then he sat and milked the ewes, and bleating goats in order, putting her young to each. Next he **curdled** half of the white milk, and stored the whey in wicker baskets, leaving the rest in pails for him to drink for his supper. When he had busied himself at his tasks, and kindled a fire, he suddenly saw us, and said: "Strangers, who are you? Where do you sail from over the sea-roads? Are you on business, or do you roam at random, like pirates who chance their lives to bring evil to others?"

Book IX: 256–306
Odysseus Tells His Tale: Trapped

7 Our spirits fell at his words, in terror at his loud voice and monstrous size. Nevertheless I answered him, saying: "We are Achaeans, returning from Troy, driven over the ocean depths by every wind that blows. Heading for home

WORD CONNECTIONS

Etymology

The English word **bouquet** comes from a French word of the same spelling meaning "little wood." The term derives from the Medieval Latin word *boscus*, which means "grove."

My Notes

talents: ancient coins
draught: a liquid that one drinks
whey: the watery part of milk
curdled: separated the solid parts out of milk

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My Notes

we were forced to take another route, a different course, as Zeus,[2] I suppose, intended. We are followers of Agamemnon, Atreus' son, whose fame spreads widest on earth, so great was that city he **sacked** and host he **slew**. But we, for our part, come as suppliants to your knees, hoping for hospitality, and the kindness that is due to strangers. Good sir, do not refuse us: respect the gods. We are **suppliants** and Zeus protects visitors and suppliants, Zeus the god of guests, who follows the steps of sacred travelers."

8 His answer was **devoid** of pity. "Stranger, you are a foreigner or a fool, telling me to fear and **revere** the gods, since the Cyclopes care nothing for **aegis**-bearing Zeus: we are greater than they. I would spare neither you nor your friends, to evade Zeus' anger, but only as my own heart prompted. But tell me, now, where you moored your fine ship, when you landed. Was it somewhere nearby, or further off? I'd like to know."

9 His words were designed to fool me, but failed. I was too wise for that, and answered him with cunning words: "Poseidon,[3] Earth-Shaker, smashed my ship to pieces, wrecking her on the rocks that edge your island, driving her close to the headland so the wind threw her onshore. But I and my men here escaped destruction."

10 Devoid of pity, he was silent in response, but leaping up laid hands on my crew. Two he seized and dashed to the ground like **whelps**, and their brains ran out and stained the earth. He tore them limb from limb for his supper, eating the flesh and entrails, bone and marrow, like a mountain lion, leaving nothing. Helplessly we watched these cruel acts, raising our hands to heaven and weeping. When the Cyclops had filled his huge stomach with human flesh, and had drunk pure milk, he lay down in the cave, stretched out among his flocks. Then I formed a courageous plan to steal up to him, draw my sharp sword, and feeling for the place where the midriff supports the liver, stab him there. But the next thought checked me. Trapped in the cave we would certainly die, since we'd have no way to move the great stone from the wide entrance. So, sighing, we waited for bright day.

Book IX: 307–359
Odysseus Tells His Tale: Offering the Cyclops Wine

11 As soon as rosy-fingered Dawn appeared, Cyclops relit the fire. Then he milked the ewes, and bleating goats in order, putting her young to each. When he had busied himself at his tasks, he again seized two of my men and began to eat them. When he had finished he drove his well-fed flocks from the cave, effortlessly lifting the huge door stone, and replacing it again like the cap on a quiver. Then whistling loudly he turned his flocks out on to the mountain slopes, leaving me with murder in my heart searching for a way to take vengeance on him, if Athene[4] would grant me inspiration. The best plan seemed to be this:

sacked: attacked a city and stole from it
slew: killed
suppliants: people who beg
devoid: absent
revere: to regard with devotion and awe
aegis: protection
whelps: young children or animals

[2] **Zeus:** the king of the gods
[3] **Poseidon:** god of the sea and of earthquakes
[4] **Athene:** goddess of wisdom, the arts, and war

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My Notes

12 The Cyclops' huge club, a trunk of green olive wood he had cut to take with him as soon as it was seasoned, lay next to a sheep pen. It was so large and thick that it looked to us like the mast of a twenty-oared black ship, a broad-beamed merchant vessel that sails the deep ocean. Approaching it, I cut off a six-foot length, gave it to my men and told them to smooth the wood. Then standing by it I sharpened the end to a point, and hardened the point in the blazing fire, after which I hid it carefully in a one of the heaps of dung that lay around the cave. I ordered the men to **cast lots** as to which of them should dare to help me raise the stake and twist it into the Cyclops' eye when sweet sleep took him. The lot fell on the very ones I would have chosen, four of them, with myself making a fifth.

13 He returned at evening, shepherding his well-fed flocks. He herded them swiftly, every one, into the deep cave, leaving none in the broad yard, commanded to do so by a god, or because of some **premonition**. Then he lifted the huge door stone and set it in place, and sat down to milk the ewes and bleating goats in order, putting her young to each. But when he had busied himself at his tasks, he again seized two of my men and began to eat them. That was when I went up to him, holding an ivy-wood bowl full of dark wine, and said: "Here, Cyclops, have some wine to follow your meal of human flesh, so you can taste the sort of drink we carried in our ship. I was bringing the drink to you as a gift, hoping you might pity me and help me on my homeward path: but your savagery is past bearing. Cruel man, why would anyone on earth ever visit you again, when you behave so badly?"

14 At this, he took the cup and drained it, and found the sweet drink so delightful he asked for another draught: "Give me more, freely, then quickly tell me your name so I may give you a guest gift, one that will please you. Among us Cyclopes the fertile earth produces rich grape clusters, and Zeus' rain swells them: but this is a taste from a stream of **ambrosia and nectar**."

Book IX: 360–412
Odysseus Tells His Tale: Blinding the Cyclops

15 As he finished speaking I handed him the bright wine. Three times I poured and gave it to him, and three times, foolishly, he drained it. When the wine had **fuddled** his wits I tried him with **subtle** words: "Cyclops, you asked my name, and I will tell it: give me afterwards a guest gift as you promised. My name is Nobody. Nobody, my father, mother, and friends call me."

16 Those were my words, and this his cruel answer: "Then, my gift is this. I will eat Nobody last of all his company, and all the others before him."

17 As he spoke, he reeled and toppled over on his back, his thick neck twisted to one side, and all-conquering sleep overpowered him. In his drunken slumber he vomited wine and pieces of human flesh. Then I thrust the stake into the depth of the ashes to heat it, and inspired my men with encouraging words, so none would hang back from fear. When the olivewood stake was glowing hot, and ready to catch fire despite its greenness, I drew it from the coals, then my men stood round me, and a god breathed courage into us. They held the sharpened olivewood stake, and thrust it into his eye, while I threw my

cast lots: to throw a set of objects in order to impartially decide something
premonition: a vision of the future
ambrosia and nectar: the food and drink of the gods
fuddled: made confusing
subtle: not obvious

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My Notes

weight on the end, and twisted it round and round, as a man bores the timbers of a ship with a drill that others twirl lower down with a strap held at both ends, and so keep the drill continuously moving. We took the red-hot stake and twisted it round and round like that in his eye, and the blood poured out despite the heat. His lids and brows were scorched by flame from the burning eyeball, and its roots crackled with fire. As a great axe or adze causes a vast hissing when the smith dips it in cool water to temper it, strengthening the iron, so his eye hissed against the olivewood stake. Then he screamed, terribly, and the rock echoed. Seized by terror we shrank back, as he wrenched the stake, wet with blood, from his eye. He flung it away in frenzy, and called to the Cyclopes, his neighbors who lived in caves on the windy heights. They heard his cry, and crowding in from every side they stood by the cave mouth and asked what was wrong: "Polyphemus, what terrible pain is this that makes you call through deathless night, and wake us? Is a mortal stealing your flocks, or trying to kill you by violence or **treachery**?"

18 Out of the cave came mighty Polyphemus' voice: "Nobody, my friends, is trying to kill me by violence or treachery."

19 To this they replied with winged words: "If you are alone, and nobody does you violence, it's an inescapable sickness that comes from Zeus: pray to the Lord Poseidon, our father."

Book IX: 413–479

Odysseus Tells His Tale: Escape

20 Off they went, while I laughed to myself at how the name and the clever scheme had deceived him. Meanwhile the Cyclops, groaning and in pain, groped around and labored to lift the stone from the door. Then he sat in the entrance, arms outstretched, to catch anyone stealing past among his sheep. That was how foolish he must have thought I was. I considered the best way of escaping, and saving myself, and my men from death. I dreamed up all sorts of tricks and schemes, as a man will in a life or death matter: it was an evil situation. This was the plan that seemed best. The rams were fat with thick **fleeces**, fine large beasts with deep black wool. These I silently tied together in threes, with twists of willow on which that lawless monster, Polyphemus, slept. The middle one was to carry one of my men, with the other two on either side to protect him. So there was a man to every three sheep. As for me I took the pick of the flock, and curled below his shaggy belly, gripped his back and lay there face upwards, patiently gripping his fine fleece tight in my hands. Then, sighing, we waited for the light.

21 As soon as rosy-fingered Dawn appeared, the males rushed out to graze, while the un-milked females udders bursting bleated in the pens. Their master, tormented by agonies of pain, felt the backs of the sheep as they passed him, but foolishly failed to see my men tied under the rams' bellies. My ram went last, burdened by the weight of his fleece, and me and my teeming thoughts. And as he felt its back, mighty Polyphemus spoke to him:

22 "My fine ram, why leave the cave like this last of the flock? You have never lagged behind before, always the first to step out proudly and graze on the tender grass shoots, always first to reach the flowing river, and first to

treachery: a betrayal of trust
fleeces: the coats of wool on sheep

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show your wish to return at evening to the fold. Today you are last of all. You must surely be grieving over your master's eye, blinded by an evil man and his wicked friends, when my wits were fuddled with wine: Nobody, I say, has not yet escaped death. If you only had senses like me, and the power of speech to tell me where he hides himself from my anger, then I'd strike him down, his brains would be sprinkled all over the floor of the cave, and my heart would be eased of the pain that nothing, Nobody, has brought me."

23 With this he drove the ram away from him out of doors, and I loosed myself when the ram was a little way from the cave, then untied my men. Swiftly, keeping an eye behind us, we shepherded those long-limbed sheep, rich and fat, down to the ship. And a welcome sight, indeed, to our dear friends were we, escapees from death, though they wept and sighed for the others we lost. I would not let them weep though, but stopped them all with a nod and a frown. I told them to haul the host of fine-fleeced sheep on board and put to sea. They boarded swiftly and took their place on the benches then sitting in their rows struck the grey water with their oars. When we were almost out of earshot, I shouted to the Cyclops, mocking him:

24 "'Cyclops, the men you snatched with brutal force
and ate within your cave were surely not
the comrades of a coward. You have caused
much grief; and it returns to haunt you now;
you did not hesitate; hard heart, you ate
your guests within your house; therefore lord Zeus
has joined with other gods to batter you.'

25 "My words incensed him more. He ripped the top
of a huge peak, then hurled a chunk at us;
that mass fell just beyond our ship's dark prow.
The sea surged as the mass dropped; and the wash
thrust our ship backward, closer to the coast.
But grabbing a long pole, I pushed us off
and signaled with my head: I spurred my men
to fall hard on the oars, to fend against
shipwreck; and they rowed hard—they strained, they bent.
When we were twice as distant as we'd been,
I shouted to the Cyclops, though my men
on all sides curbed me with these cautious words:

26 "'Why must you goad that savage so? Just now,
that mass that monster cast into the sea
drove back our ship to shore: we thought we'd reached
our end. And if he'd heard us breathe or speak
even the slightest word, he would have hurled
one more rough rock and smashed our heads and hull.
That brute has force to spare: he can throw far.'

27 "These were their words. But my firm heart was not
Convinced. Again my anger had to taunt:

My Notes

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'Cyclops, if any mortal man should ask
about the shameful blinding of your eye,
then tell him that the man who gouged you was
Odysseus, ravager of cities: one
who lives in Ithaca—Laértës' son.'

As Odysseus and his men escape on their ship, Polyphemus reveals that long ago he heard prophecy that one day Odysseus would blind him. He tries to coerce Odysseus and his men to return, promising that Poseidon will safely see Odysseus home, but Odysseus rebukes Polyphemus and continues on his way.

Knowledge Quest

- What classic traits of a hero does Odysseus possess?
- What challenges did Odysseus face?
- How did Odysseus overcome the challenges he faced?

Returning to the Text

- Return to the text as you respond to the following questions. Use text evidence to support your responses.
- Write any additional questions you have about the epic poem in your Reader/Writer Notebook.

1. What motivates Odysseus to go to the land of the Cyclops? What evidence in the first two paragraphs tells you this?

2. What does the following quote from paragraph 5 reveal about Odysseus' character? "But I would not listen, though it would have been best, wishing to see the giant himself, and test his hospitality. When he did appear he proved no joy to my men." How does Odysseus' behavior influence the events that follow?

3. Based on the words and actions of the Cyclops, how would you describe his character? How does this influence the events that follow?

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4. KQ In paragraph 9, Odysseus says he "answered [the Cyclops] with cunning words." What does the word *cunning* tell you about Odysseus' special abilities?

5. List the verbs used in the blinding of the Cyclops. What effect do these verbs have on the pacing of this event?

6. Summarize paragraphs 21 and 22, maintaining meaning and logical order. How do Odysseus and his men escape? What makes paragraph 22 dramatic? How does Odysseus' behavior influence the resolution to the conflict?

7. Why do some lines in the poetic translation of the *Odyssey* end with a period and others with a comma? What is different about what those two graphical elements convey?

8. The adventure on the Road of Trials concludes with Odysseus having the last word of dialogue. Is this an effective way to end? Why or why not?

9. KQ Why is Odysseus' success so remarkable? What does his defeat of the Cyclops tell you about heroes?

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Working from the Text

10. Return to the epic poem and make observations and inferences about Odysseus' character. Use the My Notes to annotate descriptions of his own words, actions, motivations, and behaviors. Also note how others react to him.

11. Use the evidence you gathered to express your understanding about Odysseus' character. In one or two sentences, describe Odysseus.

12. Use the following chart to organize your notes about Odysseus. Fill in the description column with your notes, and then analyze what this information means about Odysseus and how his character affects the plot, meaning the events and resolution of the conflict.

Character Analysis of Odysseus		
Character Development	**Description**	**Effect on the Plot**
Words		
Actions		
Motivations		
Behaviors		
Others' Reactions		

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13. **Quickwrite:** Write an explanation of how Odysseus' character influences the events and resolution of the *Odyssey* excerpt. Include at least two examples of text evidence to support your response.

Check Your Understanding

Reread paragraph 21 and write a statement explaining a heroic trait demonstrated by Odysseus and his men. Refer directly to the content of the paragraph.

14. Analyze the structure of the narrative and summarize the events. Then map out the sequence of events on a plot diagram in your Reader/Writer Notebook.

Setting a Purpose for Viewing

- As you look at the pictures, think about the mood the artist was trying to create.
- Think about this question: Why are the images effective?

KNOWLEDGE QUEST

What are some outstanding ways heroes overcome challenges?

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1. The Cyclops lies sleeping. Illustration by comic book artist Gino D'Antonio, published in the 20th Century in *The Wanderings of Ulysses.*

3. Polyphemus tosses rocks at the fleeing Odysseus and his crew. Illustration by Louis Frédéric Schützenberger, 1887.

2. Odysseus cunningly escapes the cave. Illustration by Charles Edmund Brock, published in *The Children's Hour: Stories from the Classics*, 1907.

Knowledge Quest

- What emotions do you feel or sense while looking at the pictures?
- How did Odysseus face the challenges depicted in each image?

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Returning to the Images

- Return to the images as you respond to the following questions. Use evidence to support your answers.
- Write any additional questions you have about the images in your Reader/ Writer Notebook.

15. KQ Image 2 shows how "Odysseus cunningly escapes the cave." Why does the caption use the word *cunningly* to describe the escape?

16. Choose one image. How does the depiction of the event in your chosen picture compare with the description in the text?

17. KQ How do the three images help you understand Odysseus' ingenious plan to defeat the Cyclops?

Knowledge Quest

Use what you have learned so far about heroes and your knowledge from reading the *Odyssey* about the ways that Odysseus overcame challenges. Write an informational essay that responds to the question: What are some outstanding ways heroes overcome challenges?

Be sure to:

- Clearly introduce the topic.
- Develop the topic with well-chosen evidence from the text.
- Provide a conclusion that supports the information.

INDEPENDENT READING LINK

You can continue to build your knowledge about this theme by reading related poetry and fiction at ZINC Reading Labs.

Select the **poetry** and **fiction** filters and type keywords such as *heroes* or *challenges* in the **Search all ZINC articles** field.

ZINC

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Working from the Images

18. Use the graphic organizer to analyze the mood each image creates. First, locate the text evidence used to illustrate the scene depicted in the image. Then, analyze the artist's interpretation. How does the image represent the text? Does the image accurately reflect the text? Did the artist take any liberties? Finally note the mood created in the image.

Image	Text Evidence	Artist's Interpretation	Mood
Image 1			
Image 2			
Image 3			

Drafting the Embedded Assessment

Think about the hero you created in the previous activity. What might the hero experience in the Initiation Stage of his or her journey? Draft an event using your understanding of the Road of Trials to guide your structure and development. Be sure to:

- Use narrative techniques such as dialogue, pacing, and description and develop experiences, events, and/or characters.
- Use diction, detail, and imagery to create tone and mood.
- Sequence the event logically and naturally and use transitions to connect ideas.

Think about the shapes, shading, and expressions used in the visual depictions of the *Odyssey* and how the artist uses these devices to evoke a certain mood. What scene from your narrative would make a good visual?

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ACTIVITY 1.8

The Return

Learning Targets

- Analyze a novel excerpt for archetype and narrative techniques.
- Draft and illustrate the final event in a narrative.

Preview

In this activity, you will see how the Return stage of the Hero's Journey archetype is presented in a novel excerpt.

The Return

While some stories end after the hero has achieved the Ultimate Boon (the goal he or she set out to achieve), most stories continue into the final stage: The Return.

Using Evidence to Support Understanding

To understand how Meg's journey is an example of a Hero's Journey archetype, you will need to read closely and make inferences about the characters and the conflict. You will need to keep track of **evidence** in the text that supports your understanding of events and characters, and then you **connect this evidence with what you know** about the Hero's Journey archetype to make an **inference.** These inferences will help you come to a greater understanding about the text as a whole. One strategy for keeping track of evidence is **annotation.** Use the Setting a Purpose for Reading instructions to help you annotate the text and gather evidence.

Setting a Purpose for Reading

- As you read, underline and label evidence of a Hero's Journey.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

About the Author

Madeleine L'Engle (1918–2007) submitted her best-known work, *A Wrinkle in Time*, to 27 publishers before it was accepted and published. It went on to win the 1963 Newbery Award for best children's book. *A Wrinkle in Time* is the first book in a series that follows the lives of Meg Murry, her youngest brother Charles Wallace, their friend Calvin O'Keefe, and twin brothers Sandy and Dennys. Beginning with A Wrinkle in Time, each novel features the characters encountering otherworldly beings and evil forces they have to defeat in order to save the world.

Learning Strategies

Marking the Text
Close Reading
Diffusing
Skimming/Scanning
Drafting
Visualizing

WORD CONNECTIONS

Roots and Affixes

The prefix *re-*, as in **return**, is a very common and useful Latin prefix that means "again" or "back." You can use it to determine the meaning of many English words, such as *replay, rewrite, replace, regenerate, reproduce, recall, recreate,* and so on.

My Notes

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1.8

GRAMMAR & USAGE

Prepositions and Prepositional Phrases

Writers use **prepositions** and **prepositional phrases** to add details. Prepositional phrases show relationships of time, direction, or location. Prepositional phrases function as adjectives or adverbs. Look at paragraph 1 in the excerpt from *A Wrinkle in Time*. In the first sentence, the author uses three prepositional phrases beginning with the preposition *into: into darkness, into nothingness*, and *into the icy devouring cold*. These three prepositional phrases function as adverbs, describing where Meg went. In that same sentence, the author uses the prepositional phrase *of the Black Thing* as an adjective, describing the noun *cold*. Notice how the author's use of these prepositional phrases adds vivid details to describe what is happening to Meg.

As you read *A Wrinkle in Time*, pay attention to how the author uses prepositional phrases to paint a more vivid picture for readers.

Novel

from A Wrinkle in Time

by **Madeleine L'Engle**

excerpt from Chapter 12, "The Foolish and the Weak"

This excerpt comes near the end of Meg Murry's journey. She has found her father with the help of Mrs. Whatsit, Mrs. Who, and Mrs. Which. They have escaped Camazotz, but they were forced to leave behind her younger brother Charles Wallace in the grip of the "Black Thing." Now Meg must return to Camazotz to get her brother.

1 Immediately Meg was swept into darkness, into nothingness, and then into the icy devouring cold of the Black Thing. Mrs Which won't let it get me, she thought over and over while the cold of the Black Thing seemed to crunch at her bones.

2 Then they were through it, and she was standing breathlessly on her feet on the same hill on which they had first landed on Camazotz. She was cold and a little numb, but no worse than she had often been in the winter in the country when she had spent an afternoon skating on the pond. She looked around. She was completely alone. Her heart began to pound.

3 Then, seeming to echo from all around her, came Mrs Which's unforgettable voice, "I hhave nnott ggivenn yyou mmyy ggifftt. *Yyou hhave ssomethinngg thatt ITT hhass nnott*. Thiss ssomethinngg iss yyourr onlly wweapponn. Bbutt yyou mmusstt ffinndd itt fforr yyourrsellff." Then the voice ceased, and Meg knew that she was alone.

4 She walked slowly down the hill, her heart thumping painfully against her ribs. There below her was the same row of identical houses they had seen before, and beyond these the linear buildings of the city. She walked along the quiet street. It was dark and the street was deserted. No children playing ball or skipping rope. No mother figures at the doors. No father figures returning from work. In the same window of each house was a light, and as Meg walked down the street all the lights were extinguished simultaneously. Was it because of her presence, or was it simply that it was time for lights out?

5 She felt numb, beyond rage or disappointment or even fear. She put one foot ahead of the other with precise regularity, not allowing her pace to lag. She was not thinking; she was not planning; she was simply walking slowly but steadily toward the city and the domed building where IT lay.

6 Now she approached the outlying buildings of the city. In each of them was a vertical line of light, but it was a dim, eerie light, not the warm light of stairways in cities at home. And there were no isolated brightly lit windows where someone was working late, or an office was being cleaned. Out of each

eerie: spooky; inspiring fear

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building came one man, perhaps a watchman, and each man started walking the width of the building. They appeared not to see her. At any rate they paid no attention to her whatsoever, and she went on past them.

7 What have I got that IT hasn't got? she thought suddenly. What have I possibly got?

8 Now she was walking by the tallest of the business buildings. More dim vertical lines of light. The walls glowed slightly to give a faint illumination to the streets. CENTRAL Central Intelligence was ahead of her. Was the man with red eyes still sitting there? Or was he allowed to go to bed? But this was not where she must go, though the man with red eyes seemed the kind old gentleman he claimed to be when compared with IT. But he was no longer of any **consequence** in the search for Charles Wallace. She must go directly to IT.

9 IT isn't used to being resisted. Father said that's how he managed, and how Calvin and I managed as long as we did. Father saved me then. There's nobody here to save me now. I have to do it myself. I have to resist IT by myself. Is that what I have that IT hasn't got? No, I'm sure IT can resist. IT just isn't used to having *other* people resist.

10 CENTRAL Central Intelligence blocked with its huge rectangle the end of the square. She turned to walk around it, and almost **imperceptibly** her steps slowed.

11 It was not far to the great dome which housed IT.

12 I'm going to Charles Wallace. That's what's important. That's what I have to think of. I wish I could feel numb again the way I did at first. Suppose IT has him somewhere else? Suppose he isn't there?

13 I have to go there first, anyhow. That's the only way I can find out.

14 Her steps got slower and slower as she passed the great bronzed doors, the huge slabs of the CENTRAL Central Intelligence building, as she finally saw ahead of her the strange, light, pulsing dome of IT.

15 Father said it was all right for me to be afraid. He said to go ahead and be afraid. And Mrs Who said—I don't understand what she said but I think it was meant to make me not hate being only me, and me being the way I am. And Mrs Whatsit said to remember that she loves me. That's what I have to think about. Not about being afraid. Or not as smart as IT. Mrs Whatsit loves me. That's quite something, to be loved by someone like Mrs Whatsit.

16 She was there.

17 No matter how slowly her feet had taken her at the end, they had taken her there.

18 Directly ahead of her was the circular building, its walls glowing with **violet** flame, its silvery roof pulsing with a light that seemed to Meg to be insane. Again she could feel the light, neither warm nor cold, but reaching out to touch her, pulling her toward IT.

My Notes

consequence: importance
imperceptibly: in a manner that is hardly noticeable
violet: a purplish-blue color

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WORD CONNECTIONS

Roots and Affixes

In the word **inexorable**, the prefix *in-* means "not." It has the same meaning in *ineffective* and *inexperienced*. The suffix *-able* means "capable or worthy of," as in *debatable* and *laughable*. The root *exor* comes from Latin and means "to plead for."

19 There was a sudden sucking, and she was within.

20 It was as though the wind had been knocked out of her. She gasped for breath, for breath in her own rhythm, not the **permeating** pulsing of IT. She could feel the inexorable beat within her body, controlling her heart, her lungs.

21 But not herself. Not Meg. It did not quite have her.

22 She blinked her eyes rapidly and against the rhythm until the redness before them cleared and she could see. There was the brain, there was IT, lying pulsing and quivering on the dais, soft and exposed and **nauseating**. Charles Wallace was crouched beside IT, his eyes still slowly twirling, his jaw still slack, as she had seen him before, with a tic in his forehead **reiterating** the revolting rhythm of IT.

23 As she saw him it was again as though she had been punched in the stomach, for she had to realize afresh that she was seeing Charles, and yet it was not Charles at all. Where was Charles Wallace, her own beloved Charles Wallace?

24 What is it I have got that IT hasn't got?

25 "You have nothing that IT hasn't got," Charles Wallace said coldly. "How nice to have you back, dear sister. We have been waiting for you. We knew that Mrs Whatsit would send you. She is our friend, you know."

26 For an appalling moment Meg believed, and in that moment she felt her brain being gathered up into IT.

27 "No!" she screamed at the top of her lungs. "No! You lie!"

28 For a moment she was free from ITs clutches again.

29 As long as I can stay angry enough IT can't get me.

30 Is that what I have that IT doesn't have?

31 "Nonsense," Charles Wallace said. "You have nothing that IT doesn't have."

32 "You're lying," she replied, and she felt only anger toward this boy who was not Charles Wallace at all. No, it was not anger, it was loathing; it was hatred, sheer and unadulterated, and as she became lost in hatred she also began to be lost in IT. The red miasma swam before her eyes; her stomach churned in ITs rhythm. Her body trembled with the strength of her hatred and the strength of IT.

33 With the last **vestige** of consciousness she jerked her mind and body. Hate was nothing that IT didn't have. IT knew all about hate.

34 "You are lying about that, and you were lying about Mrs Whatsit!" she screamed.

35 "Mrs Whatsit hates you," Charles Wallace said.

WORD CONNECTIONS

Etymology

The word **miasma** appeared in the 1660s as a Modern Latin word meaning "noxious vapors." It derives from the same Greek word that means "stain" or "pollution." Now it is used to mean a poisonous atmosphere.

permeating: spreading everywhere
nauseating: making feel ill
reiterating: repeating
vestige: a bit or trace of something

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36 And that was where IT made ITs fatal mistake, for as Meg said, automatically, "Mrs Whatsit loves me; that's what she told me, that she loves me," suddenly she knew.

37 She knew!

38 Love.

39 That was what she had that IT did not have.

40 She had Mrs Whatsit's love, and her father's, and her mother's, and the real Charles Wallace's love, and the twins', and Aunt Beast's.

41 And she had her love for them.

42 But how could she use it? What was she meant to do?

43 If she could give love to IT perhaps it would shrivel up and die, for she was sure that IT could not withstand love. But she, in all her weakness and foolishness and baseness and nothingness, was incapable of loving IT. Perhaps it was not too much to ask of her, but she could not do it.

44 But she could love Charles Wallace.

45 She could stand there and she could love Charles Wallace.

46 Her own Charles Wallace, the real Charles Wallace, the child for whom she had come back to Camazotz, to IT, the baby who was so much more than she was, and who was yet so utterly **vulnerable**.

47 She could love Charles Wallace.

48 Charles. Charles, I love you. My baby brother who always takes care of me. Come back to me, Charles Wallace, come away from IT, come back, come home. I love you, Charles. Oh, Charles Wallace, I love you.

49 Tears were streaming down her cheeks, but she was unaware of them.

50 Now she was even able to look at him, at this animated thing that was not her own Charles Wallace at all. She was able to look and love.

51 I love you. Charles Wallace, you are my darling and my dear and the light of my life and the treasure of my heart, I love you. I love you. I love you.

52 Slowly his mouth closed. Slowly his eyes stopped their twirling. The tic in the forehead ceased its revolting twitch. Slowly he advanced toward her.

53 "I love you!" she cried. "I love you, Charles! I love you!"

54 Then suddenly he was running, pelting, he was in her arms, he was shrieking with sobs. "Meg! Meg! Meg!"

55 "I love you, Charles!" she cried again, her sobs almost as loud as his, her tears mingling with his. "I love you! I love you! I love you!"

My Notes

vulnerable: susceptible to danger

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My Notes

56 A whirl of darkness. An icy cold blast. An angry, resentful howl that seemed to tear through her. Darkness again. Through the darkness to save her came a sense of Mrs Whatsit's presence, so that she knew it could not be IT who now had her in its clutches.

57 And then the feel of earth beneath her, of something in her arms, and she was rolling over on the sweet-smelling **autumnal** earth, and Charles Wallace was crying out, "Meg! Oh, Meg!"

58 Now she was hugging him close to her, and his little arms were clasped tightly about her neck. "Meg, you saved me! You saved me!" he said over and over.

59 "Meg!" came a call, and there were her father and Calvin hurrying through the darkness toward them.

60 Still holding Charles she struggled to stand up and look around. "Father! Cal! Where are we?"

61 Charles Wallace, holding her hand tightly, was looking around, too, and suddenly he laughed, his own, sweet, **contagious** laugh. "In the twins' vegetable garden! And we landed in the broccoli!"

62 Meg began to laugh, too, at the same time that she was trying to hug her father, to hug Calvin, and not to let go of Charles Wallace for one second.

63 "Meg, you did it!" Calvin shouted. "You saved Charles!"

64 "I'm very proud of you, my daughter." Mr. Murry kissed her **gravely**, then turned toward the house. "Now I must go in to Mother." Meg could tell that he was trying to control his anxiety and eagerness.

65 "Look!" she pointed to the house, and there were the twins and Mrs. Murry walking toward them through the long, wet grass.

66 "First thing tomorrow I must get some new glasses," Mr. Murry said, squinting in the moonlight, and then starting to run toward his wife.

67 Dennys's voice came crossly over the lawn. "Hey, Meg, it's bedtime."

68 Sandy suddenly yelled, "Father!"

69 Mr. Murry was running across the lawn, Mrs. Murry running toward him, and they were in each other's arms, and then there was a tremendous happy jumble of arms and legs and hugging, the older Murrys and Meg and Charles Wallace and the twins, and Calvin grinning by them until Meg reached out and pulled him in and Mrs. Murry gave him a special hug all of his own. They were talking and laughing all at once, when they were startled by a crash, and Fortinbras, who could bear being left out of the happiness not one second longer, catapulted his sleek black body right through the screened door to the kitchen. He dashed across the lawn to join in the joy, and almost knocked them all over with the exuberance of his greeting.

70 Meg knew all at once that Mrs Whatsit, Mrs Who, and Mrs Which must be near, because all through her she felt a flooding of joy and of love that was even greater and deeper than the joy and love which were already there.

WORD CONNECTIONS

Cognates

The English word **tangible** (in paragraph 72) is spelled the same as, but pronounced differently than, its Spanish cognate with the same meaning. The Spanish word *catapultar* is a cognate of the English verb **catapult** (in paragraph 69).

autumnal: related to autumn
contagious: passed from one person to another
gravely: seriously

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71 She stopped laughing and listened, and Charles listened, too. "Hush."

72 Then there was a whirring, and Mrs Whatsit, Mrs Who, and Mrs Which were standing in front of them, and the joy and love were so tangible that Meg felt that if she only knew where to reach she could touch it with her bare hands.

73 Mrs Whatsit said breathlessly, "Oh, my darlings, I'm sorry we don't have time to say good-by to you properly. You see, we have to—"

74 But they never learned what it was that Mrs Whatsit, Mrs Who, and Mrs Which had to do, for there was a gust of wind, and they were gone.

Making Observations

- Who do we meet in the excerpt?
- What is a detail you noticed that someone else might miss?

Returning to the Text

- Return to the text as you respond to the following questions. Use text evidence to support your responses.
- Write any additional questions you have about the novel excerpt in your Reader/Writer Notebook.

1. The word "devouring" is used in paragraph 1. What is the effect of this word choice on the mood of the opening?

2. Why does the author use mathematical terms such as "linear" and "vertical" to describe the scene?

3. What can you infer about IT as a character in the novel? Provide textual evidence to support your inferences.

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4. Throughout the story, how do others assist Meg in her quest to rescue her brother?

5. Use context clues to determine the meaning of the word "loathing" in paragraph 32. What other word(s) helped you?

6. What is the power of "the Black Thing," of IT, that Meg must battle against? Choose a line that best expresses IT's power and explain your choice.

7. How does Meg use "the Ultimate Boon" to conquer the power of IT?

8. What is the meaning of the word "animated" in paragraph 50? Use context clues to help you, and cite textual evidence in your response.

Working from the Text

9. Use the following graphic organizer to analyze how *A Wrinkle in Time* demonstrates the Return Stage of a Hero's Journey. Return to the text to find evidence to fill in the graphic organizer.

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Return Stages	Evidence from the Text
The Magic Flight (the adventure "home")	
Rescue from Without (the guide)	
The Crossing or Return Threshold—The Theme Statement (integrating wisdom into previous life)	

Check Your Understanding

Write 3–4 sentences explaining how Meg represents the Hero in the Hero's Journey archetype. Use text evidence from the excerpt to support your claim.

LANGUAGE & WRITER'S CRAFT: Verbs and Mood

Writers form and use verbs in the correct mood. The list below shows the moods of English verbs.

Indicative Mood: verbs that indicate a fact or opinion

I am too ill to go to school today.

Imperative Mood: verbs that express a command or request

Go to school. Please get up and get dressed.

Interrogative Mood: verbs that ask a question

Are you going to school? Do you feel ill?

Conditional Mood: verbs that express something that hasn't happened or something that can happen if a certain condition is met

I would have gone to school yesterday if I had felt well.

Your teacher might want you to complete the assignments you missed.

Subjunctive Mood: Verbs that describe a state that is uncertain or contrary to fact; when using the verb "to be" in the subjunctive, always use *were* rather than *was*.

I wish my cold were better today.

If you were to go to school, what would you learn?

PRACTICE Look over the excerpt from *A Wrinkle in Time* again. Find an example of a sentence to illustrate each of the moods above. Write and label these examples in your Reader/Writer Notebook. If you have time, create a few more examples on your own and add those to your Reader/Writer Notebook.

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My Notes

Reading Graphic Novels

To continue thinking about how to illustrate your narrative, you will take a look at a graphic novel adaptation of the *A Wrinkle in Time* excerpt that you just read. Graphic novels use a combination of images and words to tell real or fictional stories. As you explore the graphic novel, you should note the distinct graphic features that characterize this type of storytelling. Following is a list of graphic features and their uses. These terms can help you speak and write about graphic novels with precision.

Panel—squares or rectangles that contain a single image

Gutter—space between panels

Dialogue Balloon—circular shape that contains communication between/among characters

Thought Bubbles—shape that contains a character's thoughts shared only with the reader

Caption—box that provides background information about the scene or character

Sound Effect—visual clue about sounds in the scene

Long Shot—image that shows a character or object from the distance so you can see its entirety

Extreme Long Shot—image that shows objects or characters in very small scale, often showing a landscape or crowd of characters

Close-up—image that is shown in a large view taking up at least 80 percent of the panel

Extreme Close-up—image that is shown in very large view, often focusing on a small portion of a larger object or character

Setting a Purpose for Reading

- As you read, underline and label evidence of a Hero's Journey.
- Circle unknown words and phrases. Try to determine the meaning of the words by using the images, context clues, word parts, or a dictionary.

About the Author

Hope Larson (b. 1982) is the *New York Times* best-selling author of six graphic novels. In 2007 she won an Eisner Award, the highest honor for a comic artist, for her adapted and illustrated edition of *A Wrinkle in Time: The Graphic Novel*. Some of her other graphic novels include *Who is AC?*, *Mercury*, and *Chiggers*. Currently, she writes DC Comics' *Batgirl* series and lives in Los Angeles.

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Graphic Novel

My Notes

from

A Wrinkle in Time: The Graphic Novel

adapted and illustrated by **Hope Larsen**

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1.8

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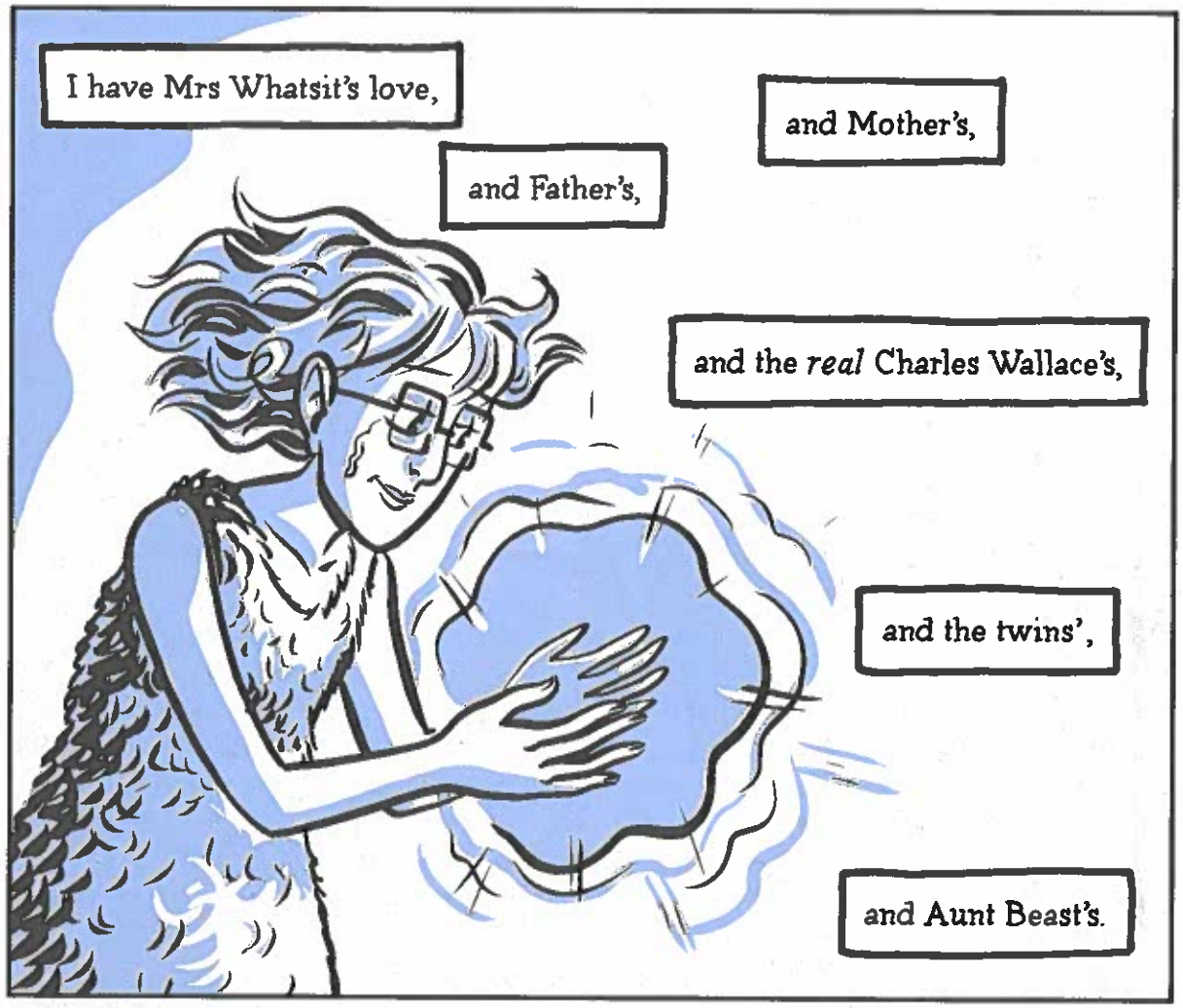

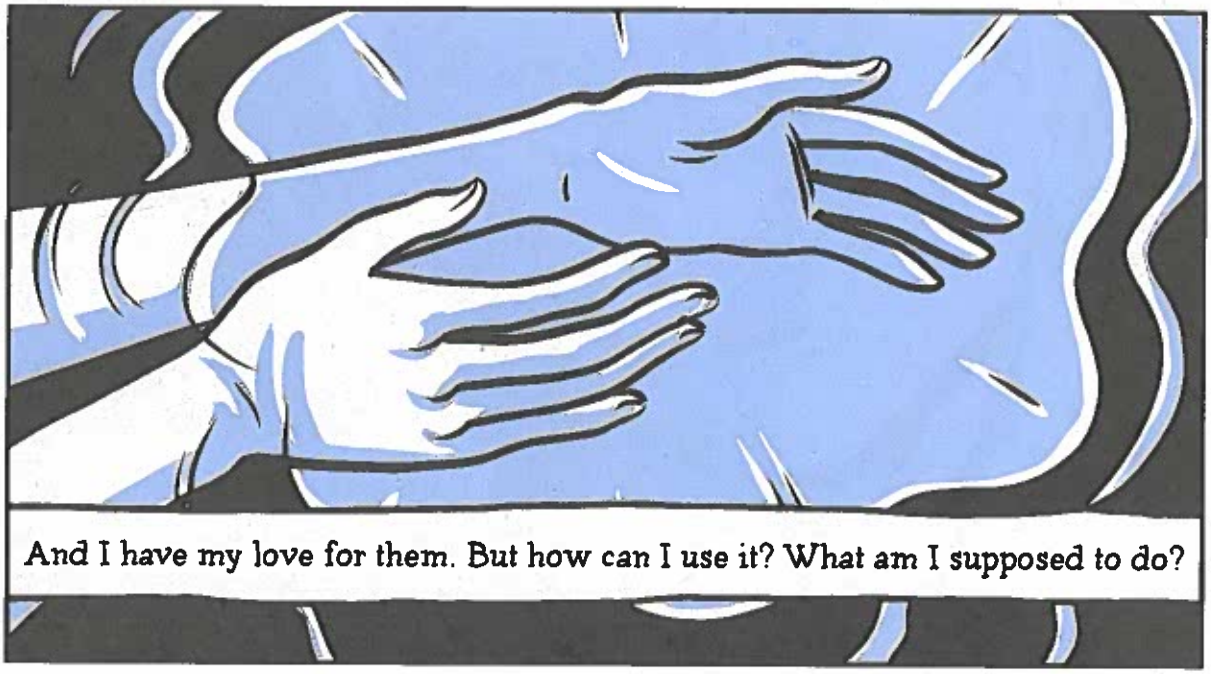

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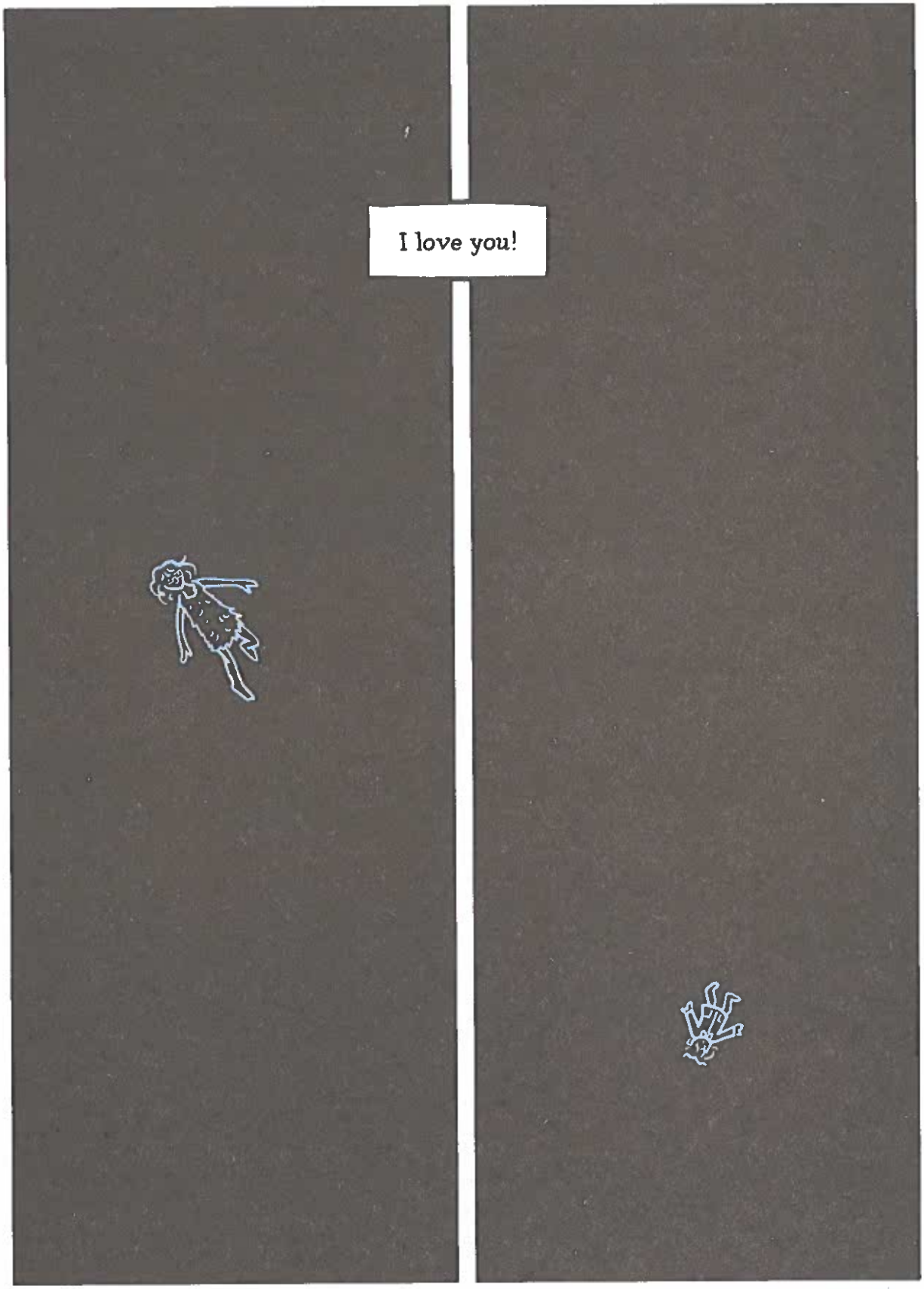

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Working from the Text

10. Return to the graphic novel. Use the graphic organizer that follows to tell where each Return Stage of a Hero's Journey of *A Wrinkle in Time* is illustrated in the graphic novel. In the second column, list the visual effects the illustrator uses to communicate the ideas of each stage. In the third column, tell what mood is created by the use of these effects.

Return Stages	Visual Effects	Mood Created
The Magic Flight (the adventure "home")		
Rescue from Without (the guide)		
The Crossing or Return Threshold—The Theme Statement (integrating wisdom into previous life)		

11. By using illustrations, what did the graphic novel help you to understand about the story that the text did not?

12. Explain why the illustrator might have wanted to create a visual version of *A Wrinkle in Time*.

Drafting the Embedded Assessment

Revisit your hero narrative. What might your hero learn by the end of the Return Stage in his or her journey? Draft an ending to your narrative using your understanding of the Crossing/Return Threshold to guide your development. Be sure to:

- Make sure the ending to your story follows the previous events logically and naturally.
- Include some reflection in the ending and answer the question: *What does the hero learn?*
- Use narrative techniques such as dialogue, pacing, and description.
- Incorporate sentences that use the different verb moods you have learned about in this lesson.

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LC 1.8 Language Checkpoint: Understanding Sentence Boundaries

Learning Targets

- Understand complete sentences, sentence fragments, and run-on sentences, including comma splices.
- Revise writing to correct sentence fragments and run-on sentences.

Preview

In this activity, you will learn to recognize complete sentences and to revise your writing to correct sentence fragments and run-on sentences.Understanding Sentence Boundaries

Skilled writers use complete sentences to express complete thoughts. A sentence fragment is less than a complete sentence; that is, it is missing one or more elements that make it complete. A run-on is more than a complete sentence; that is, it runs two or more complete sentences together as if they were one.

Recognizing Complete Sentences and Sentence Fragments

Knowing the differences between complete sentences and sentence fragments is an important part of becoming a strong writer and self-editor.

A **sentence** includes at least one independent clause. An **independent clause** includes a subject and a verb and expresses a complete thought.

Look at these sentences from *A Wrinkle in Time*:

> She looked around. She was completely alone. Her heart began to pound.

Each one has a subject (underlined) and a verb (circled). Each one expresses a complete thought.

A **sentence fragment** may be missing a subject and/or a verb, or it may not express a complete thought.

> **Fragment (missing a subject):** Beginning to pound.
>
> **Fragment (missing a verb):** Her heart in her throat.
>
> **Fragment (not a complete thought):** When she realized her situation.

Writers usually use complete sentences to express their meaning. Sometimes, though, a writer chooses to use sentence fragments to produce a specific effect in his or her writing.

This excerpt from *A Wrinkle in Time* includes two fragments:

> Mrs. Whatsit said to remember that she loves me. That's what I have to think about. Not about being afraid. Or not as smart as IT.

1. Which two word groups above are complete sentences? Which two are fragments?

2. Explain how you identified the fragments.

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3. Quickwrite: Why might Madeleine L'Engle have chosen to use sentence fragments? What effect do the fragments create?

Recognizing Run-on Sentences

Sometimes two or more complete sentences run together as if they are a single sentence. This creates a **run-on sentence.** Like sentence fragments, run-ons are usually avoided, though some writers may use them for effect. For example, using run-ons can show rambling dialogue.

Run-ons can be confusing because they make it a hard to see where one thought ends and another begins. Alternatively, the connection between the sentences might not be clear.

Look at this run-on:

> Madeleine L'Engle wrote many acclaimed books for children and adults her best-known work, *A Wrinkle in Time,* won the 1963 Newbery Medal.

This word group contains two whole sentences (independent clauses) and two whole complete thoughts. With no punctuation between them, the sentences are not clear.

A run-on can be revised in several ways.

It can be made into two separate sentences:

> Madeleine L'Engle wrote many acclaimed books for children and adults. Her best-known work, *A Wrinkle in Time,* won the 1963 Newbery Medal.

A comma and coordinating conjunction (such as *and, but, or, so,* or *yet*) can be added, making a compound sentence:

> Madeleine L'Engle wrote many acclaimed books for children and adults, **and** her best-known work, *A Wrinkle in Time,* won the 1963 Newbery Medal.

In some cases, the clauses can be joined by a semicolon—if the clauses are closely connected in meaning.

> Madeleine L'Engle wrote many acclaimed books for children and adults; her best-known work, *A Wrinkle in Time,* won the 1963 Newbery Medal.

Run-ons can also be reworded so that one of the independent clauses becomes a phrase or dependent clause.

> Madeleine L'Engle wrote many acclaimed books for children and adults, **including** her best-known work, *A Wrinkle in Time,* **which** won the 1963 Newbery Medal.

Recognizing Comma Splices

One specific kind of run-on sentence is called a **comma splice.** A comma splice occurs when two sentences are run together with only a comma between them:

> Madeleine L'Engle wrote many acclaimed books for children and adults, her best-known work, *A Wrinkle in Time,* won the 1963 Newbery Medal.

A comma splice can be corrected by breaking the run-on into two separate sentences, adding a conjunction after the comma, or replacing the comma with a semicolon.

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Read the following paragraph:

L'Engle submitted her manuscript for *A Wrinkle in Time* to many different publishers, twenty-six of them rejected it. The twenty-seventh agreed to publish it. L'Engle's work also includes plays and poetry, as well as her autobiography. *A Wrinkle in Time* is part of a series, other books in the series are *A Wind in the Door, A Swiftly Tilting Planet, Many Waters,* and *An Acceptable Time.*

4. In the above paragraph. Underline each complete, correct sentence.
5. In the paragraph above, draw brackets around any run-on sentence(s).
6. If a run-on is a comma splice, circle the comma that incorrectly "splices" the sentences together.

Revising Sentences, Fragments, and Run-ons

7. Decide whether each word group below is a sentence (S), fragment (F), or run-on (R). Circle the corresponding letter. Rewrite the sentences with correct capitalization and punctuation. Revise the fragments and run-on sentences to make it a complete, correct sentence.

   a. meg murry's journey, a long and difficult one S / F / R

   b. she has found her father, and they have escaped camazotz S / F / R

   c. they were forced to leave behind charles wallace, he is her younger brother S / F / R

   d. charles wallace is in the grip of the "black thing" S / F / R

   e. now meg, on her way to camazotz to get him S / F / R

   f. meg feels afraid, she persists in her mission S / F / R

8. Rewrite the following paragraph, correcting fragments and run-ons.

   A *Wrinkle in Time* first published in 1962. It is the first book in Madeleine L'Engle's Time Quintet. Which is a series of five books that involve travel in time. The book includes ideas from quantum physics, one of those ideas is the tesseract. Supernatural beings use the tesseract to transport Meg Murry and other characters across the universe.

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Check Your Understanding

What questions can you ask yourself, when editing your work, to check for sentence fragments? How can you tell whether a fragment is used for effect?

What questions can you ask yourself to check for run-on sentences and comma splices in your work?

Add the questions to your Editor's Checklist.

Practice

With a partner, exchange drafts of your hero narrative and examine the writing specifically for correct use of complete sentences with correct punctuation. Put an exclamation point next to any sentence fragments or run-on sentences. Evaluate any fragments to determine whether they are unintentional or are used for effect. If they are unintentional, work with your partner to revise them. Also revise any run-ons or comma splices.

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ACTIVITY 1.9

Revising and Editing

Learning Strategies

Collaborative Discussion
Sharing and Responding
Summarizing
Self-Editing/Peer-Editing

Learning Targets

- Identify and apply effective techniques and strategies for writing groups.
- Revise and edit a narrative draft through a collaborative writing group.

Preview

In this activity, you will participate in a writing group to provide feedback to your peers about their writing and revise your own work based on peer feedback.

Writing Group Roles

For groups to be effective, each member must participate to help achieve the goals of the group. The purpose of writing groups is to:

- Provide an open-minded place to read, respond to, and revise writing.
- Provide meaningful feedback to improve writing based on specific criteria.
- Create specific roles to solicit and manage sharing and responding.
- Focus on posing open-ended questions for the writer to consider.

Writing group members have roles and responsibilities.

Role	Guidelines	Discussion/Response Starters
The Reader: Reads the text silently, then aloud. Begins the conversation after reading.	The Reader's purpose is to share an understanding of the Writer's words. The Reader provides the writer with oral or written instructions on how to improve their writing. The Reader follows all listeners' guidelines as well.	Reader's and Listeners' compliments: • I liked the words you used, such as ... • I like the way you described ... • This piece made me feel ... • This piece reminded me of ... • I noticed your use of _____ from the Hero's Journey when you ...
The Listeners: Take notes and prepare open-ended questions for the Writer or make constructive statements.	The Listeners begin with positive statements, using "I" statements to talk about the writing, not the Writer. The Listeners use the writer's checklist to produce thoughtful questions that will help strengthen the writing.	Reader's and Listeners' comments and suggestions: • I really enjoyed the part where ... • What parts are you having trouble with? • What do you plan to do next? • I was confused when ...
The Writer: Listens to the draft, takes notes, responds to questions, and asks questions for clarification.	As his or her work is being read aloud by another, the Writer can get an overall impression of the piece. The Writer follows oral or written instructions to improve the writing. The Writer asks questions to get feedback that will lead to effective revision.	Writer's questions: • What do you want to know more about? • Which part does not make sense? • Which section of the text does not work? • How can I improve this part?

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1. Summarize the purpose and process of working in a successful writing group.

The Revision Process

Very few people are able to write a perfect first draft, so revising is a typical part of the writing process—even for famous writers. In an interview done for *The Paris Review* in 1956, the interviewer asked Ernest Hemingway about his writing.

> Interviewer: How much rewriting do you do?
> Hemingway: It depends. I rewrote the ending of *Farewell to Arms*, the last page of it, 39 times before I was satisfied.
> Interviewer: Was there some technical problem there? What was it that had stumped you?
> Hemingway: Getting the words right.
> (from Ernest Hemingway, "The Art of Fiction," *The Paris Review* Interview, 1956)

2. Writing groups can help you revise and get your words right. Throughout this unit, you have started a narrative about a hero. As you think about revising your draft, what are some guiding questions you might ask? You might use the Embedded Assessment 1 Scoring Guide to prompt your questions to focus on clarity, development, organization, style, word choice, and sentence variety.

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Introducing the Strategy: Self-Editing, Peer-Editing

Editing your writing is a part of the writing process (self-editing). This strategy can be used with a partner (peer-editing) to examine a draft closely to identify areas that may need to be corrected for structure, ideas, language, grammar, punctuation, capitalization, or spelling. Peer editors need to provide clear oral or written instructions for how the writer can improve the writing.

3. In addition to asking questions, having a writer's checklist can help you revise. Next, you will work with members of your writing group to create, on separate paper, a writer's checklist for your Hero's Journey narrative. This checklist should reflect your group's input about the following:
   - **Ideas:** Think of the purpose and development of the writing, the topic, and the details.
   - **Structure:** Think of the type of writing and its purpose, as well as the organization and clarity of the writing. Revisit your hook and decide whether it is adequate or needs revision.
   - **Use of language:** Think about style, clarity, figurative language, descriptive details, transitions, word choice, sentence variety, and so on.

4. After completing your writer's checklist, your writing group will read and discuss each member's draft of the Hero's Journey narrative. Group members should trade roles of Reader, Listener, and Writer as they proceed through each draft, following the information in the chart at the beginning of Activity 1.9.

Using Resources and References to Revise

How does a writer improve a text through revision? Deep revision takes time and effort. Skilled writers do the following:

- **Add** ideas and language to improve the development of ideas.
- **Delete** irrelevant, unclear, and repetitive ideas and language to improve pacing, clarity, and effect.
- **Rearrange** ideas to improve organization.
- **Substitute** ideas and language for effect such as improving sentence variety, tailoring style, or refining word choice to be more precise.

5. Have students number and label the sequence of events in their narratives to check how naturally and effectively the events unfold. Then have them summarize the sequences with partners to verify that they make sense.

6. Use the writer's checklist you created, the feedback from your peers, and the revision strategies above to guide your revision. Share one of your revisions with the class by explaining specifically what you revised and how it improved your writing.

Editing a Draft

7. New writers sometimes confuse revision with editing or proofreading. Both are extremely important in creating a polished piece of writing, but they are different and separate processes.
   - Revision focuses on ideas, organization, and language and involves adding, deleting, rearranging, and substituting words, sentences, and entire paragraphs.
   - Editing focuses on conventions of standard English. It involves close proofreading and consulting reference sources to correct errors in grammar and usage, capitalization, punctuation, and spelling.
   - After drafting a text, students often either revise *or* edit rather than doing both. Skipping either step in the writing process greatly affects the quality of your final draft.

8. It is essential that writers take the time to edit drafts to correct errors in grammar and usage, capitalization, punctuation, and spelling. Return to your draft and self-edit and peer-edit to strengthen the grammar and language conventions in your draft. Be sure to create a new writer's checklist that contains specific areas of concern.

Check Your Understanding

Use a combination of self-editing and peer-editing to strengthen the language and grammar in your draft, and correct errors in capitalization, punctuation, and spelling. Use online tools , such as spelling and grammar checkers and online dictionaries, to verify your writing when you are unsure.

Independent Reading Checkpoint

What accomplishments did the protagonist in your independent reading text achieve? What vivid language did the author use to describe these accomplishments? Explain why you think these accomplishments do or do not make this character a hero. Describe any personal connections that you have made to this text. Use complex and compound-complex sentences in your explanation, and include correctly punctuated dialogue from the excerpt.

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Writing a Hero's Journey Narrative

ASSIGNMENT

Think about all the heroes you have encountered in fiction and real life. What type of hero appeals to you? Write and create an illustrated narrative about an original hero. Use the Hero's Journey archetype to develop and structure your ideas. Orally present your narrative to your classmates.

Planning and Prewriting: Take time to make a plan for your narrative.	■ What characteristics will your hero possess, and what setting will you choose? ■ What are the essential elements of a narrative that you will need to include? ■ What prewriting strategies will you use to plan the organization?
Drafting: Create a draft that includes the elements of an effective narrative.	■ How will you introduce characters, context, and setting and establish a point of view? ■ How will you use dialogue, details, and description to create an original, believable hero? ■ How will you sequence events logically and naturally using steps of the Hero's Journey archetype? ■ How will you provide a conclusion or resolution that follows from and reflects on the events of the narrative? ■ How will you find or create illustrations to capture key imagery, emphasize ideas, or add interest?
Evaluating and Revising: Create opportunities to review and revise your work.	■ When will you share your work with your writing group? ■ What is your plan to incorporate suggestions and ideas for revisions into your draft? ■ How can you improve connotative diction and imagery to create tone and mood? ■ How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?
Checking and Editing: Confirm that your final draft is ready for publication.	■ How will you proofread and edit your draft to demonstrate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage? ■ How will you create a title and assemble your illustrations in an appealing manner? ■ How will you prepare a final draft for publication and presentation?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task and respond to the following:

- How did your understanding of the Hero's Journey archetype help you create an original narrative?

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SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	The narrative • creates a complex, original protagonist • establishes a clear point of view, setting, and conflict • uses precise and engaging details, dialogue, imagery, and description • includes a variety of enhancing visuals.	The narrative • creates a believable, original protagonist • establishes point of view, setting, and conflict • uses adequate details, dialogue, imagery, and description • includes sufficient visuals.	The narrative • creates an unoriginal or undeveloped protagonist • establishes a weak point of view, setting, or conflict • uses inadequate narrative techniques • includes insufficient, unrelated, or inappropriate visuals.	The narrative • lacks a protagonist • does not establish point of view, setting, or conflict • uses minimal narrative techniques • includes few or no visuals.
Structure	The narrative • engages and orients the reader with detailed exposition • sequences events in the plot effectively, including a variety of steps from the Hero's Journey archetype • uses a variety of transitional strategies effectively and purposefully • provides a thoughtful resolution.	The narrative • orients the reader with adequate exposition • sequences events in the plot logically, including some steps of the Hero's Journey archetype • uses transitional words, phrases, and clauses to link events and signal shifts • provides a logical resolution.	The narrative • provides weak or vague exposition • sequences events unevenly, including minimal or unclear steps of the Hero's Journey archetype • uses inconsistent, repetitive, or basic transitional words, phrases, and clauses • provides a weak or disconnected resolution.	The narrative • lacks exposition • has minimal plot with no apparent connection to the Hero's Journey archetype • uses few or no transitional strategies • lacks a resolution.
Use of Language	The narrative • is presented using effective volume, clarity, and eye contact • demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including appropriate use of a variety of moods).	The narrative • is presented using appropriate volume, pronunciation, and eye contact • demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including appropriate use of moods).	The narrative • is presented with some attention to eye contact, volume, and pace of delivery • demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage.	The narrative • is presented with little attention to eye contact, volume, and pacing • lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.

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ACTIVITY 1.10

Unpacking Embedded Assessment 2

Learning Targets

- Reflect on previous learning and make connections to new learning.
- Identify and analyze the skills and knowledge necessary to be successful in completing Embedded Assessment 2.

Preview

In this activity, you will begin thinking about how to write a definition essay about heroism.

Making Connections

In the first part of this unit, you learned about the archetype of the Hero's Journey, and you wrote your own illustrated narrative depicting a protagonist who makes a heroic journey. In this half of the unit, you will continue thinking about heroism and what makes a hero; your work will culminate in an essay in which you create your definition of a hero.

Essential Questions

Reflect on your understanding of Essential Question 1: How has your understanding of the concept of a hero changed over the course of this unit? Then respond to Essential Question 2, which will be the focus of the rest of the unit: How does the Hero's Journey archetype appear in stories throughout time?

Developing Vocabulary

Re-sort the vocabulary from the first half of the unit, using the QHT strategy. Compare the new sort with your original QHT sort. In a **concise** statement, describe how your understanding has changed.

Use a dictionary to find the origin for each term. Group the words by their origins (Latin, Greek, French, Middle English, and so on). Then study the words in each category and describe anything you notice about each group. Compare your list with a partner's list.

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2 closely to identify and analyze the components of the assignment.

Think about people who deserve status as a hero from the past, from the present, from life, and from literature. What defines a hero? Write a multi-paragraph essay that develops your definition of heroism. Be sure to use strategies of definition (function, example, and negation) to guide your writing.

Using the assignment and the Scoring Guide, work with your class to analyze the prompt and create a graphic organizer to use as a visual reminder of the required concepts (what you need to know) and skills (what you need to do). Copy the graphic organizer in your Reader/Writer Notebook.

After each activity, use this graphic to guide reflection about what you have learned and what you still need to learn in order to be successful on the Embedded Assessment.

Learning Strategies

QHT
Close Reading
Paraphrasing
Graphic Organizer

VOCABULARY

ACADEMIC

It is important to be precise and **concise** in writing and speaking. To be concise is to be brief and to the point. Conciseness is expressing a great deal in just a few words.

INDEPENDENT READING LINK

Reading Plan

Continue your exploration of *heroism* by choosing a fiction or nonfiction text about a historical or modern hero for your independent reading. Research the author of the text to find out why they might have chosen to write about this particular hero.

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ACTIVITY 1.11

The Nuance of Tone

Learning Strategies

Note-taking
Graphic Organizer
Discussion Groups

Learning Targets

- Differentiate between denotation and connotation.
- Analyze how connotation creates tone.

Preview

In this activity, you will think about how an author creates tone using diction.

VOCABULARY

LITERARY

Tone is a writer's or speaker's attitude toward a subject.
Diction is a writer's or speaker's choice of words.
Denotation is the direct meaning of a word or expression, as distinguished from the ideas or meanings associated with it or suggested by it.
Connotation is the implied associations, meanings, or emotions associated with a word.

ACADEMIC

Nuance refers to a subtle difference or distinction in meaning.

My Notes

Understanding Tone

In literature, being able to recognize the **tone** of a story or poem or essay is an important skill in understanding the author's purpose. An author who is trying to create a comedy skit needs to choose content and language that communicates humor rather than sadness. Writers purposefully select **diction** to create an appropriate tone.

1. What is the connection between tone and diction? Many words have a similar **denotation**, but one must learn to distinguish among the **connotations** of these words in order to accurately identify meaning and tone. Careful readers and writers understand **nuances** in word meanings. This means that they recognize that words have varying levels of meaning.

   Examples: *House*, *home*, *abode*, *estate*, *shack*, *mansion*, and *hut* all describe or denotate a place to live, but each has a different connotation that determines meaning and tone.

2. Create examples like the one above illustrating ranges of words that have the same denotation but different connotations. Independently, write your examples below and then pair with another student to share your words.

3. Use one of the examples you just created to discuss how connotation connects to tone.

Identifying Nuances in Diction

4. On the following page are some common tone words and their synonyms. Use a print or digital dictionary to determine or clarify each synonym's precise meaning. After taking notes on the denotation of each word, number the words to indicate the various levels of meaning, from least intense to most intense (1 = least intense). If your group feels that two words have the same connotation and level of meaning, give them the same ranking.

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Angry: upset, enraged, irritated, sharp, vexed, livid, infuriated, incensed

Happy: mirthful, joyful, jovial, ecstatic, lighthearted, exultant, jubilant, giddy

Sad: poignant, despondent, sentimental, lugubrious, morose, woeful, mournful, desolate

Honest: sincere, candid, outspoken, forthright, frank, unbiased, blunt

Calm: placid, still, bored, composed, peaceful, tranquil, serene, soothing

Nervous: anxious, apprehensive, hesitant, fretful, agitated, jittery, afraid

Smart: wise, perceptive, quick-witted, clever, sagacious, intellectual, brainy, bright, sharp

5. Prepare to present your findings to the class. Use the outline below to prepare for your presentation.

Our group studied words that have the same denotation as _____.

The most intense word is _____, which means _____.

One would feel _____ if / when _____ [specific situation].

The least intense word is _____, which means _____.

One would feel _____ if / when _____ [specific situation].

Our favorite word is _____, which means _____.

One would feel _____ if / when _____ [specific situation].

6. While other groups present, listen to comprehend, and take notes. You will be responsible for applying this vocabulary in future activities.

Check Your Understanding

Read the sentences and identify the tone using words from the list above. Explain how word choice changes the connotation of each sentence.

Jack skipped out of the house.

Jack stormed out of the house.

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ACTIVITY 1.12

Physical and Emotional Challenges

Learning Strategies

TP-CASTT
Diffusing
Paraphrasing
Summarizing
Close Reading
Marking the Text
Freewriting

My Notes

Learning Targets

- Analyze and compare text structures across genres.
- Make connections between elements in different genres.

Preview

In this activity, you will read a poem and an informational text on similar subjects and compare them.

Setting a Purpose for Reading

- As you read, underline and label evidence of a Hero's Journey so that you can compare it with and contrast it to other texts.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

About the Author

Nina Cassian (1924–2014) was a prominent writer in Romania until she was exiled for her poems satirizing the Romanian president's regime. She sought refuge in the United States and lived in New York City for many years. Cassian wrote more than 50 volumes of work, including poetry, fiction, and books for children. Cassian was also a journalist, film critic, and composer of classical music.

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Poetry

A Man

by **Nina Cassian**

While fighting for his country, he lost an arm
And was suddenly afraid:
"From now on, I shall only be able to do things by halves.
I shall reap half a harvest.

I shall be able to play either the tune
or the accompaniment on the piano,
but never both parts together.
I shall be able to bang with only one fist
on doors, and worst of all

I shall only be able to half hold
my love close to me.
There will be things I cannot do at all,
applaud for example,
at shows where everyone applauds."

From that moment on, he set himself to do
everything with twice as much enthusiasm.
And where the arm had been torn away
a wing grew.

Making Observations

- What emotions do you feel while reading the poem?
- What lines from the poem seem to be the most powerful?

My Notes

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Returning to the Text

- Return to the text as you respond to the following questions. Use text evidence to support your responses.
- Write any additional questions you have about the poem in your Reader/Writer Notebook.

1. What kinds of things is the man afraid of not being able to do? What do these worries tell you about his character?

2. Is the last sentence of this poem meant to be understood literally or figuratively? How does the connotation of "wing" help create the mood of the poem?

Working from the Text

Introducing the Strategy: TP-CASTT

This reading strategy is used to analyze a poetic text by identifying and discussing each topic in the acronym: *Title*, *Paraphrase*, *Connotation*, *Attitude*, *Shift*, *Title* again, and *Theme*. The strategy is a guide designed to lead you in an analysis of a literary text. It is most effective if you begin at the top and work your way down the elements. However, you will find that as you study one element, you will naturally begin to explore others. For example, a study of *connotation* often leads to a discussion of *tone* and *shifts*. Revisiting the *title* often leads to a discussion of the *theme*, or author's message.

3. Use the TP-CASTT strategy to analyze the poem. Record your responses in the graphic organizer that follows. Read the poem several times, each time analyzing more deeply aspects of the TP-CASTT strategy and recording your responses.

4. After reading the poem several times, return to the TP-CASTT graphic organizer, and write a brief paragraph to summarize the poem and explain the author's message.

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Strategy	Response/Analysis
Title: After reading the text, think about why the author chose the title.	**Analysis:**
Paraphrase: After diffusing the text, translate the most challenging lines of the poem into your own words (you may need to reread the text several times). Then briefly summarize the poem in such a way that the meaning is maintained.	**Poem Summary:**
Connotation: Mark the text by highlighting the diction (words and phrases) used for positive effect (color 1) and/or negative effect (color 2). Then study the diction to determine a pattern (e.g., mostly negative, begins negatively but ends positively) and record your analysis.	**Pattern: (+/–)**
Attitude (Tone): Determine how the speaker feels about the subject of the poem. (There might be more than one tone.) Highlight words that convey tone. Be sure to use precise tone words (e.g., mournful, not sad). Finally, summarize the tone.	**Tone Summary:**
Shift: Identify shifts, such as in the speaker, setting, subject, tone, or images. After marking the text with a star and numbering each, study and explain the shifts.	**Shifts:**
Title: Examine the title to determine the deeper meaning. Look beyond the literal, even if the title is simple (e.g. "Choices"). Record ideas.	**Deeper Meaning:**
Theme: Determine the author's message about life implied in the poem. After you identify a subject (e.g., friendship), write a statement about the subject that sounds like a piece of advice (e.g., For a friendship to survive, one must be selfless, not selfish). Record your theme statement(s).	**Theme Statement(s):**

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My Notes

Setting a Purpose for Reading

- As you read, underline and label evidence of a Hero's Journey so that you can compare it with and contrast it to other texts.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

About the Author

Inspired by the work of *Washington Post* journalists during the Watergate era, Gale Fiege longed to be a newspaper reporter. She served as editor of the campus newspaper at Western Washington University in the late 1970s. Since then, she has been a reporter on a number of newspapers in Washington state, including the *Everett Daily Herald*. The skill Fiege thinks is most important to her job is the ability to listen well.

Article

Soldier home after losing his leg in Afghanistan

by **Gale Fiege**

1 LAKE STEVENS—It started out as just another day in the Zabul Province of southern Afghanistan.

2 On Sept. 18, 2010, Army Pfc. Tristan Eugene Segers, a 2002 graduate of Lake Stevens High School, was driving his armored patrol vehicle when a homemade bomb exploded in the road underneath Segers' floorboard.

3 One of the vehicle's 800-pound tires was found a half-mile away.

4 Just below his knee, Segers' right leg was gone. He had **shrapnel** sticking out of his eyeballs, face and arms.

5 After nearly two years of surgeries and rehabilitation in Texas, Segers, a handsome 28-year-old, moved back to Snohomish County last week in time to celebrate Independence Day with his folks in the home where he grew up.

6 Segers is married now to his high school girlfriend, Lindsay Blanchard. They are expecting a baby boy in October. He plans to return to culinary arts school this fall and they are about to move into an apartment in the Bothell area.

7 Until his official Army retirement date on Aug. 21, he is Cpl. Segers, the owner of a Purple Heart.[1]

[1] The *Purple Heart* is a medal given to U.S. military personnel who are injured in the line of duty

GRAMMAR & USAGE

Nonrestrictive Phrases & Clauses

A nonrestrictive phrase or clause is a group of words that gives extra information about a noun in the sentence. It is set off by commas to show that the information is not necessary to understand what the sentence is about.

In paragraph 2 of the article, the writer uses a nonrestrictive phrase to explain who Tristan Eugene Segers is: " ... Eugene Segers, a 2002 graduate of Lake Stevens High School, was driving ... " The phrase "a 2002 graduate of Lake Stevens High School" is extra information that is not necessary to the understanding of the sentence. Locate several more examples of nonrestrictive phrases in the article and share with a partner.

shrapnel: small fragments of a bomb after it explodes

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My Notes

8 Segers wears shorts in the warm summer weather, not even pretending to hide his prosthetic leg. He has run a marathon. A specially designed gas pedal is on the left side of his slate-gray Toyota Tacoma truck.

9 Nothing is stopping him.

10 "Everybody's injury is different and everybody handles it in their own way. There is no way to measure it, whether it's physical or mental," Segers said. "I just kept telling the doctors that I didn't want my life to be different than it was before. Of course, the loss of a leg changed me. But it doesn't define me or the rest of my life."

11 Segers was enjoying a promising start to a career as a chef when the economic recession forced him to consider joining the Army. He figured he would serve in the family tradition set by his father and grandfather.

12 After **grueling** training in the hot Georgia sun, he landed a spot in the Army's 101st Airborne Pathfinder Division, an **elite** infantry unit, and was sent to Afghanistan in February 2010 to work on personnel recovery missions.

13 After the explosion, Segers was stabilized and flown to the Army hospital in Landstuhl, Germany.

14 "My eyes were completely bandaged and I was in a lot of pain. The stretchers were on bunks in the airplane, so when I woke up it felt like I was in a coffin," Segers said. "I was so glad to hear the voice of my buddy, Andrew Leonard, a guy from Boston who had been injured earlier."

15 Tristan Segers can't say enough good things about the surgeons, psychiatrists, physical therapists and other staff at the Army hospital, as well as the numerous charitable organizations such as the Fisher House Foundation that help wounded veterans.

16 "I was truly cared for," he said. "The rehabilitation was **rigorous** and I pushed it, building back my muscles and learning to use the prosthetic leg.

17 "But they never told me I was doing a good job for fear that I might get **complacent**. There were many guys there who had given up on life."

18 "Most of the time when people see my leg, they think I've been in a car accident or something. But sometimes an old veteran will stop me and thank me for my service," Segers said. "I didn't do anything special, but if the progress I have made motivates another wounded veteran to keep going, then that's great."

grueling: physically demanding
elite: made of the best and most able
rigorous: full of difficulty
complacent: satisfied

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Making Observations

- What was most surprising about the article?
- What connections do you see between the article and the poem?

Returning to the Text

- Reread the article to answer these text-dependent questions.
- Write any additional questions you have about the article in your Reader/Writer Notebook.

5. What kind of person is Segers? Include details from the article that support your answer.

6. The author uses the word "folks" in paragraph 5 to mean "family." What effect does this word choice have?

7. Choose a statement made by Segers that expresses the central idea driving Segers's life now. What facts in the story support this idea?

8. Notice how the language shifts as it describes Segers's Army assignment. What is an "elite" infantry unit? What are "personnel recovery missions"?

Working from the Text

9. Return to the poem "A Man." What effect do the short line lengths have on the beginning of the poem? How does that shift in the last stanza?

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10. Explain the author's purpose for writing the article about Segers. Then, analyze how the text structure contributes to the purpose.

11. How is the structure of the article different from the poem?

12. What message does each text reveal about the concept of heroism? Write a summary that supports your interpretation using evidence from both the poem and the article.

Check Your Understanding

In your Reader/Writer Notebook, compare how the characters in the poem and the article exemplify the concept of a hero. How are these heroes similar and different? Include evidence from each text in your response.

Introducing the Strategy: Freewriting

The **freewriting** strategy allows writers to write freely without pressure to be correct or complete. A freewrite gives a writer the freedom to write in an informal style and get ideas on paper in preparation for a more complete and formal writing assignment. This strategy helps writers refine and clarify thoughts, spark new ideas, and/or generate content during drafting or revision.

13. Before you complete the writing prompt, use the freewriting strategy to prepare.

Informational Writing Prompt

Write an essay about a challenge you have faced that includes examples of specific things you did to overcome adversity. Be sure to:

- Clearly explain the challenge you faced.
- Cite specific examples and experiences that helped you overcome your challenge.
- Summarize your outcome clearly.
- Use appositives to add additional information to sentences in your essay. Edit your work to make sure that you use commas correctly to set off nonrestrictive phrases and clauses.

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ACTIVITY 1.13

Definition Strategies

Learning Strategies

Brainstorming
Manipulatives
Graphic Organizer
Prewriting

My Notes

Learning Targets

- Analyze characteristics and structural elements of informational texts.
- Synthesize information to create a deeper understanding of heroism.

Preview

In this activity, you will analyze a model definition essay and explain how it uses the definition strategies.

Preparing for Informational Writing

1. How are informational and narrative writing similar? How are they different? Consider both characteristics and structural elements such as theses, features, and organizational patterns in your analysis. List ideas below, and then create a graphic organizer on a separate paper to show your thinking.

Similarities	Differences

2. You are often asked to define vocabulary terms and to explain your understanding of what something means. Abstract concepts, such as heroism, can also be defined. Practice thinking about how to define an abstract concept by working in a small group or with a partner to develop a list of words that describe each of the concepts below.
   - freedom
   - responsibility
   - sacrifice
   - friendship

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Check Your Understanding

Working with the same partner or group, write a few sentences defining one of the abstract concepts you discussed.

Writing to Define

For Embedded Assessment 2, you will be writing a definition essay to share your personal understanding of the concept of heroism. To write this definition of heroism, you will need various strategies and knowledge to create an expanded definition of the concept. First, you can expand your collection of words that describe heroes and heroism.

3. **Defining heroes:** Generate a list of
   - **Adjectives** that could describe what a hero is:
     A hero is (adjective) brave,
   - **Nouns** that could define what a hero shows:
     A hero shows (noun) courage,
   - **Verbs** that could define what a hero does:
     A hero (verb) fights,

4. After sharing and consulting print and digital resources, such as a thesaurus, group synonyms by part of speech and sort them by their nuances (subtle differences in meanings). Record these terms in your Reader/Writer Notebook for future reference. Your teacher will provide you with oral instructions on how to create a Word Wall card with your terms and their parts of speech.

Defining a Concept

Part of defining any concept is finding ways to describe the concept to make it clear to others. The logical structure of an informational definition essay consists of an introduction, a body, and a conclusion. To clarify, develop, and organize ideas, body paragraphs often use three definition strategies: function, example, and negation.

- **Definition by function:** Paragraphs using the **function** strategy explain how the concept functions or operates in the real world.
- **Definition by example:** Paragraphs using the **example** strategy use specific examples of the concept from texts or life.
- **Definition by negation:** Paragraphs using the **negation** strategy explain what something is by describing what it is not. For example, an author may state, "Although tomatoes are often included in vegetable salads, a tomato is a fruit, not a vegetable." In this example, the negation is saying what a tomato is not, as well as what a tomato is.

5. Read the following passages of definition and decide whether they contain definition by **function**, example, and/or **negation**. Be able to explain why you categorized ideas as you did. First, highlight the topic being defined. Then, decide the type of definition being used.
   - "But just for the purposes of this discussion, let us say: one's family are those toward whom one feels loyalty and obligation, and/or from whom one derives identity, and/or to whom one gives identity, and/or with whom one shares habits, tastes, stories, customs, memories." (Marilynn Robinson, "Family." *The Death of Adam: Essays on Modern Thought*. Houghton Mifflin, 1998)

My Notes

VOCABULARY

ACADEMIC

Describing the **function** of something is telling how something is used. The verb to *function* means "to act as or to operate as."

Just as a negative answer would be a no, to negate is to deny or make ineffective. The noun **negation** means "showing what something is not in order to prove what it is."

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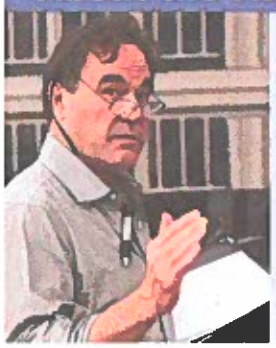
My Notes

- "It's always seemed odd to me that *nonfiction* is defined, not by what it *is*, but by what it is *not*. It is *not* fiction. But then again, it is also *not* poetry, or technical writing or libretto. It's like defining classical music as *nonjazz*." (Philip Gerard, *Creative Nonfiction*. Story Press, 1996)
- "Love is patient and kind; love does not envy or boast; it is not arrogant or rude. It does not insist on its own way; it is not irritable or resentful; it does not rejoice at wrongdoing, but rejoices with the truth. Love bears all things, believes all things, hopes all things, endures all things. Love never ends." (*The Bible*, I Corinthians 13:4–8a)

Setting a Purpose for Reading

- As you read, highlight the author's definition of heroism and underline evidence that he gives to support his definition.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

About the Author



After serving in the Vietnam War, Oliver Stone became a movie director. He is best known for his controversial retellings of historical events. Stone's films have explored historical subjects, such as the Vietnam War and President Kennedy's assassination. Stone has won two Academy Awards for Best Director for the films *Platoon* and *Born on the Fourth of July*. He also won an Academy Award for Best Screenplay Writing for *Midnight Express*.

Article

Where I Find My Heroes

by **Oliver Stone**
from McCall's Magazine, November 1992

1 It's not true that there are no heroes anymore—but it is true that my own concept of heroism has changed radically over time. When I was young and I read the Random House biographies, my heroes were always people like George Washington and General Custer and Abraham Lincoln and Teddy Roosevelt. Men, generally, and doers. Women—with the exception of Clara Barton, Florence Nightingale, and Joan of Arc—got **short shrift**. Most history was oriented toward male heroes.

short shrift: little attention

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2 But as I've gotten older, and since I've been to war, I've been forced to reexamine the nature of life and of heroism. What is true? Where are the myths?

3 The simple acts of heroism are often overlooked—that's very clear to me not only in war but in peace. I'm not **debunking** all of history: Crossing the Delaware was a magnificent action. But I am saying that I think the meaning of heroism has a lot to do with evolving into a higher human being. I came into contact with it when I worked with Ron Kovic, the **paraplegic** Vietnam vet, on *Born on the Fourth of July*. I was impressed by his life change, from a patriotic and strong-willed athlete to someone who had to deal with the total surrender of his body, who grew into a nonviolent and peaceful advocate of change in the Martin Luther King, Jr., and Gandhi tradition. So heroism is tied to an evolution of consciousness....

4 Since the war, I've had children, and I'm wrestling now with the everyday problems of trying to share my knowledge with them without overwhelming them. It's difficult to be a father, to be a mother, and I think that to be a kind and loving parent is an act of heroism. So there you go—heroes are everyday, common people. Most of what they do goes **unheralded**, unappreciated. And that, ironically, is heroism: not to be recognized.

5 Who is heroic? Scientists who spend years of their lives trying to find cures for diseases. The teenager who says no to crack. The inner-city kid who works at McDonald's instead of selling drugs. The kid who stands alone instead of joining a gang, which would give him an instant identity. The celebrity who remains modest and treats others with respect, or who uses his position to help society. The student who defers the immediate pleasure of making money and finishes college or high school. People who take risks despite fears. People in wheelchairs who don't give up. ...

6 We have a lot of **corruption** in our society. But we mustn't assume that everything is always basely motivated. We should allow for the heroic impulse—which is to be greater than oneself, to try to find another version of oneself, to grow. That's where virtue comes from. And we must allow our young generation to **strive** for virtue, instead of **ridiculing** it.

WORD CONNECTIONS

Etymology

The English word **advocate** was first used in the mid-1300s to refer to someone who argues a case in court. It was derived from the French word *avocar*, meaning "spokesman," which was itself derived from the Latin *advocatus*, meaning "one called to aid." The word *advocate* was first used as a verb in the 1640s.

debunking: proving false
paraplegic: someone who cannot move their legs
unheralded: overlooked
corruption: fraud
strive: to work hard for
ridiculing: making fun of

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Working from the Text

6. Reread the essay, paying close attention to the author's definition of heroism, the strategies he uses to support this definition, and his final clarification of his definition. Work with a partner to analyze what each paragraph of the essay says and does by completing the graphic organizer. Then write a paragraph in your Reader/Writer Notebook analyzing how the structure of the essay contributes to the author's purpose of defining heroism.

Paragraph	What It Says	What It Does
1		
2		
3		
4		
5		
6		

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7. The heroes mentioned by Oliver Stone are listed below. You will participate in an informal inquiry task to find information about one of these traditional heroes. First, follow along as your teacher models how to generate a list of questions about George Washington for informal inquiry. Then, choose one of the other heroes listed and create your own set of questions. Use the Internet, a classmate, and your teacher's guidance to help you locate information. Working in small groups, discuss what makes this person a hero.

- George Washington
- General Custer
- Abraham Lincoln
- Teddy Roosevelt
- Martin Luther King, Jr.
- Clara Barton
- Florence Nightingale
- Joan of Arc
- Ron Kovic
- Mohandas Gandhi

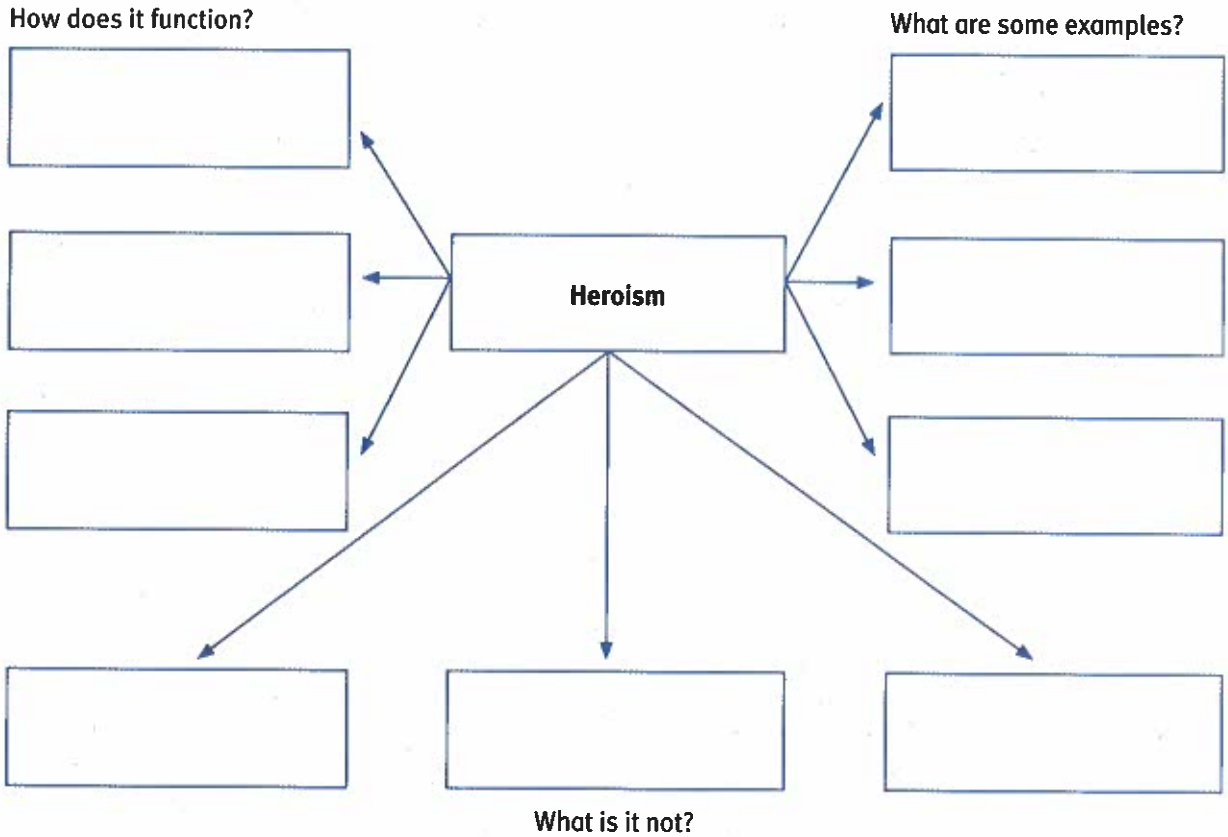
INDEPENDENT READING LINK

Read and Discuss

Think about the historical or modern hero you are reading about independently. How is he/she an example of a heroic type? Would this person fit Oliver Stone's definition of a hero? Explain your answer. Present your ideas orally.

Beginning a Definition of Hero

8. After reading and thinking about definition strategies and heroes, use the graphic organizer that follows to begin organizing your definition of a hero according to the three different strategies for definition: function, example, and negation.



Check Your Understanding

Quickwrite: Describe a person you know or have read about who is a "hero."

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LANGUAGE & WRITER'S CRAFT: Embedded Quotations

Use quotation marks to show that you are using someone else's exact words. When you use the author's exact words in a sentence, it is called an embedded quotation. To introduce the quote, use a signal word or phrase from the box below, followed by a comma. Then use quotation marks to frame the quotation. Remember to capitalize the first word of the quotation.

Use this formula to ensure that you are punctuating quotations properly:

author's name + signal word + comma + quotation marks + author's words + quotation marks

Common Signal Words & Phrases	
according to	notes
argues	proposes
claims	says
concludes	states
explains	writes

In his article, Olive Stone says, "It is not true that there are no heroes anymore—but it is true that my own concept of heroism has changed radically over time."

Notice how there are quotation marks on both ends of the quotation so the reader knows where it starts and stops.

PRACTICE Add punctuation as needed to correct the embedded quotations.

1. According to Oliver Stone the simple acts of heroism are often overlooked.

2. In his article, Stone says to be a kind and loving parent is an act of heroism.

3. Svetlana Fedorov argues the American diet relies too heavily on processed foods.

Informational Writing Prompt

Think about how to define a hero by how he or she functions or acts. Draft a paragraph that establishes the function of a hero. Cite examples from texts you have read throughout this unit. Remember that the function strategy explains how an idea or concept operates in the world. Be sure to:

- Begin with a topic sentence that states how a hero functions in the world.
- Provide supporting examples (paraphrased and directly quoted) from life and from the texts you have read and provide commentary to develop ideas.
- Punctuate embedded quotations correctly.
- Use transitions to create coherence.

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Historical Heroes: Examples

ACTIVITY 1.14

Learning Targets

- Compare texts across genres to analyze how structure contributes to meaning.
- Use examples to develop an engaging written response.
- Integrate ideas from multiple texts to build knowledge and vocabulary about a theme.

Preview

In this activity, you will read a set of paired passages and work in expert groups to compare the features that appear in both genres.

Learning Strategies

TP-CASTT
Diffusing
Close Reading
Marking the Text
Paraphrasing
Summarizing
Rereading

Setting a Purpose for Reading

- As you read, underline sentences or phrases that develop the key concept.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

About the Author

Dr. Phineas D. Gurley (1816–1868) was the pastor of the New York Avenue Presbyterian Church (in Washington, DC), which Abraham Lincoln attended during his presidency. Gurley was also Chaplain of the United States Senate. Gurley preached this funeral sermon in the White House East Room on April 19, 1865, four days after Lincoln's assassination.

KNOWLEDGE QUEST

Knowledge Question:

What kinds of ideals motivate heroes to act?

In Activity 1.14, you will read two texts about a hero: Abraham Lincoln or Frederick Douglass. While you read, build knowledge about the theme relating to the ideals that motivate heroes, and think about your answer to the Knowledge Question.

Sermon

from White House Funeral Sermon for Abraham Lincoln

by **Dr. Phineas D. Gurley**

He is dead; but the God in whom he trusted lives, and He can guide and strengthen his successor, as He guided and strengthened him. He is dead; but the memory of his virtues, of his wise and patriotic counsels and labors, of his calm and steady faith in God lives, is precious, and will be a power for good in the country quite down to the end of time. He is dead; but the cause he so **ardently** loved, so ably, patiently, faithfully represented and defended—not for himself only, not for us only, but for all people in all their coming generations, till time shall be no more—that cause survives his fall, and will survive it. The light of its brightening prospects flashes cheeringly to-day **athwart** the gloom occasioned by his death, and the language of God's united **providences** is telling us that, though the friends of Liberty die, Liberty itself is **immortal**. There is no assassin strong enough and no weapon deadly enough to **quench**

ardently: passionately
athwart: across or against
providences: guardianship exercised by a deity
immortal: living forever
quench: to put an end to

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its inextinguishable life, or arrest its onward march to the conquest and empire of the world. This is our confidence, and this is our consolation, as we weep and mourn to-day. Though our beloved President is slain, our beloved country is saved. And so we sing of mercy as well as of judgment. Tears of gratitude mingle with those of sorrow. While there is darkness, there is also the dawning of a brighter, happier day upon our stricken and weary land. God be praised that our fallen Chief lived long enough to see the day dawn and the daystar of joy and peace arise upon the nation. He saw it, and he was glad. Alas! alas! He only saw the *dawn*. When the *sun* has risen, full-orbed and glorious, and a happy reunited people are rejoicing in its light—alas! alas! it will shine upon his grave. But that grave will be a precious and a **consecrated** spot. The friends of Liberty and of the Union will **repair** to it in years and ages to come, to pronounce the memory of its occupant blessed, and, gathering from his very ashes, and from the rehearsal of his deeds and virtues, fresh **incentives** to patriotism, they will there renew their vows of **fidelity** to their country and their God.

consecrated: dedicated to a sacred purpose
repair: to come together
incentives: rewards
fidelity: loyalty

Abraham Lincoln on his deathbed, surrounded by family members and members of his cabinet. April 15, 1865/ The Nation's Martyr.

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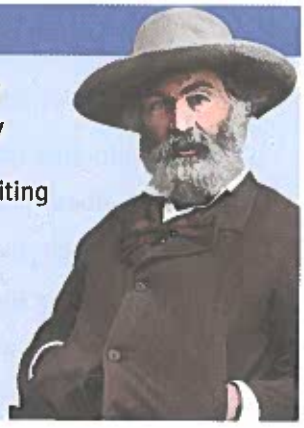
Knowledge Quest

- What ideals seemed to motivate Lincoln?
- What additional knowledge about heroes, and Lincoln as a hero specifically, did you gain from reading this sermon?

About the Author



Walt Whitman (1819–1892) is now considered one of America's greatest poets, but his untraditional poetry was not well received during his lifetime. As a young man, he worked as a printer and a journalist while writing free-verse poetry. His collection of poems, *Leaves of Grass*, first came out in 1855, and he revised and added to it several times over the years. During the Civil War, he worked in Washington, caring for injured soldiers in hospitals. This poem is an example of an **allegory**.

Poetry

O Captain! My Captain!

by **Walt Whitman**

O Captain! my Captain! our fearful trip is done;
The ship has weather'd every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

VOCABULARY

LITERARY
An **allegory** is a literary technique of extending a metaphor through an entire poem or story so that objects, persons, and actions in the text are equated with meanings that lie outside the text.

My Notes

KNOWLEDGE QUEST
Knowledge Question:
What kinds of ideals motivate heroes to act?

rack: windy storm

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My Notes

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills;
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!
This arm beneath your head;
It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse nor will;
The ship is anchored safe and sound, its voyage closed and done;
From fearful trip the victor ship comes in with object won:
Exult O shores, and ring O bells!
But I with **mournful** tread,
Walk the deck my Captain lies,
Fallen cold and dead.

Knowledge Quest

- According to Whitman what motivated Lincoln as a hero?
- How does Whitman's knowledge of Lincoln compare with Gurley's knowledge of Lincoln?

mournful: sad

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Returning to the Text

- Return to the texts as you respond to the following questions. Use text evidence to support your responses.
- Write any additional questions you have about the sermon and the poem in your Reader/Writer Notebook.

White House Funeral Sermon for Abraham Lincoln

1. What effect does the quote, "... though the friends of Liberty die, Liberty is immortal" have on the reader?

2. How do Dr. Gurley's contrasting statements about grief and hope create a structure that aptly describes that moment in history?

O Captain! My Captain!

3. What is the effect of the short lines that conclude each stanza in Whitman's poem? How do they contrast with the longer lines?

4. As an allegory representing the death of Abraham Lincoln, who does the Captain represent? What does the ship represent? What does the trip or voyage represent?

5. How does Whitman establish the same mood of sorrow and hope in his poem as Dr. Gurley does in his sermon? Explain by choosing a line that represents the mood.

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My Notes

6. KQ Dr. Gurley capitalizes the word "liberty" in his sermon. Why might he have done that?

7. KQ Based on Dr. Gurley's sermon and Whitman's poem, what can you infer Lincoln was fighting for *most*?

Setting a Purpose for Reading

- As you read, underline the sentences that develop the main idea.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

About the Author

Robert Hayden (1913–1980) was born in Detroit, Michigan. He had a lifelong love of literature and became a teacher and writer. Through his work for the Federal Writers' Project in the 1930s, he studied African American history and folk life, both of which became inspirations for his works of poetry. Slavery and emancipation were recurring themes in his work.

KNOWLEDGE QUEST

Knowledge Question:
What kinds of ideals motivate heroes to act?

diastole: the act of the heart filling with blood
systole: the act of the heart pumping blood
gaudy: showy in a tasteless way
exiled: forced to leave one's native land

Poetry

Frederick Douglass

by **Robert Hayden**

When it is finally ours, this freedom, this liberty, this beautiful
and terrible thing, needful to man as air,
usable as earth; when it belongs at last to all,
when it is truly instinct, brain matter, diastole, systole,
reflex action; when it is finally won; when it is more
than the gaudy mumbo jumbo of politicians:
this man, this Douglass, this former slave, this Negro
beaten to his knees, exiled, visioning a world
where none is lonely, none hunted, alien,

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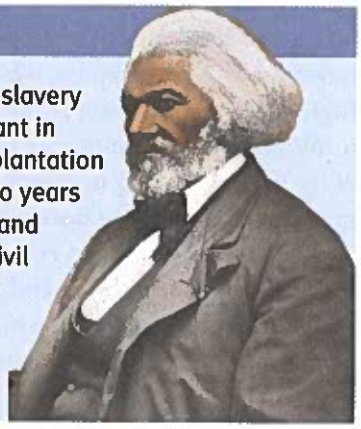
10 this man, superb in love and logic, this man
shall be remembered. Oh, not with statues' rhetoric,
not with legends and poems and wreaths of bronze alone,
but with the lives grown out of his life, the lives
fleshing his dream of the beautiful, needful thing.

Knowledge Quest

- What knowledge about Frederick Douglass did you gain from reading the poem?
- According to Hayden, what motivated Douglass?

About the Author



Frederick Douglass (1818?–1895) was born into slavery in Maryland. He learned to read as a house servant in Baltimore. In 1838, Douglass escaped from his plantation and settled in Massachusetts. After spending two years abroad, he published an antislavery newspaper and was an adviser to President Lincoln during the Civil War. He was later appointed to positions in the U.S. government never before achieved by an African American, including U.S. Marshal and Minister to Haiti.

Autobiography

from The Narrative of the Life of Fredrick Douglass, an American Slave

by **Frederick Douglass**

1 I felt assured that if I failed in this attempt, my case would be a hopeless one—it would seal my fate as a slave forever. I could not hope to get off with anything less than the severest punishment and being placed beyond the means of escape. It required no very vivid imagination to depict the most frightful scenes through which I should have to pass in case I failed. The wretchedness of slavery, and the blessedness of freedom, were perpetually before me. It was life and death with me. But I remained firm, and, according to my resolution, on the third day of September, 1838, I left my chains, and succeeded in reaching New York without the slightest interruption of any kind. How I did so—what means I adopted—what direction I travelled, and by what mode of conveyance—I must leave unexplained, for the reasons before mentioned.

My Notes

KNOWLEDGE QUEST

Knowledge Question:

What kinds of ideals motivate heroes to act?

rhetoric: language or speech

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My Notes

2 I have been frequently asked how I felt when I found myself in a free State. I have never been able to answer the question with any satisfaction to myself. It was a moment of the highest excitement I ever experienced. I suppose I felt as one may imagine the unarmed **mariner** to feel when he is rescued by a friendly man-of-war from the pursuit of a pirate. In writing to a dear friend, immediately after my arrival at New York, I said I felt like one who had escaped a den of hungry lions. This state of mind, however very soon subsided; and I was again seized with a feeling of great insecurity and loneliness. I was yet liable to be taken and subjected to all the tortures of slavery. This in itself was enough to **damp** the **ardor** of my enthusiasm. But the loneliness overcame me. There I was in the midst of thousands, and yet a perfect stranger; without home and without friends, in the midst of thousands of my own brethren—children of a common Father, and yet I dared not to unfold to any one of them my sad condition. I was afraid to speak to any one for fear of speaking to the wrong one, and thereby falling into the hands of money-loving kidnappers, whose business it was to lie in wait for the panting fugitive, as the ferocious beasts of the forest lie in wait for their prey. [I]n the midst of plenty, yet suffering the terrible gnawing of hunger—in the midst of houses, yet having no home—among fellow-men, yet feeling as if in the midst of wild beasts, whose greediness to swallow up the trembling and half-famished **fugitive** is only equalled by that with which the monsters of the deep swallow up the trembling and half-famished fish upon which they subsist—I say let him be placed in this most trying situation—the situation in which I was placed—then, and not till then, will he fully appreciate the hardships of, and know how to sympathize with, the toil-worn and whip-scarred fugitive slave.

...

3 In about four months after I went to New Bedford, there came a young man to me, and inquired if I did not wish to take the "Liberator." I told him I did; but just having made my escape from slavery, I remarked that I was unable to pay for it then. I, however, finally became a subscriber to it. The paper came, and I read it from week to week with such feelings as it would be quite idle for me to attempt to describe. The paper became my meat and my drink. My soul was set all on fire. Its sympathy for my **brethren** in **bonds**—its **scathing denunciations** of slaveholders—its faithful exposures of slavery—and its powerful attacks upon the upholders of the institution—sent a thrill of joy through my soul, such as I had never felt before!

4 I had not long been a reader of the "Liberator," before I got a pretty correct idea of the principles, measures and spirit of the anti-slavery reform. I did with a joyful heart, and never felt happier than when in an anti-slavery meeting. I seldom had much to say at the meetings, because what I wanted to say was said so much better by others. But, while attending an anti-slavery convention at Nantucket, on the 11th of August, 1841, I felt strongly moved to speak, and was at the same time much urged to do so by Mr. William C. Collin, a gentleman who had heard me speak in the colored people's meeting at New Bedford. It was a severe cross, and I took it up reluctantly. The truth was, I felt myself a slave, and the idea of speaking to white people weighed me

WORD CONNECTIONS

Roots & Affixes

In the word **sympathy**, the Greek root *path* means "feeling." Someone who *sympathizes* with a person facing a painful struggle is able to feel that person's sorrow. The root has the same meaning in words such as *apathy* ("lack of feeling") and *empathy* ("identifying with the feelings of others").

mariner: one who works on a ship
damp: lessen
ardor: strong devotion
fugitive: one who flees
brethren: people sharing in a similar situation
bonds: ties used to keep one in place
scathing: harshly critical
denunciations: formal accusations of wrongful activities

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down. I spoke but a few moments, when I felt a degree of freedom, and said what I desired with considerable ease. From that time until now, I have been engaged in pleading the cause of my brethren—with what success, and with what devotion, I leave those acquainted with my labors to decide.

Knowledge Quest

- What motivated Frederick Douglass to become a hero?
- What heroic ideals does Douglass represent?

Returning to the Text

- Return to the texts as you respond to the following questions. Use text evidence to support your responses.
- Write any additional questions you have about the poem and autobiography excerpt in your Reader/Writer Notebook.

Frederick Douglass

8. In the first six lines, circle all the uses of the words "it" and "thing." What is "it"? How is it described?

9. Review the tribute to Douglass. What cause did he champion? What impact did he have on others?

The Narrative of the Life of Frederick Douglass, an American Slave

10. What images in paragraph 2 does Douglass use to describe his first feelings of freedom and his fear of capture?

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11. What did the "Liberator" write about? Why did it send "a thrill of joy" through Douglass's soul?

12. What kind of mental, emotional, and physical courage did Douglass convey in this excerpt from his autobiography?

13. KQ In paragraph 2, how does Douglass's use of the word "fugitive" help you understand what motivated him to act? What part of a Hero's Journey is being a fugitive like?

14. KQ How does Lincoln's motivation to fight for freedom compare with Douglass's? What does this say about each man?

INDEPENDENT READING LINK

Read and Recommend

You can continue to build your knowledge about heroes by reading other articles at ZINC Reading Labs. Search for keywords such as *heroes* or *activists*.

ZINC

Knowledge Quest

Use your knowledge of Lincoln or Douglass to discuss with a small group your understanding of what motivates heroes to act. Be sure to:

- Provide evidence from the text that supports your thinking.
- Ask and answer questions that connect the ideas of group members.

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Working from the Text

15. Study paragraph 3 from the excerpt of Frederick Douglass's autobiography. Underline the key elements of a paragraph: topic sentence; supporting details; and commentary. Analyze whether you think the paragraph succeeds as a well-developed paragraph or not. Tell why.

16. Use the following table to record details about your assigned hero's character expressed in each of the texts you just read. Then in your Reader/Writer Notebook, write about the structure of paragraph 2 in the excerpt from Frederick Douglass's autobiography.

Text 1: _____	Text 2: _____
Quality: Evidence:	Quality: Evidence:
Quality: Evidence:	Quality: Evidence:
Quality: Evidence:	Quality: Evidence:

Check Your Understanding

Write a topic sentence that compares the two texts you read. How are they similar? How are they different?

Gaining Perspectives

Think about how heroes such as Lincoln and Douglass fought for rights that are in the United States Constitution. What would they think about how voting rights have changed? With a group, role-play a conversation between Lincoln and Douglass. Assign roles for Lincoln, Douglass, and a person living today in the 21st century. What do you think they could teach you about using the power to vote to be a hero? When you are finished, summarize in your Reader/Writer Notebook the conversation that your group developed.

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1.14

Focus on the Sentence

Different types of sentences can be used for different purposes. Review these four sentence types.

A statement tells someone information. A question asks others for a response and ends with a question mark. An exclamation expresses emotion and typically ends with an exclamation point. A command tells another person to do something. A command may not have a subject, because it is understood that the subject is the person or thing being addressed. Read these sample sentences about heroism.

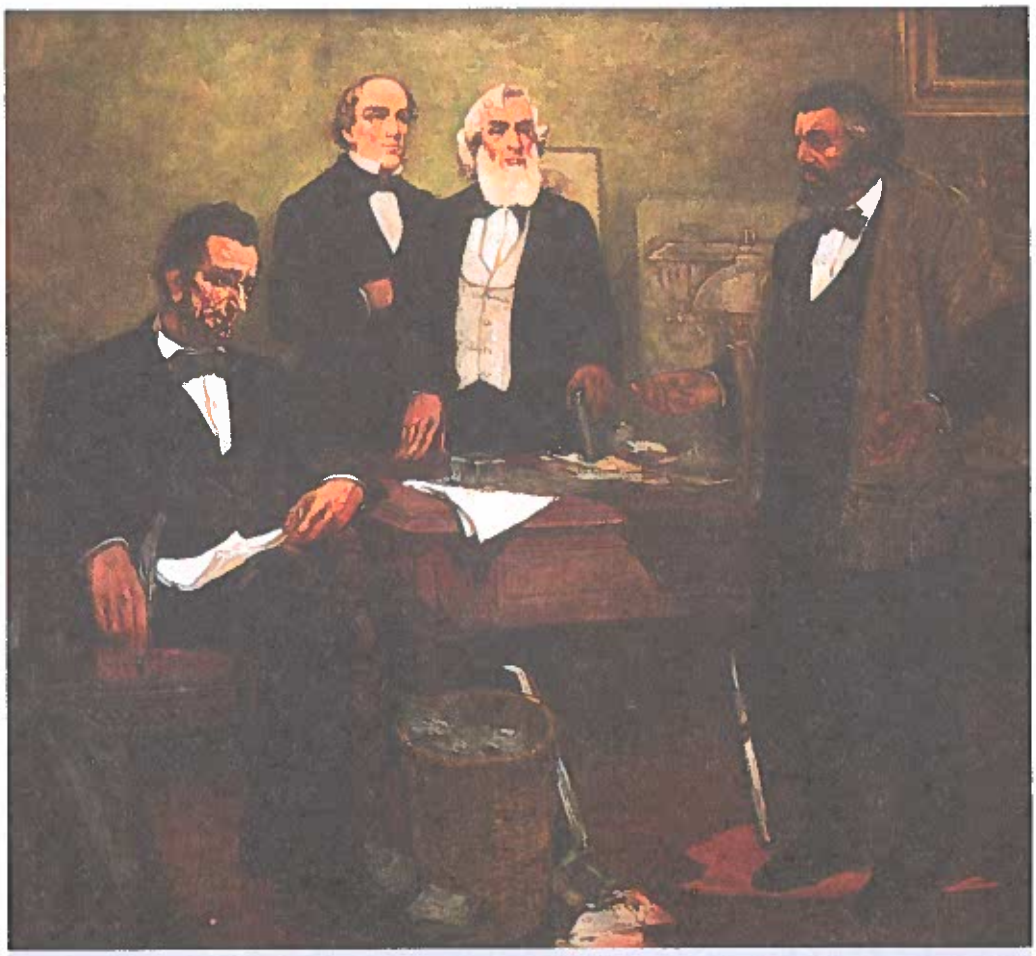
Statement: Everyday people can become heroes.

Question: Who is your hero?

Exclamation: The woman who saved me is a hero!

Command: Strive to be heroic.

Study the image below and its caption. Write four different sentences about Abraham Lincoln and Frederick Douglass.



Color Lithograph by William Edouard Scott depicts Frederick Douglass appealing to President Lincoln and his cabinet to enlist black soldiers in the Civil War, 1943

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Statement: _____

Question: _____

Exclamation: _____

Command: _____

17. Review the elements of a well-developed explanatory body paragraph before responding to the Writing Prompt.

    - **Topic Sentence:** Paragraphs begin with a sentence that includes a subject and an interpretation. The two main functions of a topic sentence are to make a point that supports the thesis of the essay and to indicate the central idea of the paragraph.
    - **Support:** Specific and relevant facts, details, examples, and quotations are used to support the topic sentence and thesis and to develop ideas.
    - **Commentary:** Commentary explains the significance of the supporting detail in relation to the thesis and further develops ideas. It also brings a sense of closure to the paragraph.

Check Your Understanding

In your Reader/Writer Notebook, make a brainstorming web for Abraham Lincoln and a second one for Frederick Douglass. On each web, write 5–10 facts about the hero.

Writing to Sources: Informational Text

Think about the four texts in this activity. Explain how Abraham Lincoln and Frederick Douglass were heroic. Draft a definition paragraph using the elements of a well-developed explanatory body paragraph. Be sure to:

- Begin with a topic sentence that answers the prompt.
- Provide supporting details and commentary to develop ideas.
- Use domain-specific vocabulary and precise language for the purpose and audience.

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ACTIVITY 1.15

Transitions and Quotations

Learning Strategies

Marking the Draft
Adding
Substituting

VOCABULARY

ACADEMIC

Coherence is the clear and orderly presentation of ideas in a paragraph or essay. Using transitional words or phrases both within and across paragraphs can help to create coherence in a multi-paragraph essay.

Learning Targets

- Examine and appropriately apply transitions and embedded quotations to create coherence in writing.

Preview

In this activity, you will learn how to use transitions and embed quotations in your writing.

Reviewing and Extending Transitions

You have learned that transitions connect ideas. Writers use transitional words and phrases to create **coherence** and to help readers move smoothly through the essay. In formal writing, transitions establish relationships between one thought and the next, both within and across body paragraphs.

Transitions are used for different purposes:

To offer evidence:	To introduce an interpretation:	To compare and contrast:
Most important, For example, For instance, According to _____, To illustrate, In this case,	Therefore, For these reasons, Consequently, Furthermore, In addition, Moreover, Thus,	Although _____, Even though _____, Instead, On the other hand, On the contrary, Rather, Yet,/But,/However, Still, Nevertheless, In contrast, Similarly, Likewise, In the same way,
To add information:	**To clarify:**	**To conclude:**
Additionally, In addition, For example, For instance, Likewise, Finally, Equally important, Again,	In other words, For instance, That is, Put another way,	As a result, Therefore, Thus, Finally,

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1. The following sample paragraph is based on a folklore story from China about a girl, Mulan, who chooses to go to war in place of her ill father. Mark the draft to indicate where transitions could be added to create coherence.

Mulan is courageous because she has the ability to disregard fear for a greater good. Mulan takes her father's place in the Chinese army because she knows that he is hurt. It is a crime punishable by death to impersonate a man and a soldier. Mulan has the strength and the nerve to stand up for her father and protect him. She gathers all of her courage and leaves before anyone can stop her, which is what courage is all about. Her pluck allows her to face the impossible and not think about the outcome, the fear or the danger, until she is far enough to be ready for it. The heroes that we look up to are everyday heroes, ordinary, average people who have conquered huge challenges by finding the strength and the courage within themselves to continue on. "A hero is an ordinary individual who finds the strength to persevere and endure in spite of overwhelming obstacles" (Christopher Reeve). Mulan is an ordinary young person who finds courage and strength to continue training and fighting in battles, even though she may be frightened. It is impossible to endure and overcome fearful obstacles when you have fear of them. Courage is what gives heroes the drive to move forward. The heroes that have the courage and the will to move on are the heroes that we all know and admire, the ones that we strive to be like.

My Notes

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Providing Support

Supporting details can be paraphrased or directly quoted, depending on the writer's purpose and intended effect. Examine the difference between a paraphrase and an embedded quotation.

Paraphrase: Early in the story, Mulan reveals that she knows she will hurt her family if she is true to herself (*Mulan*).

Embedded Quotation: Early in the story, Mulan reveals her fears when she sings, "Now I see, that if I were truly to be myself, I would break my family's heart" (*Mulan* 5).

Note that an embedded quotation shows a more detailed and precise knowledge of the text.

A direct quotation *should not*:	A direct quotation *should*:
contain a simple idea that a writer could easily paraphrase	contain a complex idea that is thought-provoking
repeat an idea that has already been said	add another layer of depth to the writing
stand alone	be smoothly embedded into the writing; begin with a transition and lead-in
be lengthy	be no more than three lines

Use the acronym TLQC to help you remember how to embed a quotation smoothly. The letters stand for Transition, Lead-in, Quote, Citation.

Element	Definition/Purpose	Example
Transition	Use as a bridge to link ideas and strengthen cohesion and fluency.	**Early in the story,** Mulan reveals her fears when she sings, "Now I see, that if I were truly to be myself, I would break my family's heart."
Lead-in	Use to set the context for the information in the quote (complex sentences work well).	Early in the story, **Mulan reveals her fears when she sings,** "Now I see, that if I were truly to be myself, I would break my family's heart."
Quote	Use ideas from a credible source to strengthen your ideas, illustrate a point, and/or support your controlling idea.	Early in the story, Mulan reveals her fears when she sings, **"Now I see, that if I were truly to be myself, I would break my family's heart."**
Citation	Include author's last name or the title of the work, if the author is unknown, and page number to give credit to the author and to make your writing credible to the reader.	Early in the story, Mulan reveals her fears when she sings, "Now I see, that if I were truly to be myself, I would break my family's heart" (***Mulan* 5**).

Note: If you are citing a different type of source, such as a website, provide the first piece of information listed in a source citation.

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2. Return to the sample paragraph and revise the writer's ideas about *Mulan* by smoothly embedding Christopher Reeve's quote (already there, but not carefully embedded) and by adding the following quotation from the film:

   Mulan: "It's going to take a miracle to get me into the army."

My Notes

Check Your Understanding

Return to the paragraph you wrote about Lincoln and Douglass as historical heroes. Mark your draft to indicate missing or ineffective transitions. Then, revise the organization by adding or substituting transitional words and phrases to create coherence both within and across paragraphs. Next, find a significant quote in two of the texts you have read and add those ideas into your paragraph by smoothly embedding the quotes and adding academic citations.

Reflection: What types of transitions did you add during your revision? Why? How do the direct quotations strengthen your ideas?

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ACTIVITY 1.16

Negation Strategy of Definition

Learning Strategies

Quickwrite
Marking the Text
Drafting
Substituting

My Notes

Learning Targets

- Understand the negation strategy of definition.
- Develop an engaging idea using the negation strategy.

Preview

In this activity, you will read a definition essay about the concept of a "gentleman" and evaluate how the author used the negation strategy.

Review of the Negation Strategy

1. Review the negation definition strategy:

Paragraphs using the negation strategy explain what something is by showing what it *is not*. Pointing out what the subject *is not* can make what it *is* clearer to the reader. For example, here is an excerpt from a definition of a horse that uses the negation strategy:

> A horse, a zebra, and a mule, though alike in many ways, have significant differences. A horse, unlike a zebra, can be tamed and trained. And unlike a mule, which is a sterile beast of burden, a horse is a valued breeder of future generations of racing champions and hardworking ranch animals.

Setting a Purpose for Reading

- As you read, underline examples of the negation strategy.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

About the Author

John Henry Newman (1801–1890) was a scholar and clergyman who became an influential figure at Oxford College. Newman was a pioneer of the Oxford Movement, which sought to inject more Catholic teachings and traditions into the Protestant-leaning Church of England. Some of his works, including the seminal *Parochial and Plain Sermons*, helped influence the ideals of the Oxford Movement. In 1845, he converted to Roman Catholicism. Then in 2010, Pope Benedict XVI beatified Newman, meaning Newman was officially bestowed as someone in the church to be glorified and exalted.

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Essay

A Definition of a Gentleman

by **John Henry Newman**

1 The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast;—all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make everyone at their ease and at home. (2) He has his eyes on all his company; he is tender towards the bashful, gentle towards the distant, and merciful towards the **absurd**; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never **wearisome**. (3) He makes light of favours while he does them, and seems to be receiving when he is conferring. (4) He never speaks of himself except when compelled, never defends himself by a mere retort, he has no ears for **slander** or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. (5) He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or **insinuates** evil which he dare not say out. (6) From a long-sighted prudence, he observes the **maxim** of the ancient **sage**, that we should ever conduct ourselves towards our enemy as if he were one day to be our friend.

from *The Idea of a University*, by John Henry Newman, originally delivered as a series of lectures in 1852

My Notes

absurd: ridiculous
wearisome: tiring
slander: spoken lies about someone
insinuates: implies
maxim: truthful adage
sage: wise person

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INDEPENDENT READING LINK

Read and Connect

Your independent reading choice can be used as a source in your definition essay. Write about how the protagonist of your reading faced and overcame obstacles and challenges. Then discuss with a classmate why you think this text will be valuable in writing your definition essay. Be sure to provide clear reasons for your recommendation.

My Notes

Working from the Text

2. In your Reader/Writer Notebook, make a T-chart. Label one side "A Gentleman" and label the other side "NOT a Gentleman." Fill in the T-chart accordingly.

Writing to Sources: Informational Text

Write about what heroism is not. Use the negation strategy to distinguish what heroism is from what it is not. Be sure to:

- Begin with a topic sentence that answers the prompt.
- Provide supporting details and commentary to develop ideas.
- Cite examples from the texts you have read.
- Use transitions to create coherence.

Check Your Understanding

Exchange your draft with a partner. List your partner's ideas of what heroism is not. Check to see if his or her ideas make sense. Make notes where the draft can be improved. To prompt more ideas, list what heroism is, then list the opposite to tell what heroism is not.

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ACTIVITY 1.17

Explanatory Writing Focus: Organization

Learning Targets

- Identify and evaluate the effectiveness of the structural elements of a definition essay.
- Draft a thesis and outline ideas for a definition essay.

Preview

In this activity, you will learn techniques to plan, draft, and revise your definition essay.

Learning Strategies

Close Reading
Marking the Text
Note-taking
Collaborative Discussion

My Notes

Planning a Definition Essay

1. Review the Scoring Criteria for Embedded Assessment 2. What defines a proficient definition essay? List required skills and concepts for each category.

Ideas	
Organization	
Use of Language	

Introduction

The **introduction** to an essay has three main parts (listed in the order in which they should appear):

I. **The Hook:** If the opening lines are dull or confusing, the reader loses interest right away. Therefore, you must write an opening that grabs the reader's attention. Lure your readers into the piece with a hook—an anecdote, compelling question, quote, or intriguing statement (AQQS)—to grab them so firmly that they will want to read on.

- **Anecdote:** Begin with a brief anecdote (a story from real life) that relates to the point of your essay.
- **Question:** Ask a thought-provoking universal question relating to the concept of your thesis. You will answer this question in your essay. Don't ask simplistic questions such as "How would you feel if . . .?" or "What would you do if . . .?"

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WORD CONNECTIONS

Etymology

The Latin root *voc* in **provocative** comes from a Latin word meaning "to call." This root appears in words related to a calling, such as *vocation* and *advocate*. The Latin prefix *pro-* means "forth," "before," or "forward."

My Notes

- **Quote:** Find a quote to state an ordinary idea in an extraordinary or provocative way or state a provocative idea in an ordinary way. Either will grab the reader's interest. This quote can come from any source: someone you know, someone famous, or a song.
- **Intriguing statement:** Knock down a commonly held assumption or define a word in a new and startling way.

II. **The Bridge:** This writing represents the content between the hook and the thesis (the controlling idea of the essay). The purpose of the bridge is to make a clear and concise connection between these two parts. The bridge is also the place where a writer provides necessary background information to set the context for the ideas in the essay.

III. **The Thesis:** Your thesis is your response to the writing prompt, and it includes information about both the topic and your interpretation of it. The thesis is the single most important part of the essay in establishing focus and coherence; all parts of the essay should work to support this idea. Your thesis should be a clear and precise assertion. It should not be an announcement of your intent, nor should it include the first person (*I/my*).

A thesis should show a level of sophistication and complexity of thought. You may want to try to create a complex sentence as your thesis statement. Complex sentences contain a dependent clause that begins with a dependent marker, such as *because, before, since, while, although, if, until, when, after, as,* or *as if.*

Evaluating and Revising Introductions

2. Read the following introductions. For each one, identify, label, and evaluate the three parts of the introduction: hook, bridge, and thesis.

Sample 1

> Aristotle said, "The beauty of the soul shines out when a man bears with composure one heavy mischance after another, not because he does not feel them, but because he is a man of high and heroic temper." When people go through calamity with poise, it is not because they don't feel anything; it is because they are of a heroic nature. Heroism is being brave and helping other people before yourself, but it does not always have a happy ending.

Sample 2

> "A hero is no braver than an ordinary person, but is braver five minutes longer." When heroes keep on going and keep battling a challenge or problem, it makes them that much more heroic. Anyone could just give up, but heroes keep going. Instead of stressing over satisfying everyone, heroes know that their best is good enough and focus on doing the right thing. Heroism is putting others before yourself and directly facing challenges, but not always saving or satisfying everyone.

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3. Now reread each introductory paragraph, evaluate its effectiveness, and mark it for revision. Use these questions to aid your evaluation:
   - Is the hook engaging?
   - If the hook is a quote, is it integrated smoothly?
   - Is there a bridge that effectively links the hook to the thesis?
   - Is the thesis a clear and precise interpretation of the topic?
   - Is the use of language formal or informal?
   - Is the language effective? Where can it be made clearer, or where can ideas be stated more smoothly?

Check Your Understanding

Revise one of the two sample paragraphs on the previous page based on your evaluation and discussion of how it could benefit by additional content, reworking sentences, and using more precise or formal diction.

Revising Thesis Statements

Examine the following model thesis statement, and then see how the statement has been revised to have a complex sentence structure with a beginning dependent clause.

- **Model thesis statement:** Heroism involves selflessness and dedication to a challenge. It means helping others without desire for recognition or stardom.
- **Revised model: Because** heroism involves selflessness, it requires dedication to a challenge and helping others without desire for recognition or stardom.

4. What is the value of combining the two sentences in this way? How does it improve the clarity of ideas in the thesis statement?

5. Now follow the model to revise the remaining thesis statements on the next page. Create a complex sentence structure by using a dependent marker to create a dependent clause at the beginning of the sentence. Revise other elements as needed for smooth expression while still keeping the same ideas.

My Notes

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My Notes

- **Thesis statement:** Heroism means taking action when you are needed, showing dedication to your quest, and not giving up even when the odds are against you.

  Revised thesis statement:

- **Thesis statement:** Heroism means putting others before oneself and directly facing challenges, but not always saving or satisfying everyone.

  Revised thesis statement:

- **Thesis statement:** Heroism is being brave and helping other people before yourself, but it does not always guarantee a happy ending.

  Revised thesis statement:

Writing a Concluding Paragraph

The concluding paragraph in an essay is the last thing your reader takes from your essay. Try to make the reader think in a new way, feel emotional, or feel enlightened. Choose the ending carefully. Avoid clichés or something stale, such as "The end," "That is all I have to say," or "That's my definition of heroism." Make your readers feel that they have arrived somewhere by sharing with them what you have learned, discovered, or realized.

The following are some possible ways to conclude your essay.

- Be genuine. Explain why this topic is important to you and/or important in life.
- If you used a quote as your hook, refer back to it. If you didn't use a quote, use one to guide your conclusion.
- You may finish by reviewing the paper's main point, but with new insight.
- Direct the readers into the future. How does an understanding of this topic relate to future thought or action? What will or should happen in the months or years ahead?

WORD CONNECTIONS

Etymology

The word **cliché** means "something that is overused." It derives from the French word *clicher*, meaning "to click," which resembled a sound made when using printing plates. One method of creating printing plates was called *stereotype*, and this method could produce the same image repetitively. The word *stereotype* is now used as a synonym of *cliché*.

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Evaluating and Revising Conclusions

My Notes

6. As you read examples of a conclusion, identify which technique the writer used and how effective the conclusion is.

Sample 1

> The best heroes out there are those that put others before themselves. How do we know when someone is a hero? When they face challenges with pure determination, but don't save or satisfy everyone in the end. It blows us away every time a hero can fix sticky situations, but it is more important to know that a hero is doing what they're doing for the protection of everyone else. Making mistakes is what makes everything else that they do even more spectacular.

Sample 2

> Heroes often look like the normal people we see walking down the street and they might be the plainest form of normal there is. Behind that normal appearance there have been struggle and challenge that have turned into wisdom. Heroes have to not only overcome challenges, but have done it with dignity. Heroes have grown from their experiences and now put a different value on life itself. Heroes are absolutely essential to life, for without heroes we would have no one to admire or set our goals to their standards.

Check Your Understanding

Revise one of the two paragraphs above based on your evaluation and discussion of how it could benefit by additional content, reworking sentences, and using more precise or formal diction.

Writing Body Paragraphs

Body paragraphs are the meat of your essay. Outlined by the thesis, they include the reasons, plus the details and examples, that provide the support for your thesis. Part of the strength of your support is synthesizing, or pulling together, facts, examples, and details from your experiences and from texts and resources you have read or studied. As you write body paragraphs, be sure to include the following:

- A topic sentence that introduces the focus of the paragraph
- A concluding sentence that follows from the information and explanations presented
- Facts, details, and examples relevant and sufficient to make your point
- Commentary that explains why these details and examples are significant
- Paraphrases and embedded quotations conveying important details and examples
- Transitions to show your understanding of the content by showing the connections among ideas

WORD CONNECTIONS

Cognates

The English word **synthesizing** has the same meaning as its Spanish cognate *sintetizar*.

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My Notes

Evaluating and Revising Body Paragraphs

7. Read the following body paragraph and evaluate its effectiveness. Look at the transitions, facts, details, examples, and commentary, as well as the skill with which paraphrases and embedded quotations are handled.

> Heroism is trying your hardest, no matter the obstacles, to go beyond the needs of yourself to help others. A son writes about how his mother, Ana, has an obstacle, but does all that she can to fight it, and does not complain. He says that she fights cancer with a smile and "hasn't let it slow her down, either" (Gandara). This shows that even though she could complain and give up fighting the disease, she tries her hardest, which inspires her loved ones. In addition, in the movie *Mulan*, the main character wants to help her father by enlisting in the army, which is impossible according to Chinese law because she is a girl. Instead of giving up on this, Mulan decides to pretend to be a man and goes to extremes to keep up her charade. This is heroic because her father, being the only male in his family, had to enlist in the army, yet he was too sick to fight and would have undoubtedly died in the conflict. Facing illness or danger with courage for the sake of another is inspiring and heroic.

Check Your Understanding

Return to the texts you have read and studied in this unit. Begin to think about which ones you can use to help support your definition of heroism. Make a list of the texts, the heroes, and the events you may be able to use in your essay. Begin to categorize them as you think of each definition strategy: function, example, and negation.

Publishing for Your Intended Audience

8. Once you have written, revised, and edited your definition essay, you will need to publish it. Think about your intended audience. Is it your teacher? Classmates? Parents? School newspaper readers? Should the final product be hand-written, typed, or online? What should you include, if anything, in the header or footer? Follow the Embedded Assessment checklist and the instructions from your teacher to publish the final product in a way that is suitable for your audience.

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Drafting the Embedded Assessment

Think about people who deserve status as a hero from the past, from the present, from life, and from literature. What defines a hero? Draft an insightful thesis statement using a complex sentence structure. Then outline ideas for your essay. Remember to return to your work in Activity 1.13 on defining a hero.

Hero Definition Essay Outline

I. **INTRODUCTION**

Hook: (What would make an effective hook?)
Bridge: (background information and connections)
Thesis: (state your original definition)

II. **BODY PARAGRAPH 1** (Function/Example/Negation)

Topic Sentence: (connect to thesis)
Supporting Detail: (list source)
Paraphrase, quotations, examples with commentary
Supporting Detail: (list source)

III. **BODY PARAGRAPH 2** (Function/Example/Negation)

Topic Sentence: (connect to thesis)
Supporting Detail: (list source)
Paraphrase, quotations, examples with commentary
Supporting Detail: (list source)

IV. **BODY PARAGRAPH 3** (Function/Example/Negation)

Topic Sentence: (connect to thesis)
Supporting Detail: (list source)
Paraphrase, quotations, examples with commentary
Supporting Detail: (list source)

V. **CONCLUSION**

(What would make an effective conclusion?)

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Independent Reading Checkpoint

Look back at the article about Tristan Segers in Activity 1.12. Compare how his life and the life of the hero in your independent reading text fit into the hero's archetype that you have learned about in this unit.

EMBEDDED ASSESSMENT 2

Writing a Definition Essay

ASSIGNMENT

Think about people who deserve status as heroes—from the past, from the present, from life, and from literature. What defines a hero? Write a multi-paragraph essay that develops your definition of heroism. Be sure to use strategies of definition (function, example, and negation) to guide your writing.

Planning and Prewriting: Take time to make a plan for your essay.	■ Which activities and texts have you collected that will help you refine and expand your definition of a hero? ■ What prewriting strategies (such as freewriting, outlining, or using graphic organizers) could help you brainstorm ideas and organize your examples?
Drafting: Write a multi-paragraph essay that effectively organizes your ideas.	■ How will you provide a hook, a bridge, and a thesis in the introduction? ■ How will you use the strategies of definition (function, example, negation) in your support paragraphs? ■ How will your conclusion demonstrate the significance of heroism and encourage readers to accept your definition?
Evaluating and Revising: Create opportunities to review and revise your work.	■ During the process of writing, when can you pause to share with and respond to others? ■ What is your plan to include suggestions and revision ideas in your draft? ■ How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?
Checking and Editing for Publication: Confirm that your final draft is ready for publication.	■ How will you proofread and edit your draft to demonstrate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage? ■ How will you create a title and assemble your illustrations in an appealing manner? ■ How will you publish your final draft in a way that is appropriate for the audience?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task and respond to the following:

- Explain how the activities in this unit helped prepare you for success in the Embedded Assessment.
- Which activities were especially helpful, and why?

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SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	The essay • uses all three strategies of definition effectively to define a hero • maintains a precise and original thesis • integrates relevant supporting details and evidence (quotes and paraphrases) with citations and commentary.	The essay • uses strategies of definition (function, example, negation) to define a hero • maintains a clear thesis • includes adequate supporting details and evidence (quotes and paraphrases) with citations and commentary.	The essay • uses insufficient strategies of definition to define a hero • has an unclear or unfocused thesis • includes inadequate supporting details and evidence; may have inconsistent citations and/or weak commentary.	The essay • does not define a hero using strategies of definition • has no discernible thesis • lacks supporting details, citations, and/or commentary.
Structure	The essay • introduces the central idea with an engaging hook, bridge, and thesis • organizes ideas into focused support paragraphs that progress smoothly • creates coherence with the purposeful use of a variety of transitions and topic sentences • provides an insightful conclusion.	The essay • introduces the topic with a hook, bridge, and thesis • organizes ideas into support paragraphs that progress logically • creates coherence with the use of transitions and topic sentences • provides a conclusion that follows from the ideas presented.	The essay • includes an ineffective or partial introduction • has unrelated, undeveloped, or insufficient support paragraphs • uses transitions and topic sentences ineffectively or inconsistently • provides a weak, illogical, or repetitive conclusion.	The essay • lacks an introduction • has minimal, absent, or flawed support paragraphs • uses few or no transitions and topic sentences • lacks a conclusion.
Use of Language	The essay • uses consistent diction and style appropriate for an academic audience • demonstrates command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including complex sentences).	The essay • uses diction and style that is generally appropriate for an academic audience • demonstrates adequate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage (including complex sentences).	The essay • uses diction or a style that is basic or inappropriate to an academic audience • demonstrates partial or inconsistent command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage.	The essay • uses flawed diction • lacks command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage; frequent errors obscure meaning.

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