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Teaching Tone to Teenagers

(Curriculum for the 9th Grade
Common Writing Assignment)

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RATIONALE

This unit was created to help support the teaching of the 9th grade common writing assignment. It was designed around the following:

Essential Questions:

- How do writers express their thoughts and feelings?
- What tools do writers use to create tone within a piece of writing?
- As a student, what am I trying to achieve through my writing? How can I become a stronger writer through the knowledge and use of these tools?

Enduring Understanding:

- Writers use a variety of stylistic techniques to engage and persuade their readers
- Different types of writing requires different techniques
- Writing can capture and reflect moods and feelings as strongly as other media such as music and art.

No matter how many years of service we have each given to Portland Public Schools, every one of us had to experience walking into a classroom for the first time. Our filing cabinets were empty or full of inherited materials with typeface faded from the deep purple of a fresh ditto sheet to pale lavender barely visible to the naked eye. Bookshelves were bare and dusty. Desk drawers had yet to acquire random scribbled on notes, broken pieces of chalk, and too many pens that would no longer write. Perhaps we clutched in our sweaty hands a binder of things we had created in graduate school that had not even been given a trial run. If we were lucky, an experienced teacher would take us under his or her wing and help us at least through the first couple of days, but many of us were handed a set of keys, a book list, and quietly abandoned to our fate. The name “Linda” would be heard on the breeze as teachers “in the know” would talk about their classes at lunch or under their breaths during faculty meetings. It would take at least one professional development day, usually scheduled just around Halloween, until we learned about “Curriculum Camp” and the Reading/Writing handbook.

With these early teaching days in mind, we set out to create curriculum that would allow a brand new teacher to walk into a classroom, hands empty, and be able to at least meet the district requirement of the common assignment paper. Lessons needed to fulfill this task can be found in the packet provided. All of the reading can be found in *Holt's Elements of Literature*, Collection 7 “Poetry” and Collection 8 “Evaluating Style,” and the writing instruction is included in *Write Source*, texts that will be available to all students and their teachers. All a new teacher needs to do is to follow the calendar provided and every student who is willing to do the work regardless of school or skill level can produce the paper.

However, we understand that it is a rarity to hire new Language Arts teachers and so this curriculum can easily be adjusted to meet the needs of a teacher who has been knocking about Portland for a while. Passages from a current text can be easily slipped in to replace any of the suggested literature. Editing can be accomplished using a favorite technique. The calendar can be expanded or contracted to compensate for time restraints.

With that being said, we wish you good luck and god speed!

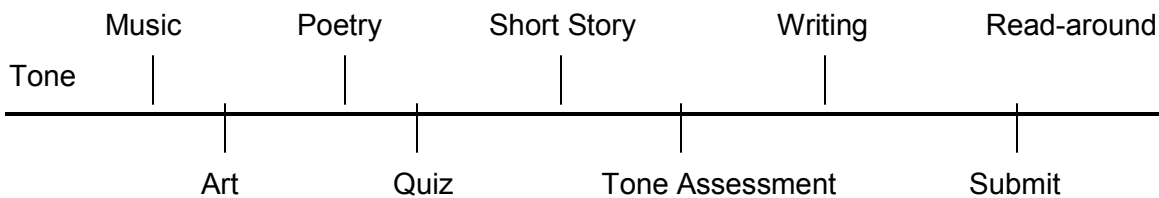
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9th Grade Common Assignment Prompt

Using a passage from a literary text, (i.e. poem, short story, novel, play) write an analytical essay that answers the following question: “What is the tone of the piece, how is this tone achieved, and what is the impact on the reader?” Use one to four literary elements and/or literary devices, and specific examples from the text to support your thesis.

Timeline of unit (duration 4 weeks)



Concepts Relating to Tone

Imagery
Characterization
Setting
Diction
Simile
Metaphor

Writing

Writing Process
Thesis
Introduction Strategies
Body with Evidence
Conclusion Strategies
Conventions

Suggested Calendar

Monday	Tuesday	Wednesday	Thursday	Friday
Introduction of Tone: Mood through Music (Possible two day activity)	Continue Mood through Music Introducing Setting: Setting Activity	Bring in the Art: Getting Tone through Art	Introducing Poetry: Diction and Imagery Word Chart activity (Diction) Poetry analysis activity #1	Poems: Character and setting Poetry analysis activity #2
Evaluating Style: Assess their understanding and re-teach missing concepts	Introducing the short story: Address the elements w/ a short piece as a class. Short Story Activity #1 Then move to groups. Short Story Activity #2	Short Story #2 continued	Understanding Tone (Optional Assessment) Poetry of Place Activity	Continue Poetry of Place Activity
Assess knowledge of the elements that contribute to tone. Assign Common Assignment and share the rubric	Pick poem or story from the pieces already read and discussed or choose a new piece. Read/reread and brainstorm elements using graphic organizer	Thesis statement mini-lesson: Crafting the thesis using tone as a model (see 594 in <i>Write Source</i>). Write thesis and continue brainstorming. Start filling out OYEGO	Introduction Strategy activity: Finish Frame and start drafting introduction and body. Mini-lesson on Paragraphs	Drafting and revising using the rubric
Mini-lesson on peer revision Continue revising using the rubric with a peer	Lab to type	Lab to type	Proofread and edit Conventions Convention	Read Around Final draft due

Criteria and Standards for
The 9TH Grade common assignment

<i>Criteria</i>	Teaching Outline/ Strategies	Writing Craft Lessons	Literacy Standards
Reading Comprehension	Song Lyrics Graphic Organizer Literary Elements Graphic Organizer Organizing Your Essay Graphic Organizer Word Connotation Chart Journal Prompts Visual and Auditory Confirmation Read Around Assessment		Standard 1 Decoding and Word recognition Standard 2 Listen to and read info, narr, and literary text Standard 3 Vocabulary 9.3.4 Figurative expressions, comparisons, and analogies 9.3.7 Denotative and connotative words 9.7.4 Writing strategies and elements of author's craft 9. 9.2 Make assertions with evidence 9.9.3 Draw inferences and generalizations w/ textual evidence 9.9.6 Characterization 9.10.1 Lit Devices and functions
Writing Comprehension: Tone Literary Analysis	Pre-Writing Journal Writes Free writes Drafting Graphic Organizers Free writes Brainstorming Revising "Conventions' conventions" Peer/Self Editing	Understanding the Rubric Thesis Statements Introduction Paragraphing Embedded Quotes Citing Sources Conclusions	Standard 9.12.1,9.12.2,9.12.3, 9.12.4,9.12.5, 9.12.6 Six writing traits 9.12.6.1-6.4 Conventions 9.13.5 Expository writing; response to literature 9.13.7 reflective writing
Publication/ Sharing	Read Around		Standard 9.16.1, 9.16.3, 9.18.8

Introducing Tone and Mood Using Song

Standards: 9.10.8, 9.10.10

Essential Question: How do artists create a sense of mood?

Enduring Understanding: Students will understand the idea of tone and mood through the lens of popular music.

Materials:

Song Lyrics Graphic Organizer Handout

Sequence of Events: 1- 2 class periods

Day One

1. Introduce the idea of mood by brainstorming with students all the possible moods a person could be in. Do this as a whole class and write a large list of moods on the board or divide the class into small groups and have each group come up with 10 or so adjectives to describe mood.
2. Ask students to pick three different moods and create a five-song play list for each mood. Prompt students with questions like: Which songs do you listen to when you are trying to get pumped up for a game? Angry with a friend? Relaxing on the beach? Waxing nostalgic about middle school? Just broke up with boyfriend or girlfriend?
3. Share play lists and have students explain the reasons why they picked a particular song for the play list. Hopefully answers will naturally lead into a discussion about theme, characterization, diction, imagery, rhythm, and beat – all the different choices a musician makes to create a mood. After performing close readings of songs, it won't be such a big leap for students to examine how literary elements create the tone of poems and short fiction pieces.
4. For homework that night, have students find the (school-appropriate) lyrics for one of the songs they listed on their play lists. The next day in class students will perform close readings of the song looking specifically at word choice, imagery, setting and figurative language.

Day Two

1. Have students read over song lyrics and underline all the words or phrases that they think contribute to the tone or mood of the piece.
2. Pass out Graphic Organizer (See handout) and emphasize that students pick out quotes and specific words from their songs. This exercise will act as a lead in to looking closely at word choice as preparation for writing essays at the end of the unit. You could use a song of your choice as an example if you wish.
3. After students have completed the organizer, lead the whole class through a discussion of how the writer of the song created a sense of mood. Prompt them to look at specific word choices and literary elements. How do all these add up to create a sense of mood in the song?
4. You could also have students volunteer to play their song and explain all the different elements that create the mood.

Name: _____
Music and Mood Graphic Organizer

Song Title: _____ Artist: _____

Why did you pick this song for your play list? What kind of overall mood does the artist create in this song?

Word or phrase	How it makes me feel...

Explain how the music of the song – the rhyme scheme, the beat and the vocals – influences the overall mood or tone of the song?

Setting Activity*

Standards: 9.3.4, 9.3.7, 9.7.4, 9.9.6, 9.10.1, 9.10.10

Essential Question: How does setting affect tone

Materials List

Paper or writing journals for students
Pens/Pencils for students
Chalkboard, whiteboard, or overhead

Sequence of events

1. Introduction: Today we are going to examine how tone is affected by setting.
Setting: the time or place of a piece of literature
(See “Handbook of Literary Terms” beginning on page 1133 in *Holt Elements of Literature*)
2. On a piece of paper or in their journals, ask students to create a list of rooms in a house.
3. Share out with the class to create a class list on the board. Some rooms in a house could include: kitchen, living room, bedroom, bathroom, etc. Ask student to copy down the list.
4. Ask the students the following question: In thinking about rooms in a house, how does your voice shift from one room to another? Is there a room where you use a softer voice? A louder voice? A place to talk about private things? Have the students write their ideas next to each room on their list, then pair share, then report out to the group.
5. Expand this idea to public places. Independently, either on paper or in journals, have the students list a variety of places such as movie theaters, playing fields, school hallways and classrooms, libraries, etc. Ask the students the same question as above and follow the same process.
6. After the class has created the lists, have students work in pairs or independently to write out an “Ah ha” statement about how setting can affect tone. What do they know now that they didn’t know before? Share out with the class. Students can keep this writing in a work journal or writing portfolios for future reference.

Optional activity: Working in groups, students can create location posters that reflect the different tones used in different public locations.

For more ideas and activities on setting including differentiating instruction, please refer to page 60-61 in Elements of Literature.

**Inspired by Carolyn Goodwin*

Getting to Tone through Art

Standards: 9.9.2, 9.9.3, 9.10.1, 9.10.9

Enduring Understandings: Students will understand how an artist uses various elements, such as setting, characterization, and imagery to create tone.

Materials List:

- “Personal Response to Image” handout
- “Creating Tone...” handout
- Collection of images (See attached directory).

Sequence of Events:

1. Choose one of the images from the Image Directory, display for entire class to see.
2. Pass out the “Personal Response to an Image” handout. Have students log their reactions to the art, including what they see and the emotion or feelings they have about the piece.
3. Large group debrief about the art. Discuss: “How does the artist manage to impact our emotions and reactions?” Begin to discuss the concept and definitions for setting, character and images/imagery. Brainstorm working definitions and post in the classroom.
4. Break students into small groups. Give each group a photo or piece of art and a “Creating Tone...” handout. Have students analyze the setting, character, and imagery present in each piece and how those elements help them identify the overall tone of the piece.
5. Debrief Question: How do character, setting, and imagery work together to create tone?

Image Directory

The following are a list of websites to access photographs and images used during the Opening Acts. These are merely suggestions. There are also a number of images in the *Holt Elements of Literature* that would be easily accessible.

Setting

"Eight Huts in Haiti" by Roosevelt*

"The Kiss on the Sidewalk" by Robert Doisneau

<http://www.ackland.org/art/exhibitions/seasonsofparis/lebaiserdutrattair.html>

"The Girl Standing Near the Window" by Salvador Dali

http://dali.uffs.net/galerie/pictures/1925_the_girl_standing_near_the_window_01.jpg

"Christina's World" by Andrew Wyeth

<http://www.britannica.com/ebc/art-15297>

Imagery

"Persistence of Memory" by Salvador Dali

<http://www.usc.edu/programs/cst/deadfiles/lacasis/ansc100/library/images/341bg.jpg>

"Guernica" by Pablo Picasso

<http://www.mala.bc.ca/~lanes/english/hemngway/picasso/guernica.htm>

"No. 301 (Reds and Violet over Red/Red and Blue over Red)[Red and Blue over Red]" by Mark Rothko*

Character

"The Mona Lisa" by Leonardo DaVinci

http://www.portlandart.net/archives/300px-Mona_Lisa.jpg

"The Scream" by Edvard Munch

<http://www.ibiblio.org/wm/paint/auth/munch/munch.scream.jpg>

"Our Washerwoman's Family – New Mexico" by Bert G. Phillips*

****Transparencies provided in Holt Elements of Literature Fine Art Transparencies.***

Name _____

Personal Response to an Image

What I see...	Makes me feel...

How does the artist impact your emotions and reactions?

Name _____

Creating Tone - Character, Setting and Imagery

[illegible]

What I see...	What that tells me...
Images – Are there figures and shapes? What are they? What colors are used?	

Through setting, characterization, and imagery, what tone does the author create in the piece of art?

Word Chart Activity

Standards: 9.3.4, 9.3.7

Enduring Understandings: Students will understand how word choice reflects the writer's (or speaker's) attitude.

Materials List: Graphing Words handout

Sequence of Events:

This activity can be condensed or drawn out, depending on student need.

1. Begin by having students create written responses to the following quote:
"Change your language, and you change your thoughts." --Karl Albrecht
What is meant by this quote? How does your language reflect your thinking?

Share responses with large group.

2. Mini-Lecture:
 - Informal and Formal language – We use certain types of words and ways of speak and writing to fit where we are and who we are communicating with. For example, when you are in a job interview you would use formal language. However, when you are hanging out with your friends, you probably use more slang words and informal language.
 - Positive and Negative Connotation – Words can evoke positive and negative feelings or reactions. They can also reflect the speaker or writer's feelings or reactions towards the subject they are discussing.
 - Neutral language – Some words are considered fairly neutral.
3. Give each student a "Graphing Words" handout.
4. Write the following list of "neutral words" for the class to see.

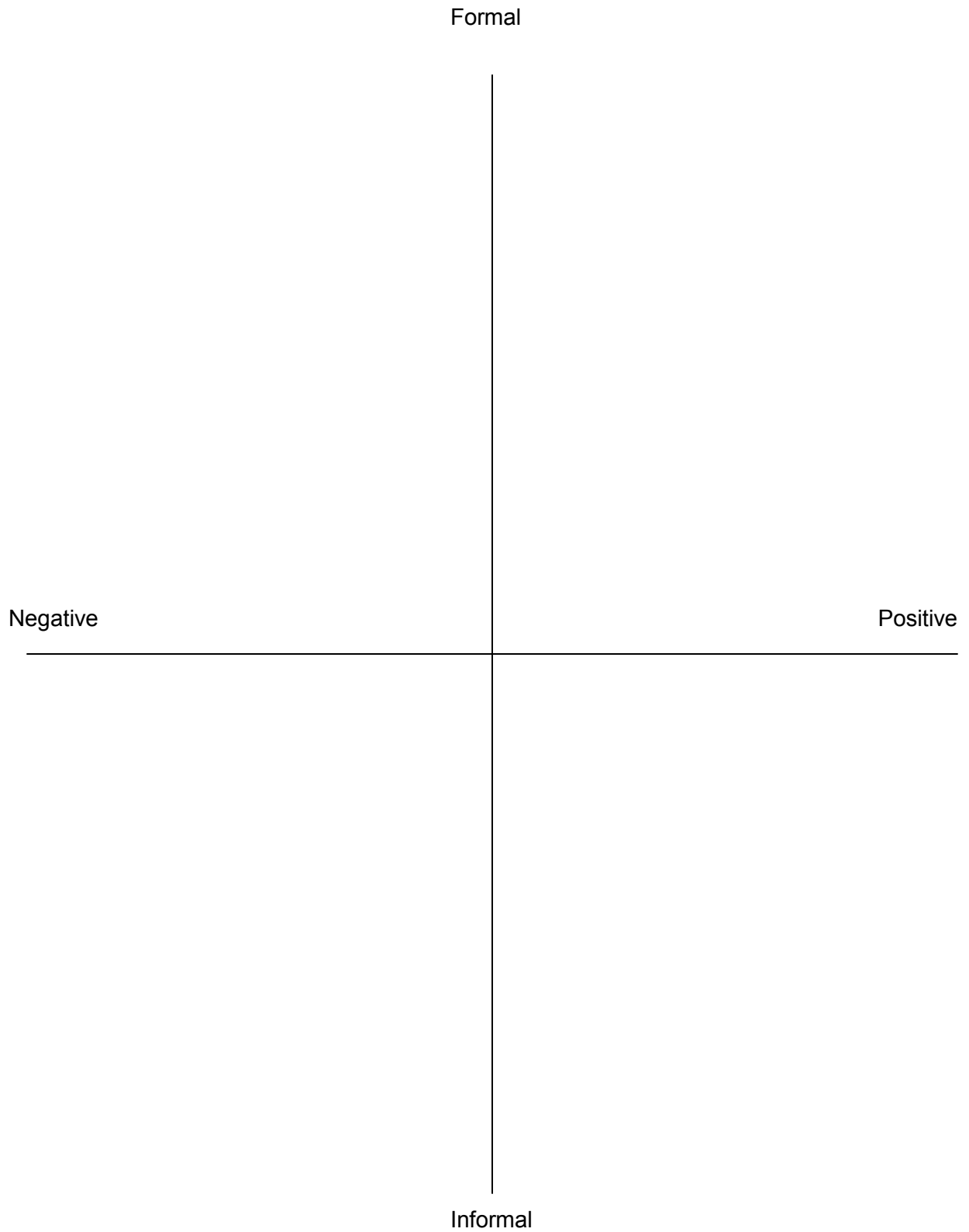
Money	Proud
Marriage	Social
Police Officer	Activist
Boy	Democrat
Girl	Educated
Republican	

Choose one of the words, have students generate synonyms for the word that would be considered Formal, Informal, Positive and Negative. Place them on the chart. Go through a few examples, and then have students work to generate more words.

5. Debrief question: What have you learned about word choice? How are word choice and tone connected?

Name _____

Graphing Words



Poetry Activity #1

Standards: 9.3.7, 9.3.4, 9.7.4, 9.9.6, 9.10.1, **9.10.10**

Essential Questions (Applicable to entire Poetry section of this unit):
How do diction and imagery affect tone?

Enduring Understanding:
Students will understand how the writer's diction affects the tone of a piece of literature.

Materials:
Word Chart Activity Instructions
Word Chart Activity Graphic Organizer
Holt Elements of Literature
Literary Elements Graphic Organizer

Sequence of Events:

1. Introduce day's lesson plan and connect it to the previous lessons.
2. Run the "Word Chart Activity" as a warm-up to the day's activities. Be sure to inform the students how we have certain connotations with words, and those connotations affect how we read text.
3. When finished with the Word Chart Activity, hand out the Literary Elements Graphic Organizer. Have students turn to "Tiburon" (*Holt*, p. 506). Read the literary focus on similes. Be sure to make the connection that similes are created through diction. It is important to do this because the students will be referring to the diction of the piece when writing their **common assignment** later in the unit.
4. Read "Tiburon" silently. Then read it out loud. Collectively, fill out the Literary Elements Graphic Organizer, using direct language from the poem. The teacher should guide this activity, pulling ideas from students. By analyzing this short piece, students can see how much a short section of a longer poem can contain.
5. Next, turn to "Folding in Won Tons" (*Holt*, p.509). Use another Literary Elements Graphic Organizer. Read the poem silently once, and then read it out loud. Have students individually fill out the graphic organizer. On this organizer, students have an option of how they will be assessed. They can choose to do the base four elements (Setting, Imagery, Characterization, and Diction) for minimum credit, five elements, including simile, or six elements for a top score, including simile and metaphor. Both simile and metaphor are addressed in the pre-readings next to the poems.
6. Have the students report out their findings at the end of the period.
7. Finally, try to collectively establish a tone for "Folding in Won Tons." This is essential in getting them to understand what tone is and how they can address it when they analyze their poems in the next lesson.

Name: _____

Literary Elements Graphic Organizer (LEGO)

Text Title: _____

Find three to five examples of each literary element and write them in the boxes below.

Imagery: Language that appeals to the senses	Diction: A writer's choice of words
Setting: The time and place of a story	Characterization: The process by which a writer reveals character
_____:	_____:

Putting It All Together: Pick one of the literary elements above and write a paragraph that explains how the author uses that literary element to create a specific tone. Use at least two specific examples from the text in your answer.

Poetry Activity #2

Standards: 9.3.4, 9.3.7, 9.7.4, 9.9.6, 9.10.1, 9.10.10

Materials List:

Holt Elements of Literature

Poem #1 "Boy at the Window" By Richard Wilbur Page 527

Poem #2 "I Wandered Lonely as a Cloud" By William Wordsworth Page 533

Literary Elements Graphic Organizer for each student

Sequence of Events:

1. Introduction: Today we will be working with poetry in the same way as we did as a group yesterday. However, today you'll be working with different poems and in smaller groups. Please open your books to page 527.
2. Reading
 - Students will read poem #1 silently.
 - Class will then read aloud as a read around. (Please turn to page 533)
 - Students will read poem #2 silently.
 - Class will then read aloud as a read around.
3. Introduce, hand out, and explain/remind students of the Literary Elements Graphic Organizer.
4. Count students off by 2s or use another method of division so you have equal number of kids working with each poem. One group will work with poem #1 and one group with poem #2.
5. In pairs, student will work through their assigned poem and fill in the boxes on the Literary Elements Graphic Organizer. They should be building on prior knowledge and be able to fill in at least four boxes. *Please note that there are additional blank boxes for teachers to use as desired.*
6. Once their charts are filled, pair up pairs, one #1 group with one #2 group, and have the students compare their poems.

Optional: Students should then debate which poem is more effective in creating tone and why. They should use specific examples from the text.
7. Groups can then report out to the whole class. Remind students that this is the time to fill in any missing information.
8. Students should then write a half page reflection describing what they now know about how diction and imagery affect tone.
9. Have student place sheet in their folders/journal/portfolios for future use.

Evaluating Style Assessment

Standards: 9.3.4, 9.3.7, 9.7.4, 9.9.2, 9.9.3, 9.9.6, 9.10.1, 9.10.8, 9.10.10

Materials List:

Evaluating Style Quiz

Answer Key

Holt Elements of Literature CD ROM

Notes to Teacher:

The following “Evaluating Style” assessment was created using the *Holt* “Test Generator” found on the *Holt Elements of Literature* CD ROM. You may use the “Test Generator” to edit the questions, add questions, or remove questions depending on the material you have covered.

Evaluating Style

Answer Section

MULTIPLE CHOICE

Oregon State Standards

1. ANS: B	PTS: 1	OBJ: 9.1.7.16 (style)
2. ANS: A	PTS: 1	OBJ: 9.1.7.13 (sentence structure) 9.1.7.16 (style)
3. ANS: A	PTS: 1	OBJ: 9.1.7.19 (tone) 9.3.4 (denotation and connotation)
4. ANS: B	PTS: 1	OBJ: 9.1.3 (setting and mood/atmosphere)
5. ANS: C	PTS: 1	OBJ: 9.1.7.8 (imagery)
6. ANS: D	PTS: 1	OBJ: 9.1.7.5 (dialect)
7. ANS: B	PTS: 1	OBJ: 9.2.2.5 (evidence)
8. ANS: B	PTS: 1	OBJ: 9.2.1.2 (identifying cause and effect)
9. ANS: D	PTS: 1	OBJ: 9.3.5 (derivation/etymology/word origin)
10. ANS:D	PTS: 1	OBJ: 9.3.4 (denotation and connotation)

Short Story Activity #1 and #2

Understanding Tone and Imagery By Comparison and Contrast

Standards: 9.8.1, 9.9.2, 9.9.3, 9.10.8, 9.10.9

Materials: All selections from *Holt Elements of Literature*

“How To Eat a Guava” p.625

“The Tropics in New York” p.627

Passage from “Marigolds” p.142-143

Holt One Stop Planner CD ROM

“Comparing Tone” handout

Sequence of Events: 1-2 Class periods

Activity: Students will examine “How To Eat a Guava” as a whole class, learning to evaluate a writer’s style. After performing a close reading of “How To Eat a Guava” and reviewing key literary elements such as imagery, diction, figurative language, etc, students will then move to comparing and contrasting the tone of different selections on their own.

Each of the three selections for this activity revolves around memories from childhood. The “Marigolds” story is excerpted as the first page gives a clear sense of tone. If time allows, however, teaching the entire story is an excellent way to teach symbol and explore a “coming of age” theme.

1. Prompt students to consider the different emotions that you might experience while remembering events from the past – melancholy, joy, nostalgia, sorrow, fear, etc.
2. The *Holt* text has numerous pre-reading strategies to introduce students to the “How to Eat a Guava.” Some ideas include having students quick-write about eating their favorite food describing all the sensations they experience while eating it. You could also bring in various fruits for students to eat and then describe that experience using as many senses as they can. Refer to pages 624-626 in the Teacher’s Edition.
3. Read “How To Eat a Guava” out loud, stopping to point out Santiago’s use of vivid imagery. There are audio versions in both English and Spanish available on the *Holt* Audio CD.
4. Look particularly at the images of the ripe guava vs. the green one. (See pg. 628, question # 6 in *Holt* for a particularly useful chart comparing the images of each guava.) See *Holt Reading Solutions* (pg.275-282) for ideas about helping ELL and Special Education students. You could also use the “Poetry of Place Spirit Read” strategy (see handout in curriculum packet) as a way for students to pull out examples of the way Santiago uses vivid imagery in her writing.
5. Pay close attention to the shift in tone that happens at the end of the piece (See *Holt*, pg. 628, questions 7-8).

6. Once students have identified -in either discussion or writing- the key images and the tone of “Guava,” they are ready to identify the tone of two other pieces on their own.
7. Pass out the “Comparison Chart” handout (See curriculum packet) and have students fill out “Guava” section and discuss as a model.
8. Next, students should be ready to work independently. They should read the selection from “Marigolds” and “The Tropics in New York” and fill out the comparison chart.
9. When the students begin to write their paragraphs on the “Tone Comparison” handout, you can refer to pages 632-633 in *Holt* or pages 562-576 in *Write Source* for detailed instructions on writing a paragraph. Students could also fill out one section of the OYEGO (see handout) before they write the paragraph.
10. If you need further assessment of student’s understanding, you can use the multiple-choice quiz on “How To Eat Guava” and “The Tropics in New York”. (See Handout “Guavas in the Tropics”) You can scramble and edit questions using the Test Generator on the *Holt* One Stop Planner CD ROM.

Additional Resources: Consult *Holt Resources for Teaching Advanced Learners* (p.151-153) for lesson plans on “The Tropics in New York” and the use of imagery and tone.

Optional Creative Extension: Have students capitalize on their understanding of how writers use imagery to create a sense of mood and place by creating their own “Poetry of Place” poems. See attached description from “Reading and Writing Strategies,” 2nd Edition, pg.115.

Name: _____

Tone Comparison Chart

In each of these three pieces of literature, the authors are remembering their childhoods. Each piece, however, has a different **tone**. Fill out the boxes below using specific words and phrases from the text.

Title	Feelings about childhood memory	Words and phrases that reveal these feelings
“How To Eat a Guava” P. 625		
“The Tropics in New York” P. 627		
Passage from “Marigolds” P. 142-143		

- Does the tone of any of these selections change? Pick one piece and describe how and where the tone shifts or changes.
- Write a well-constructed paragraph that describes the tone of one of the above. Be sure to use specific examples from the text and refer to at least one literary element – characterization, imagery, word choice, theme, point of view, metaphor or simile.

Poetry of Place*

Place can be a physical landscape, the sweep of the land, the vegetation, waterways or buildings. It can inform your state of mind, create or reflect feelings, identify your background, ethnicity and even social class. Certain places may hold memories of specific events.

Choose a place that is important to you and create a poem using images and details from the text that show the place and that reveal your feelings for that place.

EXAMPLES:

Home

by Robert Winner

My heart and my bones wince.
It's so damn sad-looking
and ugly, the Bronx
driving past those small hills
blighted for miles with bleak
six-story desert-like apartment
buildings – the landscape I come from.
It's so damn ugly in its torment
of knifings and fires. I forgot
I was happy there sometimes
in its damp and dingy streets, living my life
with the five continents of the word
in my mind's eye.

Maybe it was beautiful before us:
the coast with no landfill
a bluffed peninsula of swamps and forests,
a wilderness that became another wilderness
- beds and linoleum, school books,
musty hallways, laughter, despondency –
unremembering earth, a riverbed
millions flowed on, clinging briefly
to some masonry, then gone...

The Tropics in New York

by Claude McKay

Bananas ripe and green, and gingerroot
Cocoa in pods and alligator pears,
And tangerines and mangoes and grapefruit,
Fit to the highest prize at parish fairs.

Set in the window, bringing memories
Of fruit trees laden by low-singing rills
And dewy dawns, and mystical blue skies
In benediction over nun-like hills.

My eyes grew dim, and I could no more gaze;
A wave of longing through my body swept,
And, hungry for the old, familiar ways,
I turned aside and bowed my head and wept.

*Adapted from Reading and Writing Strategies

Spirit Read* into Poetry of Place

Standards: 9.10.10

Enduring Understandings: Students will understand how word choice and imagery support the tone and/or theme of a piece of poetry. Students will understand how to create a visually rich poem.

Materials List:

Poetry of Place handout

Sequence of Events:

1. Direct students to look at “Home” or “The Tropics in New York.” Have students highlight the words and specific images that stand out to them in the text. The highlighted text should be at least one word, but no longer than 3-4 words.
2. Post and discuss the criteria for a good spirit read:
 - Read aloud short phrases or words
 - No commentary
 - Strive for elegance:
 - Try to connect with what was just read
 - Repeating phrases is okay
 - Silence is okay

Ask someone to model reading aloud just a short phrase with no commentary.

3. One person starts the group off by reading a phrase; the other participants search for a phrase they’ve highlighted that matches or connects in some way with the phrase just heard. This process continues until there are no more phrases people want to share aloud.
4. Be sure to debrief the activity.
 - What was the experience like?
 - What did the extracted words or phrases tell us about the overall tone of the piece?
 - How did that activity help you to better understand the text?
5. Consult the Poetry of Place activity from “Reading and Writing Strategies” to move students into a poetry writing exercise.

*Adapted from Expeditionary Learning

Guavas in the Tropics

Multiple Choice

Identify the choice that best completes the statement or answers the question.

Comprehension

The questions below refer to the selections “How to Eat a Guava” and “The Tropics in New York.”

- _____ 1. Why does the author write about a guava in “How to Eat a Guava”?
- She is particularly fond of colorful foods.
 - Guavas remind her of her mother.
 - She wants to tell us that there will soon be no guavas left.
 - It is a fruit from Puerto Rico, where she grew up.
- _____ 2. Why doesn’t the author of “How to Eat a Guava” buy guavas in New York City?
- They cost much too much.
 - She believes that guavas are good for children, not adults.
 - Guava is the fruit of her childhood, not her life as an adult.
 - She prefers to buy fruit that is grown locally.
- _____ 3. The first stanza of “The Tropics in New York” describes —
- fruits and other foods sold at fairs in the tropics
 - the scene the speaker sees outside of a window in New York
 - the speaker’s childhood in the tropics
 - feelings the speaker has about life in New York
- _____ 4. In the second and third stanzas of “The Tropics in New York,” the speaker is —
- in the tropics
 - looking through a window
 - having a dream
 - in a store
- _____ 5. From the last line of “The Tropics in New York,” you learn that the speaker —
- eats well no matter where he lives
 - dreams about places he might visit
 - misses his old life in the tropics
 - does not see as well as he once did

Literary Focus

The questions below refer to the selections “How to Eat a Guava” and “The Tropics in New York.”

- _____ 6. In “How to Eat a Guava,” the author says, “You hear the skin, meat, and seeds crunching inside your head, while the inside of your mouth explodes in little spurts of sour.” This image appeals to the senses of —
- smell and touch
 - sight and hearing
 - hearing and taste
 - touch and smell
- _____ 7. Which word does *not* describe the tone of “How to Eat a Guava”?
- loving
 - nostalgic
 - mournful
 - delighted
- _____ 8. Which word describes the tone of “The Tropics in New York”?
- frivolous
 - loving
 - lighthearted
 - heartbroken
- _____ 9. The images and sensory details in “The Tropics in New York” *mostly* relate to the sense of —
- sight
 - touch
 - hearing
 - taste

Guavas in the Tropics

Answer Section

MULTIPLE CHOICE

- | | | |
|-----------|--------|---|
| 1. ANS: D | PTS: 1 | OBJ: 9.2.1.13 (monitoring your reading or comprehension) |
| 2. ANS: C | PTS: 1 | OBJ: 9.2.1.13 (monitoring your reading or comprehension) |
| 3. ANS: A | PTS: 1 | OBJ: 9.2.1.13 (monitoring your reading or comprehension) |
| 4. ANS: C | PTS: 1 | OBJ: 9.2.1.13 (monitoring your reading or comprehension) 9.1.7.15 (speaker) |
| 5. ANS: B | PTS: 1 | OBJ: 9.1.7.15 (speaker) 9.2.1.13 (monitoring your reading or comprehension) |
| 6. ANS: B | PTS: 1 | OBJ: 9.1.7.8 (imagery) |
| 7. ANS: B | PTS: 1 | OBJ: 9.1.7.19 (tone) |
| 8. ANS: D | PTS: 1 | OBJ: 9.1.7.19 (tone) |
| 9. ANS: A | PTS: 1 | OBJ: 9.1.7.8 (imagery) |

Name _____

Organizing Your Essay

	Main Topic	
--	-------------------	--

Key Point	Key Point	Key Point
Direct Quote/Supporting Evidence	Direct Quote/Supporting Evidence	Direct Quote/Supporting Evidence
_____	_____	_____
_____	_____	_____
_____	_____	_____
Elaboration	Elaboration	Elaboration
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

SO WHAT?

Writing Section of the Unit

Standards: 11, 9.12.1, 9.12.2, 9.12.3, 9.12.4, 9.12.5, **9.13.1, 9.13.5**

Essential Question:

How does organizing your thoughts help you prepare to write a finished piece of writing?

Enduring Understanding:

By organizing our thoughts, we can be better prepared to create a finished piece of writing.

Materials:

The Write Source

The Holt Elements of Literature

The One Stop Planner

The Student Consumable Workbook

Organizing Your Essay Graphic Organizer

Students need to have a completed Literary Elements Graphic Organizer

Revisions Chart

The writing section of this unit is designed to help the students accomplish the **common assignment prompt**. The bulk of the lessons will come from the materials that the district has adopted. Here is a guideline of resources that are contained within the *Holt* and the *Write Source* materials. The *Write Source* materials (267-289 for extensive coverage) and (594-597 for quick overviews) are an excellent resource.

The time that this takes will depend heavily on your population. Revise the calendar to fit the needs of your students.

Sequence of Events:

Thesis Statement

1. Take out the *Write Source* book and provide an overview of the four pages.
2. Return to 594 and look at how to construct a thesis statement. There is additional information on page 266. Review the models that the book provides.
3. Have students take their Literary Elements Graphic Organizer (LEGO) for the poem or story that they will be analyzing and come up with an opinion that answers the question posed in the common assignment. One way to do this is to have the students follow these steps.
 - A. Have students answer the last question of the LEGO for three literary elements of the story. Then take those three opinions and have them craft an opinion on the overall tone of the poem or the passage from a story.
 - B. Be sure to have the students check their thesis against the checklist in the *Write Source* pg. 594.
 - C. The teacher should check off that the thesis is acceptable before the student begins working on the body of the paper.

Introduction

1. Turn to page 595 in *Write Source*. This page gives a nice overview of crafting an effective introduction to an essay. Have students use the *Holt* as a resource to finding out potential information about the author or the piece for potential background information (*Holt*, p. 269). These are other potential starting strategies for the opening:
 - A. An anecdote
 - B. Fact or Figure
 - C. Quote
2. Have the students craft an introduction using the strategies recommended in *Write Source*. If you want to look at some models of strong introductions, See *Write Source*, p. 259, 269 and *Holt*, p. 633.
3. Have students check introductions against the structure that is outlined in the *Write Source*, p. 595 for completion.

Creating the Body

1. Have the students use their LEGO to create the body paragraphs of their essay. Use the *Holt*, page 633, to illustrate effective body paragraphs. Also, *Write Source*, page 270-271, provides another example of quality body paragraphs.
2. This step is a differentiated step for students who are having a hard time seeing the transfer of content from the LEGO to the essay. Have student utilize the Organizing Your Essay Graphic Organizer (OYEGO). They should place their topic and opinion in the space provided at the top of the graphic organizer. Then have the students transfer their main literary elements from the LEGO to the OYEGO. In the *Holt* on page 633, they illustrate this graphic organizer with an example. The graphic organizer looks different; however, the OYEGO constructs the information so that it looks like a paragraph. Once students have filled out the three key point, quote, and elaboration piece, they can transfer the information into prose format.
3. Have students proofread and revise paragraphs to see if they fit the model that the *Holt* provides for the body framework on page 633.

Conclusion

1. Use either page 272 or 596 in *Write Source* or 633 in the *Holt*. Both have excellent overviews of writing a conclusion. You will need to direct the students to be sure they are crafting their conclusions to address the prompt.
2. Have the student check their paragraphs against the suggested models in the books.

Peer Revision

Use the attached revision chart with students to revise either in pairs or individually.

Revision Chart

Writer's Name _____ Editor's Name _____

Questions	Do This	Changes to make
Does the introduction grab the reader's attention? Does it clearly state the author and title of the piece?	___ Put a check mark by sentences that capture the reader's attention. ___ Circle the author's name and the title of the piece.	
Does the thesis list the focus element(s)/device(s) and key points the analysis will discuss?	___ Draw a wavy line under the focus element(s) and/or device(s) and key points to be discussed.	
Does each body paragraph discuss one key point? Begin with a topic sentence?	___ Number each key point. ___ Star each topic sentence.	
Are the key points supported with specific evidence from the text and student analysis?	___ Underline supporting evidence for each key point. ___ Double underline student analysis.	
Is the entire essay clearly organized including an introduction, conclusion, and at least three main body paragraphs?	___ Bracket and label each section of the essay.	
Does the paper show a strong understanding of conventions? For example, does each sentence begin with a capital letter? Is there appropriate ending punctuation? Are embedded quotes properly cited and blended?	___ Highlight each embedded quote. ___ Put a box around the citation. Note if it is correctly cited. ___ Place an arrow over where the quote and the student writing meet. ___ Circle any punctuation errors.	

Conventions Convention*

Standards: 9.12.6

Enduring Understandings: Students will understand how editing for conventions makes their writing stronger.

Materials List:

Common Assignment Rubric

Dictionaries

“Proofreader’s Guide”, *Write Source*, pp. 604-671

Sequence of Events:

1. Review Writing Traits (See “Introducing the Traits”, *Write Source*, p. 40)
2. What is the definition for conventions? (See “Understanding Conventions”, *Write Source*, p. 52-53)
3. Read together from the Common Assignment Rubric criteria for Conventions, paying direct attention to the Expert and Practitioner benchmarks.
4. Re-teach or review the specific convention elements the students will be editing for, i.e. comma usage, quotation marks, etc.
5. Arrange 4 students at a table. At each table there will be two editors and two authors. Each table will edit for one specific convention, i.e. commas, spelling and usage, quotation marks, end punctuation, etc. (It is best if you have taught various mini-lessons around these over time).
6. Review Norms and Guidelines for the Conventions Convention.
 - Only the authors write on their papers (editors should not even have writing utensils.)
 - Only the author’s paper is on the table.
 - The editors read **out loud** to the authors.
 - Use the manuals and support materials as references.
 - If you can’t figure something out, ask the other editor and it becomes table talk.
 - Editor writes what they edited for and initials the margin of the paper when he/she is finished.
7. At each station, the editor will read through the paper. Students will rotate from station to station when the teacher calls time. Once they have traveled around the room, their paper will have been edited for each specific convention.
8. Debrief Question – What did you learn about editing for conventions?

*Borrowed from Expeditionary Learning Writing Institute

Final Activity

Congratulations! You have accomplished your task. At this point each student should have a finished paper to submit for your reading pleasure. Before the students hand the papers to you, have the students celebrate their work by sharing it with their peers. This can be done small groups or a class-wide read around where students could share out their best sentence or paragraph. Once the read around is completed, praise students for their hard work. Then review the central concepts that you have covered.

FIN