



English Standards of Learning

MIDDLE SCHOOL
READING MODULES
IN SUPPORT OF
PROJECT GRADUATION

Commonwealth of Virginia
Department of Education
Richmond, Virginia
2008

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by the

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Prereading Skill **Making, confirming, or revising predictions**

SOL 6.5b Make, confirm, or revise predictions.

Time 1 hour

Materials

Copies of a recent newspaper or magazine informational article of interest to students and containing title, subtitles, sidebars, bold type, pictures, and/or captions

Copies of the attached "Making, Confirming, or Revising Predictions" worksheet

Lesson

1. Review previously discussed reading strategies with the class. Focus on the reasons it is important to remember to do such things as predicting, summarizing, visualizing, clarifying, and questioning in order to be a "good reader."
2. Show students the covers of two or three books that they probably have not read, and ask them what they think the books are about based on the covers. Have them explain the features of the covers that led to their responses. In addition to the words, make sure they have noticed the fonts used, the illustrations, and other graphics. Explain to students that they just made predictions. Define *prediction* as an educated guess based on something that is true, and explain why it is important to predict the subject of a written piece before reading it. Also, explain that as you read the piece and learn more about its content, it is just as important to confirm that your prediction is correct or revise your prediction, if it turns out to be incorrect.
3. Distribute copies of the worksheet listed above and a recent informational article of interest. Ask students to look over the article quickly to notice the most obvious features, such as the title, subtitles, sidebars, bold type, pictures, and captions. Have students predict the subject of the article and record on the worksheet their predictions and their reasons for making them.
4. Have students share their predictions with the class, and record some of the better predictions on the board.
5. Read the article aloud to the class (or have students take turns reading). During the reading, pause at certain predetermined points for students either to confirm the predictions listed on the board or to revise them. If revisions are necessary, ask students to make the changes, and write the revised predictions beside the original ones.
6. At this point, give students time to confirm or revise their predictions written on their worksheets. Allow them to refer to their copies of the article but only up to the point where the reading stopped.
7. Continue with the oral reading of the article, and repeat this pause-and-confirm-or-revise-predictions procedure several times during the reading.
8. When the entire article has been read and the worksheets are complete, hold a class discussion based on the following questions:
 - Why is it important to make predictions before reading a text?
 - What information does most informational text give the reader to help him/her make predictions before reading?
 - What can a reader learn from making predictions before reading?
 - Why is it important to confirm or revise predictions during reading?
 - What can a reader learn from confirming or revising predictions along the way?



Making, Confirming, or Revising Predictions

Make predictions about an informational article, as follows:

1. Before reading, make a prediction(s) based on the article's most obvious features, such as the title, subtitles, sidebars, bold type, pictures, and/or captions.
2. Explain your prediction. On what did you base your prediction?
3. During reading, confirm your original prediction(s), or revise it as necessary.

Before Reading

Prediction: _____

Why did you predict this? _____

During Reading

Prediction confirmed? Yes No

Prediction revised: _____

During Reading

Prediction confirmed? Yes No

Prediction revised: _____

During Reading

Prediction confirmed? Yes No

Prediction revised: _____

Prereading Skill **Making predictions and understanding elements of fiction**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
6.5b Make, confirm, or revise predictions.
7.5a Describe setting, character development, plot structure, theme, and conflict.
8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.

Time 1 hour

Materials

Copies of the attached story "The Sing-Song of Old Man Kangaroo" from *Just So Stories* by Rudyard Kipling

Lesson

1. As a prereading activity, have students, either individually or in pairs, create a story using the following words. This story may help students make a prediction about the story that will be read in class.

<i>kangaroo</i>	<i>different</i>	<i>strong</i>	<i>hopped</i>	<i>pride</i>
<i>grateful</i>	<i>legs</i>	<i>danced</i>	<i>kid</i>	<i>deserts</i>
<i>Australia</i>	<i>dingo</i>	<i>woolly</i>		

2. Ask student volunteers to read their stories to the class.
3. Discuss with the class the elements of the shared stories that are similar and dissimilar. Ask students why some of the stories were more engaging than others. Direct the discussion toward word choice, imagery, and voice. Elicit responses about setting(s), event(s), conflict(s), resolution(s), and other outstanding elements.
4. Have students read the story "The Sing-Song of Old Man Kangaroo" from *Just So Stories* by Kipling. Alternatively, because this story is so evocative when read well aloud, you may want to read it to the class or have a student who reads aloud well read it.
5. Discuss the story and its imagery.
6. Conclude the lesson by having students write a comparison of Kipling's story with their own prediction story.



The Sing-Song of Old Man Kangaroo

By Rudyard Kipling

NOT always was the Kangaroo as now we do behold him, but a Different Animal with four short legs. He was grey and he was woolly, and his pride was inordinate: he danced on an outcrop in the middle of Australia, and he went to the Little God Nqa.

He went to Nqa at six before breakfast, saying, ‘Make me different from all other animals by five this afternoon.’

Up jumped Nqa from his seat on the sandflat and shouted, ‘Go away!’

He was grey and he was woolly, and his pride was inordinate: he danced on a rock-ledge in the middle of Australia, and he went to the Middle God Nquing.

He went to Nquing at eight after breakfast, saying, ‘Make me different from all other animals; make me, also, wonderfully popular by five this afternoon.’

Up jumped Nquing from his burrow in the spinifex and shouted, ‘Go away!’

He was grey and he was woolly, and his pride was inordinate: he danced on a sandbank in the middle of Australia, and he went to the Big God Nqong.

He went to Nqong at ten before dinner-time, saying, ‘Make me different from all other animals; make me popular and wonderfully run after by five this afternoon.’

Up jumped Nqong from his bath in the salt-pan and shouted, ‘Yes, I will!’

Nqong called Dingo—Yellow-Dog Dingo—always hungry, dusty in the sunshine, and showed him Kangaroo. Nqong said, ‘Dingo! Wake up, Dingo! Do you see that gentleman dancing on an ashpit? He wants to be popular and very truly run after. Dingo, make him SO!’

Up jumped Dingo—Yellow-Dog Dingo—and said, ‘What, that cat-rabbit?’

Off ran Dingo—Yellow-Dog Dingo—always hungry, grinning like a coal-scuttle,—ran after Kangaroo.

Off went the proud Kangaroo on his four little legs like a bunny.

This, O Beloved of mine, ends the first part of the tale!

He ran through the desert; he ran through the mountains; he ran through the salt-pans; he ran through the reed-beds; he ran through the blue gums; he ran through the spinifex; he ran till his front legs ached.

He had to!

Still ran Dingo—Yellow-Dog Dingo—always hungry, grinning like a rat-trap, never getting nearer, never getting farther,—ran after Kangaroo.

He had to!

Still ran Kangaroo—Old Man Kangaroo. He ran through the ti-trees; he ran through the mulga; he ran through the long grass; he ran through the short grass; he ran through the Tropics of Capricorn and Cancer; he ran till his hind legs ached.

He had to!

Still ran Dingo—Yellow-Dog Dingo—hungrier and hungrier, grinning like a horse-collar, never getting nearer, never getting farther; and they came to the Wollgong River.

Now, there wasn't any bridge, and there wasn't any ferry-boat, and Kangaroo didn't know how to get over; so he stood on his legs and hopped.

He had to!

He hopped through the Flinders; he hopped through the Cinders; he hopped through the deserts in the middle of Australia. He hopped like a Kangaroo.

First he hopped one yard; then he hopped three yards; then he hopped five yards; his legs growing stronger; his legs growing longer. He hadn't any time for rest or refreshment, and he wanted them very much.

Still ran Dingo—Yellow-Dog Dingo—very much bewildered, very much hungry, and wondering what in the world or out of it made Old Man Kangaroo hop.

For he hopped like a cricket; like a pea in a saucepan; or a new rubber ball on a nursery floor.

He had to!

He tucked up his front legs; he hopped on his hind legs; he stuck out his tail for a balance-weight behind him; and he hopped through the Darling Downs.

He had to!

Still ran Dingo—Tired-Dog Dingo—hungrier and hungrier, very much bewildered, and wondering when in the world or out of it would Old Man Kangaroo stop.

Then came Nqong from his bath in the salt-pans, and said, 'It's five o'clock.'

Down sat Dingo—Poor Dog Dingo—always hungry, dusky in the sunshine; hung out his tongue and howled.

Down sat Kangaroo—Old Man Kangaroo—stuck out his tail like a milking-stool behind him, and said, 'Thank goodness that's finished!'

Then said Nqong, who is always a gentleman, 'Why aren't you grateful to Yellow-Dog Dingo? Why don't you thank him for all he has done for you?'

Then said Kangaroo—Tired Old Kangaroo—'He's chased me out of the homes of my childhood; he's chased me out of my regular meal-times; he's altered my shape so I'll never get it back; and he's played Old Scratch with my legs.'

Then said Nqong, 'Perhaps I'm mistaken, but didn't you ask me to make you different from all other animals, as well as to make you very truly sought after? And now it is five o'clock.'

'Yes,' said Kangaroo. 'I wish that I hadn't. I thought you would do it by charms and incantations, but this is a practical joke.'

'Joke!' said Nqong from his bath in the blue gums. 'Say that again and I'll whistle up Dingo and run your hind legs off.'

'No,' said the Kangaroo. 'I must apologise. Legs are legs, and you needn't alter 'em so far as I am concerned. I only meant to explain to Your Lordliness that I've had nothing to eat since morning, and I'm very empty indeed.'

'Yes,' said Dingo—Yellow-Dog Dingo,—'I am just in the same situation. I've made him different from all other animals; but what may I have for my tea?'

Then said Nqong from his bath in the salt-pan, ‘Come and ask me about it tomorrow, because I’m going to wash.’

So they were left in the middle of Australia, Old Man Kangaroo and Yellow-Dog Dingo, and each said, ‘That’s your fault.’

THIS is the mouth-filling song
Of the race that was run by a Boomer,
Run in a single burst—only event of its kind—
Started by big God Nqong from Warrigaborrigarooma,
Old Man Kangaroo first: Yellow-Dog Dingo behind.

Kangaroo bounded away,
His back-legs working like pistons—
Bounded from morning till dark,
Twenty-five feet to a bound.
Yellow-Dog Dingo lay
Like a yellow cloud in the distance—
Much too busy to bark.
My! but they covered the ground!

Nobody knows where they went,
Or followed the track that they flew in,
For that Continent
Hadn’t been given a name.
They ran thirty degrees,
From Torres Straits to the Leeuwin
(Look at the Atlas, please),
And they ran back as they came.

S’posing you could trot
From Adelaide to the Pacific,
For an afternoon’s run
Half what these gentlemen did
You would feel rather hot,
But your legs would develop terrific—
Yes, my importunate son,
You’d be a Marvelous Kid!

Public domain text

Predicting and/or Inferring Skill **Making inferences, 1**

SOL	6.4f	Use information stated explicitly in the text to draw conclusions and make inferences.
	7.5f	Make inferences based on explicit and implied information.
	8.6i	Make inferences based on explicit and implied information.

Time 1 hour

Materials

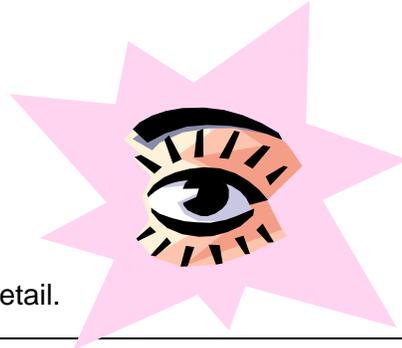
Two works of fine art for display as an overhead projection
Copies of the attached “I See and I Infer” worksheet
Copies of the attached “I Read and I Infer” worksheet
Book being currently read by each student (either individual choice, literature-circle selection, or class reading)

Lesson

Before doing this lesson, select two works of art full of detail and emotion. Generally speaking, works depicting people are more effective. “Tornado over Kansas” by John Steuart Curry (available at <http://www.muskegonartmuseum.org/permanent007.htm>) is a good selection. The *Artchive* at <http://www.artchive.com/index.html> features several other good possibilities.

1. Begin the lesson by asking students to define the word *inference*. Tell students that in this lesson, they will practice making inferences.
2. Show students the first art work, and ask them what they see. Students may jump ahead to making inferences (e.g., “He looks frightened.”), and if they do, simply probe for the detail that sparked the comment by asking questions such as, “What do you see that makes you say that?”
3. Ask students to distinguish what they infer from what they actually see. In “Tornado Over Kansas,” for example, they might see that a toy wagon is being left behind, but they might infer that the children find it less important than their pets. After discussing the painting, point out that people make inferences all the time—they notice (see) things in the world around them, add this data to what they already know, and make an inference.
4. Tell students they will now practice making inferences. Guide them in completing the “I See and I Infer” worksheet. In column one, students should identify a detail from the painting, and in column two, they should write a logical inference based on that detail. (For example: I see... “The mother is wearing an old-fashioned dress.” and I infer... “This event is taking place in the past.”).
5. Show students the second art work. Have students complete the “I See and I Infer” worksheet for it. Circulate to assist as necessary.
6. When students are finished, have volunteers share some of their inferences.
7. Remind students that they do the same thing when they are reading—i.e., they notice something and then make an inference based on *what they read* and *what they already know*.
8. Tell students they will now do a similar activity using quotes or details from a book they are reading instead of paintings. Tell students to go back to a section they have already read (the beginning frequently works well), write down on the “I Read and I Infer” worksheet three to six sentences or short groups of sentences, and write corresponding inferences they made from these sentences. Tell them also to explain *why* they made each inference.
9. Close the lesson by reminding students that their job as readers is to make inferences based on what the text says and what they already know—i.e., their background knowledge.

I See and I Infer



Fill out the graphic organizer below:

1. In column 1, write a detail you notice in the painting.
2. In column 2, write a logical inference based on that detail.

I see ...	I infer ...
Painting 1	Painting 1
Painting 2	Painting 2



I Read and I Infer

Fill out the graphic organizer below:

1. In column 1, write a sentence or group of sentences from which you can infer something.
2. In column 2, write a logical inference based on that sentence, and explain *why* you infer this.

I read ...	I infer ...

Predicting and/or Inferring Skill **Making inferences, 2**

- SOL 6.4f Use information stated explicitly in the text to draw conclusions and make inferences.
7.5f Make inferences based on explicit and implied information.
8.6i Make inferences based on explicit and implied information.

Time 1 hour

Materials

Computer with Internet access
LCD projector
Copies of the attached “Making Inferences” worksheet
Highlighters or colored pencils

Lesson

1. Display the first paragraph of the excerpt from the book *Small Steps* by Louis Sachar (available online at http://www.bookbrowse.com/excerpts/index.cfm?book_number=1742). Tell students to read only the first paragraph of the excerpt.
2. Have students write in the first box of the “Making Inferences” worksheet the opening words of the excerpt: “A rusted Honda Civic drove noisily down the street...”
3. Explain to students that they should generate a response to these words (i.e., something these words make them think) without reading any further, and instruct them to write it in the second column (e.g., I think... “It’s an old car.” or “The owner needs to fix the car.”).
4. Have students determine an inference that can be made from the words and their response, and write the inference in the third column (e.g., Therefore... “The owner might not have much money.”).
5. Allow students to read the next few paragraphs of the excerpt. Model making an inference from at least one more line. Possible lines include: “Armpit had finished digging his trench and was attaching PVC pipe.” and “The personalized license plate read: X RAY.”
6. Have students continue reading and complete the chart independently with a total of ten statements. You may want them to use highlighters or colored pencils to mark the statements they choose in the text.
7. Discuss with the students the inferences they made, making sure students realize that each of these inferences is based on what the text says and what they already know—i.e., their background knowledge.

Predicting and/or Inferring Skill

Making predictions, generalizations, and inferences, 1

SOL	6.5b	Make, confirm, or revise predictions.
	6.5d	Draw conclusions and make inferences based on explicit and implied information.
	7.5e	Draw conclusions based on explicit and implied information.
	7.5f	Make inferences based on explicit and implied information.
	7.5g	Summarize text.
	8.5b	Describe inferred main ideas or themes, using evidence from the text as support.
	8.5c	Describe how authors use characters, conflict, point of view, and tone to create meaning.
	8.6f	Summarize and critique text.
	8.6h	Draw conclusions based on explicit and implied information.
	8.6i	Make inferences based on explicit and implied information.

Time 1 hour

Materials

Copies of a grade-level appropriate mystery story
Copies of the attached “Open House Discover Form” worksheet

Lesson

1. Distribute copies of the teacher-selected mystery story.
2. Put students into groups of two or three, and assign a specific section of the first half of the story to each group. Have members of each group read their assigned section silently.
3. Distribute copies of the “Open House Discover Form” worksheet to the class. Explain to students that they are going to have an “open house” in which students from one group spend ten minutes mingling with students from other groups, sharing the information from their respective portions of the story. The idea is to “meet and greet” as many people in the room as possible within the ten minutes, so no one conversation should last more than a minute or two. As students listen to the information being shared, have them record on their “Open House Discover Form” what they discover about the story from others.
4. After ten minutes, ask the students to return to their seats and take a few minutes to record any additional questions, predictions, inferences, and generalizations they have in relation to part one of the mystery story.
5. Ask for volunteers to share their discoveries, and as they share, compile and display on chart paper the shared information.

Resources

English Standards of Learning: Enhanced Scope and Sequence. Virginia Department of Education.
<http://www.doe.virginia.gov/VDOE/EnhancedSandS/english.shtml>.

Open House Discover Form

Characters	Point of View	Setting
Mood/Tone	Plot/Action	Conflict
I predict ...		

Predicting and/or Inferring Skill

Making predictions, generalizations, and inferences, 2

SOL	6.4a	Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
	6.5b	Make, confirm, or revise predictions.
	6.5d	Draw conclusions and make inferences based on explicit and implied information.
	7.5a	Describe setting, character development, plot structure, theme, and conflict.
	7.5e	Draw conclusions based on explicit and implied information.
	7.5f	Make inferences based on explicit and implied information.
	7.5g	Summarize text.
	8.5c	Describe how authors use characters, conflict, point of view, and tone to create meaning.
	8.6f	Summarize and critique text.
	8.6h	Draw conclusions based on explicit and implied information.
	8.6i	Make inferences based on explicit and implied information.

Time 1 hour

Materials

Copies of the grade-level appropriate mystery story from the previous lesson

Copies of the attached "Summary Sheet" worksheet

Lesson

Note: This activity can be used at the end of the reading or *during* the reading to keep the students focused on the story.

1. Using the short story from the previous class, model the "think aloud" reading strategy for students by pausing periodically as you read to make comments on what you have just read. Model this strategy through the first page of the story.
2. List the following "think aloud" ideas on the board for students to reference while reading:
 - Identify what the problem is.
 - Comment on fixing the problem.
 - Discuss how you picture the text.
 - Predict what will happen next.
 - Make any comparisons you find.
 - Make summarizing comments on what you read.
3. Put students into pairs, and allow partners ample time to practice the "think aloud" strategy with the first half of the short story.
4. Distribute copies of the "Summary Sheet" worksheet. Once students have finished reading, ask them to write down their thoughts on the worksheet and combine their thoughts into a one-paragraph summary of the first half of the story.
5. Have students share their summaries with the class and predict what they will find out when they read the conclusion to the story. Tell students that in the next lesson, all students will read the entire mystery story and discover the difference between what they predicted and what actually occurs.

Summary Sheet

My thoughts about the story:

The group's thoughts about the story:

The group's summary of the story:

Predicting and/or Inferring Skill

Making predictions, generalizations, and inferences, 3

SOL	6.4a	Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
	6.5b	Make, confirm, or revise predictions.
	6.5d	Draw conclusions and make inferences based on explicit and implied information.
	7.5a	Describe setting, character development, plot structure, theme, and conflict.
	7.5e	Draw conclusions based on explicit and implied information.
	7.5f	Make inferences based on explicit and implied information.
	7.5g	Summarize text.
	8.5c	Describe how authors use characters, conflict, point of view, and tone to create meaning.
	8.6f	Summarize and critique text.
	8.6h	Draw conclusions based on explicit and implied information.
	8.6i	Make inferences based on explicit and implied information.

Time 1 hour

Materials

Copies of the grade-level appropriate mystery story from the previous lessons

Copies of the attached “The Elements of Fiction” handout

Lesson

Note: This activity can be used at the end of the reading or *during* the reading to keep the students focused on the story.

1. Have students recap the first half of the story from the previous lessons. Prompt discussion by pointing out important items as necessary.
2. Have students read silently the remainder of the short story.
3. Once students are finished, have them complete “The Elements of Fiction” handout.
4. Open the floor for discussion and comments on “predicting.” Ask students whether the mystery was as they imagined. Ask for volunteers to share information from the handout.

The Elements of Fiction

Setting	Character Traits	Conflict
Where and when does the story take place?	Who are the major characters, and how could you describe them?	What is the problem or conflict?
Plot: Rising Action	Plot: Climax	Plot: Falling Action
What events lead to the conflict?	How does the conflict unfold, and how are the major characters affected?	How is the conflict resolved?
Theme		
What message is the author trying to convey by writing this story?		

Predicting and/or Inferring Skill

Predicting outcomes, making connections, and inferring

SOL	6.4f	Use information stated explicitly in the text to draw conclusions and make inferences.
	6.5b	Make, confirm, or revise predictions.
	6.5d	Draw conclusions and make inferences based on explicit and implied information.
	7.5e	Draw conclusions based on explicit and implied information.
	7.5f	Make inferences based on explicit and implied information.
	8.6h	Draw conclusions based on explicit and implied information.
	8.6i	Make inferences based on explicit and implied information.

Time 1 hour

Materials

Copies of the attached short story "The Open Window" by Saki

Lesson

1. Explain to students that in this lesson, they will stop midway through reading a story to make connections and inferences in order to predict the outcome. The story is called "The Open Window" by the 19th-century British writer Hector Hugh Munro, who was generally known by his pen name, Saki.
2. Have students read up to paragraph 17 of the short story "The Open Window."
3. Ask students the following questions about the events to this point, and list their responses on the board:
 - Is Vera always so open about her aunt's personal life?
 - Why did Mr. Nuttel feel that he had to explain his illnesses to a perfect stranger?
 - Is Vera responsible for the way Mr. Nuttel is acting?
 - What will happen to Mr. Nuttel, Vera, and the aunt?
4. Have each student use information from the first part of the story to predict the end of the selection and write down his/her predictions.
5. In a class discussion, have students tell what they know about Vera and Mr. Nuttel. Then, have the class vote on what they think is the most logical outcome of the story.
6. Have students read the remainder of the story and compare the actual ending to their personal predictions as well as to the one voted on by the class. Discuss the reasons the predictions match or do not match the actual outcome.



The Open Window

By Saki

1 “My aunt will be down presently, Mr. Nuttel,” said a very self-possessed young lady of fifteen; “in the meantime you must try and put up with me.”

2 Framton Nuttel endeavoured to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do very much towards helping the nerve cure which he was supposed to be undergoing.

3 “I know how it will be,” his sister had said when he was preparing to migrate to this rural retreat; “you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice.”

4 Framton wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

5 “Do you know many of the people round here?” asked the niece, when she judged that they had had sufficient silent communion.

6 “Hardly a soul,” said Framton. “My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here.”

7 He made the last statement in a tone of distinct regret.

8 “Then you know practically nothing about my aunt?” pursued the self-possessed young lady.

9 “Only her name and address,” admitted the caller. He was wondering whether Mrs. Sappleton was in the married or widowed state. An undefinable something about the room seemed to suggest masculine habitation.

10 “Her great tragedy happened just three years ago,” said the child; “that would be since your sister’s time.”

11 “Her tragedy?” asked Framton; somehow in this restful country spot tragedies seemed out of place.

12 “You may wonder why we keep that window wide open on an October afternoon,” said the niece, indicating a large French window that opened on to a lawn.

13 “It is quite warm for the time of the year,” said Framton; “but has that window got anything to do with the tragedy?”

14 “Out through that window, three years ago to a day, her husband and her two young brothers went off for their day’s shooting. They never came back. In crossing the moor to their favorite snipe-shooting ground they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it.” Here the child’s voice lost its self-possessed note and became falteringly human. “Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm, and Ronnie, her youngest brother, singing ‘Bertie, why do you bound?’ as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window—”

15 She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.



16 “I hope Vera has been amusing you?” she said.

17 “She has been very interesting,” said Framton.

18 “I hope you don’t mind the open window,” said Mrs. Sappleton briskly; “my husband and brothers will be home directly from shooting, and they always come in this way. They’ve been out for snipe in the marshes today, so they’ll make a fine mess over my poor carpets. So like you men-folk, isn’t it?”

19 She rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton, it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

20 “The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise,” announced Framton, who laboured under the tolerably wide-spread delusion that total strangers and chance acquaintances are hungry for the least detail of one’s ailments and infirmities, their cause and cure. “On the matter of diet they are not so much in agreement,” he continued.

21 “No?” said Mrs. Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention—but not to what Framton was saying.

22 “Here they are at last!” she cried. “Just in time for tea, and don’t they look as if they were muddy up to the eyes!”

23 Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with dazed horror in her eyes. In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction.

24 In the deepening twilight three figures were walking across the lawn towards the window; they all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels. Noiselessly they neared the house, and then a hoarse young voice chanted out of the dusk: “I said, Bertie, why do you bound?”

25 Framton grabbed wildly at his stick and hat; the hall-door, the gravel-drive, and the front gate were dimly noted stages in his headlong retreat. A cyclist coming along the road had to run into the hedge to avoid imminent collision.

26 “Here we are, my dear,” said the bearer of the white mackintosh, coming in through the window, “fairly muddy, but most of it’s dry. Who was that who bolted out as we came up?”

27 “A most extraordinary man, a Mr. Nuttel,” said Mrs. Sappleton; “could only talk about his illnesses and dashed off without a word of goodbye or apology when you arrived. One would think he had seen a ghost.”

28 “I expect it was the spaniel,” said the niece calmly; “he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make anyone lose their nerve.”

29 Romance at short notice was her speciality.

Questioning Skill **Questioning and making connections**

SOL	6.4d	Describe how word choice and imagery contribute to the meaning of a text.
	6.5a	Identify questions to be answered.
	7.5c	Describe the impact of word choice, imagery, and poetic devices.
	7.5e	Draw conclusions based on explicit and implied information.
	7.5f	Make inferences based on explicit and implied information.

Time 1 hour

Materials

Internet access for each student (optional)

Lesson

Note: Assessing whether or not students are using active reading strategies is facilitated by this interactive Web activity in which students make online annotations or comments about Poe's famous short story "The Tell-Tale Heart." Although the optional online audio reading is fine, allowing the students to listen lessens the effectiveness of this activity as a *reading* activity. Also note that this lesson can work well offline by using printed story handouts that have space provided down one side of the page for students to write their comments by hand.

1. Have student access the Web site <http://knowingpoe.thinkport.org/writer/telltaleheart.asp>. Read through the activity directions presented on this page with the students. Explain that they are to interact with the text by entering many comments that reflect active reading behaviors—reacting to information by questioning, making connections with the printed word, making connections with vocabulary, and predicting.
2. Tell students the number of comments or annotations you expect them to make. You may want to determine a set number of responses and the categories for each. For instance, you might require students to make at least five comments in each of six categories for a total of thirty responses.
3. After all students have completed the activity, have them print it, sign their name to it, and hand it in for assessment.

Follow-up

1. As an optional follow-up to this lesson, you might want to play the online audio of the story for the class while they read the words again silently.
2. Once students have interacted with this text in this manner, students will find application of the process to other texts easy. You may want to choose other readings for students to write their responses down one side of the page.

Questioning Skill **Using the Question-Answer Relationships (QAR) strategy, 1**

SOL	6.4	The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
	6.5	The student will read and demonstrate comprehension of a variety of informational selections.
	7.5	The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
	7.6	The student will read and demonstrate comprehension of a variety of informational texts.
	8.5	The student will read and analyze a variety of narrative and poetic forms.
	8.6	The student will read, comprehend, and analyze a variety of informational sources.

Time 1 hour

Materials

Copies of the attached "Types of Question-Answer Relationships (QAR)" handout
Copies of the attached excerpt from Chapter 1 of the book *Through the Looking-Glass* by Lewis Carroll
Overhead transparency of the attached "Questions for *Through the Looking-Glass*, Chapter 1" sheet
Overhead projector

Lesson

The Question-Answer Relationship (QAR) strategy, developed by Taffy E. Raphael in the early 1980s, is based on the concept that a reader can answer questions raised by a text by identifying the source of answers in a four-tiered taxonomy: (1) the reader spots them right there in the text; (2) the reader searches different places in the text for them and works them out with thought; (3) the reader uses his/her own information together with information provided by the author to derive answers; and (4) the reader provides answers out of his/her own knowledge and experience.

1. Introduce or review the Question-Answer Relationships (QAR) strategy (see Web site below for more information). Encourage students to make their own notes on the "Types of Question-Answer Relationships (QAR)" handout during the discussion.
2. Have students read the excerpt from Chapter 1 of *Through the Looking-Glass*.
3. Display on the overhead the attached questions about the story, and lead students in identifying the *type* of each question-answer relationship ("Right There," "Think and Search," "Author and You," or "On My Own") before answering the question.
4. Write additional questions from the story to give students further practice in identifying the *types* of question-answer relationships.

Resources

"Strategies for Reading Comprehension: Question-Answer Relationships." *ReadingQuest.org*.
<http://www.readingquest.org/strat/qar.html>.

Types of Question-Answer Relationships (QAR)

In the Book QARs	In My Head QARs
<p style="text-align: center;">RIGHT THERE</p> <p>The answer IS in the text and is usually easy to find. The words used to form the question and to answer the question are <i>right there</i> in the same sentence.</p> <p><u>Example</u></p> <p>Text: “<i>Little Red Riding Hood was going to her grandmother’s house.</i>”</p> <p>Question: Where is Little Red Riding Hood going?</p> <p>Answer: To her grandmother’s house.</p>	<p style="text-align: center;">AUTHOR AND YOU</p> <p>The answer IS NOT in the text. You need to think about what you already know, what the author tells you in the text, and how these things fit together.</p>
<p style="text-align: center;">THINK AND SEARCH</p> <p>The answer IS in the text, but you need to <i>put it together</i> from different parts of the text. The words used to form the question and to answer the question are not found in the same sentence, but come from different parts of the text.</p> <p><u>Example</u></p> <p>Text: “<i>First, you take a photo with a digital camera. Second, you download the picture to the computer. Then, you send the photo file to the printer.</i>”</p> <p>Question: How do you produce a photo using digital technology?</p> <p>Answer: Take it with a digital camera, download it to a computer, and send the file to the printer.</p>	<p style="text-align: center;">ON MY OWN</p> <p>The answer IS NOT in the text. Without even reading the text, you can answer the question by using your own experience.</p>

Raphael, 1982, 1984

Through the Looking-Glass

By Lewis Carroll

Chapter I: Looking-Glass House

ONE thing was certain, that the *white* kitten had had nothing to do with it:—it was the black kitten’s fault entirely. For the white kitten had been having its face washed by the old cat for the last quarter of an hour (and bearing it pretty well, considering); so you see that it *couldn’t* have had any hand in the mischief.



The way Dinah washed her children’s faces was this: first she held the poor thing down by its ear with one paw, and then with the other paw she rubbed its face all over, the wrong way, beginning at the nose: and just now, as I said, she was hard at work on the white kitten, which was lying quite still and trying to purr—no doubt feeling that it was all meant for its good.

But the black kitten had been finished with earlier in the afternoon, and so, while Alice was sitting curled up in a corner of the great arm-chair, half talking to herself and half asleep, the kitten had been having a grand game of romps with the ball of worsted Alice had been trying to wind up, and had been rolling it up and down till it had all come undone again; and there it was, spread over the hearth-rug, all knots and tangles, with the kitten running after its own tail in the middle.

‘Oh, you wicked little thing!’ cried Alice, catching up the kitten, and giving it a little kiss to make it understand that it was in disgrace. ‘Really, Dinah ought to have taught you better manners! You *ought*, Dinah, you know you ought!’ she added, looking reproachfully at the old cat, and speaking in as cross a voice as she could manage—and then she scrambled back into the arm-chair, taking the kitten and the worsted with her, and began winding up the ball again. But she didn’t get on very fast, as she was talking all the time, sometimes to the kitten, and sometimes to herself. Kitty sat very demurely on her knee, pretending to watch the progress of the winding, and now and then putting out one paw and gently touching the ball, as if it would be glad to help, if it might.

‘Do you know what to-morrow is, Kitty?’ Alice began. ‘You’d have guessed if you’d been up in the window with me—only Dinah was making you tidy, so you couldn’t. I was watching the boys getting in sticks for the bonfire—and it wants plenty of sticks, Kitty! Only it got so cold, and it snowed so, they had to leave off. Never mind, Kitty, we’ll go and see the bonfire to-morrow.’ Here Alice wound two or three turns of the worsted round the kitten’s neck, just to see how it would look: this led to a scramble, in which the ball rolled down upon the floor, and yards and yards of it got unwound again.

‘Do you know, I was so angry, Kitty,’ Alice went on as soon as they were comfortably settled again, ‘when I saw all the mischief you had been doing, I was very nearly opening the window, and putting you out into the snow! And you’d have deserved it, you little mischievous darling! What have you got to say for yourself? Now don’t interrupt me!’ she went on, holding up one finger. ‘I’m going to tell you all your faults. Number one: you squeaked twice while Dinah was washing your face this morning. Now you can’t deny it, Kitty: I heard you! What’s that you say?’ (pretending that the kitten was speaking.) ‘Her paw went into your eye? Well, that’s *your* fault, for keeping your eyes open—if you’d shut them tight up, it wouldn’t have happened. Now don’t make any more excuses, but listen! Number two: you pulled Snowdrop away by the tail just as I had put down the saucer of milk before her! What, you were thirsty, were you? How do you know she wasn’t thirsty too? Now for number three: you unwound every bit of the worsted while I wasn’t looking!

‘That’s three faults, Kitty, and you’ve not been punished for any of them yet. You know I’m saving up all your punishments for Wednesday week—Suppose they had saved up all *my* punishments!’ she went on, talking more to herself than the kitten. ‘What *would* they do at the end of a year? I should be sent to prison, I suppose, when the day came. Or—let me see—suppose each punishment was to be going without a dinner: then, when the miserable day came, I should have to go without fifty dinners at once! Well, I shouldn’t mind *that* much! I’d far rather go without them than eat them!’

‘Do you hear the snow against the window-panes, Kitty? How nice and soft it sounds! Just as if some one was kissing the window all over outside. I wonder if the snow *loves* the trees and fields, that it kisses them so gently? And then it covers them up snug, you know, with a white quilt; and perhaps it says, “Go to sleep, darlings, till the summer comes again.” And when they wake up in the summer, Kitty, they dress themselves all in green, and dance about—whenever the wind blows—oh, that’s very pretty!’ cried Alice, dropping the ball of worsted to clap her hands. ‘And I do so *wish* it was true! I’m sure the woods look sleepy in the autumn, when the leaves are getting brown.’

‘Kitty, can you play chess? Now, don’t smile, my dear, I’m asking it seriously. Because, when we were playing just now, you watched just as if you understood it: and when I said “Check!” you purred! Well, it *was* a nice check, Kitty, and really I might have won, if it hadn’t been for that nasty Knight, that came wiggling down among my pieces. Kitty, dear, let’s pretend—’ And here I wish I could tell you half the things Alice used to say, beginning with her favourite phrase ‘Let’s pretend.’ She had had quite a long argument with her sister only the day before—all because Alice had begun with ‘Let’s pretend we’re kings and queens;’ and her sister, who liked being very exact, had argued that they couldn’t, because there were only two of them, and Alice had been reduced at last to say, ‘Well, *you* can be one of them then, and *I’ll* be all the rest.’ And once she had really frightened her old nurse by shouting suddenly in her ear, ‘Nurse! Do let’s pretend that I’m a hungry hyaena, and you’re a bone.’

But this is taking us away from Alice’s speech to the kitten. ‘Let’s pretend that you’re the Red Queen, Kitty! Do you know, I think if you sat up and folded your arms, you’d look exactly like her. Now do try, there’s a dear!’ And Alice got the Red Queen off the table, and set it up before the kitten as a model for it to imitate: however, the thing didn’t succeed, principally, Alice said, because the kitten wouldn’t fold its arms properly. So, to punish it, she held it up to the Looking-glass, that it might see how sulky it was—’and if you’re not good directly,’ she added, ‘I’ll put you through into Looking-glass House. How would you like *that*?’

‘Now, if you’ll only attend, Kitty, and not talk so much, I’ll tell you all my ideas about Looking-glass House. First, there’s the room you can see through the glass—that’s just the same as our drawing room, only the things go the other way. I can see all of it when I get upon a chair—all but the bit behind the fireplace. Oh! I do so wish I could see *that* bit! I want so much to know whether they’ve a fire in the winter: you never *can* tell, you know, unless our fire smokes, and then smoke comes up in that room too—but that may be only pretence, just to make it look as if they had a fire. Well then, the books are something like our books, only the words go the wrong way; I know that, because I’ve held up one of our books to the glass, and then they hold up one in the other room.’

‘How would you like to live in Looking-glass House, Kitty? I wonder if they’d give you milk in there? Perhaps Looking-glass milk isn’t good to drink—But oh, Kitty! now we come to the passage. You can just see a little *peep* of the passage in Looking-glass House, if you leave the door of our drawing-room wide open: and it’s very like our passage as far as you can see, only you know it may be quite different on beyond. Oh, Kitty! how nice it would be if we could only get through into Looking-glass House! I’m sure it’s got, oh! such beautiful things in it! Let’s pretend there’s a way of getting through into it, somehow, Kitty. Let’s pretend the glass has got all soft like gauze, so that we can get through. Why, it’s turning into a sort of mist now, I declare! It’ll be easy enough to get

through—’ She was up on the chimney-piece while she said this, though she hardly knew how she had got there. And certainly the glass *was* beginning to melt away, just like a bright silvery mist.

In another moment Alice was through the glass, and had jumped lightly down into the Looking-glass room. The very first thing she did was to look whether there was a fire in the fireplace, and she was quite pleased to find that there was a real one, blazing away as brightly as the one she had left behind. ‘So I shall be as warm here as I was in the old room,’ thought Alice: ‘warmer, in fact, because there’ll be no one here to scold me away from the fire. Oh, what fun it’ll be, when they see me through the glass in here, and can’t get at me!’

Then she began looking about, and noticed that what could be seen from the old room was quite common and uninteresting, but that all the rest was as different as possible. For instance, the pictures on the wall next the fire seemed to be all alive, and the very clock on the chimney-piece (you know you can only see the back of it in the Looking-glass) had got the face of a little old man, and grinned at her.

‘They don’t keep this room so tidy as the other,’ Alice thought to herself, as she noticed several of the chessmen down in the hearth among the cinders: but in another moment, with a little ‘Oh!’ of surprise, she was down on her hands and knees watching them. The chessmen were walking about, two and two!

‘Here are the Red King and the Red Queen,’ Alice said (in a whisper, for fear of frightening them), ‘and there are the White King and the White Queen sitting on the edge of the shovel—and here are two castles walking arm in arm—I don’t think they can hear me,’ she went on, as she put her head closer down, ‘and I’m nearly sure they can’t see me. I feel somehow as if I were invisible—’

Here something began squeaking on the table behind Alice, and made her turn her head just in time to see one of the White Pawns roll over and begin kicking: she watched it with great curiosity to see what would happen next.

‘It is the voice of my child!’ the White Queen cried out as she rushed past the King, so violently that she knocked him over among the cinders. ‘My precious Lily! My imperial kitten!’ and she began scrambling wildly up the side of the fender.

‘Imperial fiddlestick!’ said the King, rubbing his nose, which had been hurt by the fall. He had a right to be a *little* annoyed with the Queen, for he was covered with ashes from head to foot.

Alice was very anxious to be of use, and, as the poor little Lily was nearly screaming herself into a fit, she hastily picked up the Queen and set her on the table by the side of her noisy little daughter.

The Queen gasped, and sat down: the rapid journey through the air had quite taken away her breath and for a minute or two she could do nothing but hug the little Lily in silence. As soon as she had recovered her breath a little, she called out to the White King, who was sitting sulkily among the ashes, ‘Mind the volcano!’

‘What volcano?’ said the King, looking up anxiously into the fire, as if he thought that was the most likely place to find one.

‘Blew—me—up,’ panted the Queen, who was still a little out of breath. ‘Mind you come up—the regular way—don’t get blown up!’

Alice watched the White King as he slowly struggled up from bar to bar, till at last she said, ‘Why, you’ll be hours and hours getting to the table, at that rate. I’d far better help you, hadn’t I?’ But the King took no notice of the question: it was quite clear that he could neither hear her nor see her.

So Alice picked him up very gently, and lifted him across more slowly than she had lifted the Queen, that she mightn’t take his breath away: but, before she put him on the table, she thought she might as well dust him a little, he was so covered with ashes.

She said afterwards that she had never seen in all her life such a face as the King made, when he found himself held in the air by an invisible hand, and being dusted: he was far too much astonished to cry out, but his eyes and his mouth went on getting larger and larger, and rounder and rounder, till her hand shook so with laughing that she nearly let him drop upon the floor.

‘Oh! PLEASE don’t make such faces, my dear!’ she cried out, quite forgetting that the King couldn’t hear her. ‘You make me laugh so that I can hardly hold you! And don’t keep your mouth so wide open! All the ashes will get into it—there, now I think you’re tidy enough!’ she added, as she smoothed his hair, and set him upon the table near the Queen.

The King immediately fell flat on his back, and lay perfectly still: and Alice was a little alarmed at what she had done, and went round the room to see if she could find any water to throw over him. However, she could find nothing but a bottle of ink, and when she got back with it she found he had recovered, and he and the Queen were talking together in a frightened whisper—so low, that Alice could hardly hear what they said.

The King was saying, ‘I assure, you my dear, I turned cold to the very ends of my whiskers!’

To which the Queen replied, ‘You haven’t got any whiskers.’

‘The horror of that moment,’ the King went on, ‘I shall never, *never* forget!’

‘You will, though,’ the Queen said, ‘if you don’t make a memorandum of it.’

Alice looked on with great interest as the King took an enormous memorandum-book out of his pocket, and began writing. A sudden thought struck her, and she took hold of the end of the pencil, which came some way over his shoulder, and began writing for him.

The poor King looked puzzled and unhappy, and struggled with the pencil for some time without saying anything; but Alice was too strong for him, and at last he panted out, ‘My dear! I really *must* get a thinner pencil. I can’t manage this one a bit; it writes all manner of things that I don’t intend—’

‘What manner of things?’ said the Queen, looking over the book (in which Alice had put ‘*the white knight is sliding down the poker. He balances very badly*’) ‘That’s not a memorandum of *your* feelings!’

There was a book lying near Alice on the table, and while she sat watching the White King (for she was still a little anxious about him, and had the ink all ready to throw over him, in case he fainted again), she turned over the leaves, to find some part that she could read, ‘—for it’s all in some language I don’t know,’ she said to herself.

QAR Questions for *Through the Looking-Glass*, Chapter I

1. What is the old cat's name?
2. How many cats are in the story?
3. What does the word *worsted* mean?
4. In what season does the story take place?
5. Does Alice get into a lot of trouble? Explain your answer.
6. What are the three crimes of the kitten?
7. Where were the chessmen walking two by two?
8. How did the white king get hurt and covered with ashes?
9. Alice is either dreaming or has a very active imagination. Describe a time when you or a friend made up a fantastic, imaginary story.

Questioning Skill **Using the Question-Answer Relationships (QAR) strategy, 2**

SOL	6.4	The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
	6.5	The student will read and demonstrate comprehension of a variety of informational selections.
	7.5	The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
	7.6	The student will read and demonstrate comprehension of a variety of informational texts.
	8.5	The student will read and analyze a variety of narrative and poetic forms.
	8.6	The student will read, comprehend, and analyze a variety of informational sources.

Time 1 hour

Materials

Copies of the “Types of Question-Answer Relationships (QAR)” handout from the previous lesson

Copies of the attached “Question Stems” handout

Teacher-selected story

Lesson

1. Have students access their “Types of Question-Answer Relationships (QAR)” handout from the previous lesson, and distribute copies of the “Question Stems” handout. Students will use both as references for writing QAR questions.
2. Form groups of three or four students, and have each group read the teacher-selected story.
3. Assign each group a part of the story, and have them write an example of each of the four QAR types of questions.
4. Have each group present their four questions to the class, one at a time, for the class to respond to by (1) identifying the type of question, (2) explaining the reason for their identification, and (3) answering the question.

Question Stems for Writing QAR Questions/Problems

RIGHT THERE	THINK AND SEARCH	AUTHOR AND YOU	ON MY OWN
Name...	Give examples of...	Show how...	What is another word for...
List...	Retell...	Make...	What would you do if...
Identify...	What made...	State what is next...	
Who is/are...	Why did...	Imagine what if...	
Where is...	The reason for...	The solution might be...	
What is...	Tell ways these are alike...	Judge...	
When is...	Tell how these are different...	Consider...	
How many...	What is the reason for...	Originate...	
When did...	Summarize ..		
Who did...	Explain...		
Where did...			
What did...			

Questioning Skill **Framing questions about the text, 1**

SOL 6.5a Identify questions to be answered.

Time 1 hour

Materials

Copies of a newspaper or magazine article about a topic of interest to students

Copies of the attached “I Wonder...” chart

Lesson

1. Ask students to think about the times they are most likely to wonder about something and ask questions. Answers will probably include such situations as when they do not understand something, when they need clarification, when they are wondering what a word means. Remind students that there are many things “good readers” do and one is to ask themselves questions and/or think “I wonder...” about a text while reading it.
2. Give students some examples of “I wonder...” statements, such as the following:
 - I wonder what _____ (a word or term) means.
 - I wonder what will happen after _____ .
 - I wonder why _____ .
 - I wonder what the statement _____ means.
3. Distribute copies of an interesting article and the attached “I Wonder...” chart. Read the beginning of the article aloud to students, and model how to ask questions and/or make “I wonder...” statements as you read.
4. Instruct students to read the rest of the article and write down four questions and/or “I wonder...” statements about the text while reading it.
5. After students are finished, lead a class discussion of all the things the class “wondered” while reading. List responses on a chart or the board for all to see.
6. Explain to students that the things readers wonder about a particular text may be different. It all depends on the background knowledge the reader brings to the reading of the text. Nevertheless, *all* readers should always ask questions as they read because it helps them become better readers.

Resources

Harvey, Stephanie, and Anne Goudvis. *Strategies That Work: Teaching Comprehension for Understanding and Engagement*, 2nd ed. Portland, Maine: Stenhouse Publishers, 2007.

"I Wonder..."

 <p>I wonder...</p> <hr/>	 <p>I wonder...</p> <hr/>
 <p>I wonder...</p> <hr/>	 <p>I wonder...</p> <hr/>

Questioning Skill **Framing questions about the text, 2**

SOL 6.5a Identify questions to be answered.

Time 1 hour

Materials

Large and small sticky notes

Copies of a newspaper or magazine article about a topic of interest to students

Lesson

1. Students should be able to identify and differentiate between global and smaller clarification questions in their reading. Ask students to brainstorm or review strategies that “good readers” use while reading. Prompt discussion by asking the following questions:
 - How does asking questions help you become a good reader?
 - What would happen if you did not ask questions while you read?
2. Give students the following scenario: “Jim is a sixth-grade student who has been assigned to read about gang violence in America. As he is reading, he does not understand what some of the words mean. He also does not understand all of the possible consequences that gang violence can have in the future. He wonders what kinds of people typically join gangs.” Ask students to list some of Jim’s questions, and record these on the board. Ask, “If you were reading about gang violence in America, what types of questions would you have?” Record students’ questions on the board.
3. Explain to students that there are two basic types of questions: global questions and smaller clarification questions. Global questions are called “thick” questions because they concern relatively large, universal concepts; they often begin with “Why,” “How,” or “I wonder.” Smaller clarification questions are called “thin” questions because they concern the meaning of words and clarification of confusion; they can often be answered with a “yes” or “no” answer (Harvey, 2007).
4. Help students group their questions into two categories, “Thick” and “Thin.”
5. Distribute copies of an interesting article and supplies of both large and small sticky notes. Instruct students to use large sticky notes for writing “Thick” questions about the article as they read it, and small notes for writing “Thin” questions.
6. When all students are finished, have them attempt to answer the questions in writing on the notes, even if they are unsure of the answers.
7. When all students are finished, write two columns on the board and head them “Thick Questions” and “Thin Questions.” Ask students to post their sticky-note questions on the board in the appropriate columns.
8. Review the posted questions with the students to make sure they were put into the correct categories. The idea is to identify the *types* of questions, not to answer the questions, which may not be answerable without additional information. If a question is in the wrong category, simply explain why and move it to the other category.

Resources

Harvey, Stephanie, and Anne Goudvis. *Strategies That Work: Teaching Comprehension for Understanding and Engagement*, 2nd ed. Portland, Maine: Stenhouse Publishers, 2007.

Research Skill **Distinguishing fact from opinion**

SOL 7.6c Distinguish fact from opinion in newspapers, magazines, and other print media.

Time 1 hour

Materials

Copies of the “Come To Camp Chippenstock!” flier from the released 2004 Grade 8 SOL English Reading Test, available at <http://www.doe.virginia.gov/VDOE/Assessment/Release2004/index.html>

Various magazine and newspaper articles and ads

Copies of the attached “Fact and Opinion” handout

Highlighters in several colors

Lesson

1. Review with students the difference between fact and opinion and why it is important to know the difference. Point out that a statement is not necessarily all fact or all opinion, but that it can contain both facts and opinions. For example, the sentence, “Every student must take English, a fascinating, ninety-minute class that meets every other day.” contains three facts and one opinion.
2. Put students in pairs, and instruct them to read the “Come To Camp Chippenstock!” flier and decide whether each sentence contains fact, opinion, or both.
3. Hold a class discussion about each sentence.
4. Discuss with the class key elements that make a statement an opinion or a fact, and make a list of the elements. Point out adjectives as one indicator of opinions, if students do not mention it.
5. Distribute magazine and newspaper articles and ads, including some editorials and other opinion pieces, along with the attached “Fact and Opinion” handout. Have students read the texts and highlight facts and opinions in different colors. Then, have them list five examples of facts or opinions found and explain their reasons for categorizing each. Circulate to assist as necessary.
6. When students are finished, divide them into groups of three to five students, and have each student present the five facts and/or opinions from his/her article to the group.
7. Close the lesson by reminding students that distinguishing between fact and opinion is absolutely necessary in understanding what they read.



Fact and Opinion

1. Read your assigned text.
2. After you finish reading, go back and highlight facts in one color and opinions in another.
3. Choose five examples of facts and/or opinions. (If your text has both, be sure to include at least one of each.) Write them in the graphic organizer below, and explain how you know each is a fact or opinion.

Quote	Fact or Opinion	Why?

Research Skill **Researching information on the Internet**

- SOL 7.6g Organize and synthesize information for use in written and oral presentations.
8.6g Evaluate and synthesize information to apply in written and oral presentations.

Time 1 hour

Materials

Internet access for each student (essential)

LCD projector

Copies of the attached "Research on the Internet" handout

Copies of the attached "Notes for Report on African and Asian Elephants" handout

Lesson

1. Distribute copies of the "Research on the Internet" handout, and review the definitions of the vocabulary.
2. Have students log on to the Internet. Lead students in the research process necessary to answer the questions on the handout, using the LCD. As you type in key words in the search engines and click on results, have students complete the same operations. As the answers are found, have students write the information on the handout.
3. Distribute copies of the "Notes for Report on African and Asian Elephants" handout, and have students use the same search engines to find the answers to the questions. Tell students to notice that some questions about African elephants have already been answered on the first handout.
4. When students are finished, have them write a brief report comparing and contrasting African and Asian elephants. Have students complete a Venn diagram as a graphic organizer for this report.

Resources

Bagheera: A Website for Our Endangered Species. <http://bagheera.com/index.htm>.

Research on the Internet



DEFINITIONS

Internet – An electronic communications network that connects computer networks and organizational computer facilities around the world.

World Wide Web – A part of the Internet accessed through a graphical user interface and containing documents often connected by hyperlinks. A Web site or a Web page can contain picture, sound, and video files as well as text.

search engine – A site on the World Wide Web that uses computer software to locate key words in other sites.

hyperlink – An electronic link providing direct access from one distinctively marked place in a document to another in the same or a different document. Hyperlinked text is generally underlined and/or a different color from the rest of the text.

Internet address – A series of usually alphanumeric characters that specifies the storage location (as on a network or in a computer's memory) of particular information.

Use one or more of the following search engines to answer the questions below.

<http://www.altavista.com/>

<http://www.askforkids.com/>

<http://www.google.com/>

<http://kids.yahoo.com/>

1. What is the scientific name for the African elephant? Write the Internet address where you found the answer. When was this Web site last updated?

2. How much can the African elephant weigh? Write the Internet address and date of update.

3. Why is this animal an endangered species? Write the Internet address and date of update.

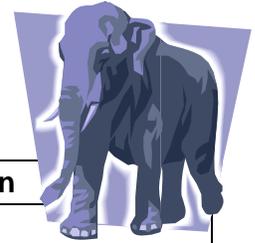
4. What are the African elephant's enemies? Write the Internet address and date of update.

5. How long is the African elephant's lifespan in the wild? In captivity? Write the Internet address and date of update.

6. How many site matches were listed for each search engine?

7. Which search engine gave you the best results?

8. Which search engine was the hardest to use?



Notes for Report on African and Asian Elephants

Question	African	Asian
1. Where do these elephants live?		
2. What size are the elephants?		
3. What do the elephants look like? Describe their appearance.		
4. What are three interesting facts about their trunks?		
5. What is the lifespan of the elephant in the wild? In captivity?		
6. Who are the enemies of the elephant?		

Research Skill **Learning vocabulary by using reference materials**

SOL 6.3d Use word-reference materials.

Time 1 hour

Materials

Copies of the two attached “Reference Material Scavenger Hunt” worksheets

Dictionaries

Thesauruses

Lesson

Before undertaking this lesson, prepare a list of seven words drawn from a text soon to be read in class. The words should be “Tier Two” words, as described as follows by Beck, McKeown, and Kucan in their book *Bringing Words To Life: Robust Vocabulary Instruction*. (New York: Guilford, 2002):

- Tier One: basic words (e.g., *clock, baby, shoe*) that rarely require instruction.
- Tier Two: words that are relatively high in their frequency of usage by mature language users and are functional in a variety of contexts (e.g., *ordinary, reluctant, insist*).
- Tier Three: words that are low in their frequency of usage by mature language users and whose application is typically limited to a specific domain (e.g., *phoneme, coarticulation, isotope*).

Write the selected words on the blank “Reference Material Scavenger Hunt” worksheet before making copies for the students.

1. Distribute copies of the partially completed “Reference Material Scavenger Hunt” worksheet, and lead the class in completing it by filling in the blanks as required. Model using a dictionary and a thesaurus, as needed.
2. Distribute copies of the “Reference Material Scavenger Hunt” worksheet containing the seven words you selected out of the text to be read. Group the students into teams, and have each team complete the worksheet, going on a “scavenger hunt” in dictionaries and thesauruses as needed to fill in the blanks. Make sure each student completes his/her own personal worksheet with the data gathered by the team.
3. Have the first team that finishes read the information they listed on their worksheets to the rest of the class. Encourage other teams to challenge the information read if the information they found is different.
4. Encourage students to use the completed worksheet as a vocabulary reference while reading the text from which the words came.

Reference Material Scavenger Hunt

WORD: <i>exhaust</i>	Part of speech: transitive verb	Definition: Empty completely, use up, consume
Synonym:	Language of derivation:	Sentence:
WORD: <i>exhort</i>	Part of speech:	Definition: Urge strongly, advise or warn earnestly
Synonym:	Language of derivation: Latin <ex + hortari = urge strongly	Sentence:
WORD: <i>gravitate</i>	Part of speech: intransitive verb	Definition:
Synonym:	Language of derivation:	Sentence: The sand and dirt in the water <i>gravitate</i> to the bottom of the bottle.
WORD: <i>ken</i>	Part of speech:	Definition: Range of knowledge
Synonym: <i>understanding</i>	Language of derivation:	Sentence:
WORD:: <i>merit</i>	Part of speech:	Definition:
Synonym: <i>quality</i>	Language of derivation:	Sentence: You will be marked according to the <i>merit</i> of your work.
WORD: <i>nonentity</i>	Part of speech: noun	Definition: Person or thing of little or no importance
Synonym:	Language of derivation:	Sentence:
WORD: <i>pretense</i>	Part of speech:	Definition:
Synonym:	Language of derivation: Latin < praetendere	Sentence: Her manner is free from <i>pretense</i> .

Reference Material Scavenger Hunt

WORD:	Part of speech:	Definition:
Synonym:	Language of derivation:	Sentence:
WORD:	Part of speech:	Definition:
Synonym:	Language of derivation:	Sentence:
WORD:	Part of speech:	Definition:
Synonym:	Language of derivation:	Sentence:
WORD:	Part of speech:	Definition:
Synonym:	Language of derivation:	Sentence:
WORD:	Part of speech:	Definition:
Synonym:	Language of derivation:	Sentence:
WORD:	Part of speech:	Definition:
Synonym:	Language of derivation:	Sentence:
WORD:	Part of speech:	Definition:
Synonym:	Language of derivation:	Sentence:

Research Skill **Locating information quickly in a variety of resources, 1**

SOL 7.7a Use print and electronic sources to locate information in books and articles.

Time 1 hour

Materials

Dictionaries

Thesauruses

Almanac

Atlas

Encyclopedia

Internet access

Lesson

1. This lesson works best when done in the library/media center. Open the lesson by discussing with students a real-life example of a time when you needed particular information, for example, when making a decision about purchasing a car. Tell students where and how you found that information, and how it was helpful. For example, you may have used *Consumer Reports* magazine or online (<http://www.online.consumerreports.org/>) to help you select a reliable used car and then used *Kelly Blue Book* online (<http://www.kbb.com/>) to find out a fair price for that car and for your trade-in. Tell students that this is an example of real-life research. Ask students why it is important to know where and how to find needed information. Be sure responses include that it is misleading and a waste of time to look in inappropriate sources and that you might spend too much money if you do not find out important information. Stress that as students do research now and in the future, knowing where and how to look will be a key skill in finding the information they need.
2. Review with students the types of print and electronic references to which they have access and the types of information found in each. Together with students, generate a question for use of each source. For example, the answer to the question, "What is the capital of Somalia?" could be found in an almanac, atlas, or encyclopedia. It could also be found online. Discuss with students which would likely be fastest or easiest. Which would be most reliable? How can you tell which printed resources are reliable and which are not? How can you tell which online resources are reliable and which are not? Discuss evaluation of online resources and ways to judge their reliability.
3. Divide students into groups of two to four, and ask each group to generate a list of ten questions that can be answered by using the various print and electronic references available to them. Point out that this activity will be more interesting if they do not already know the answers but would like to know them. Circulate to help students write interesting questions that will require using different reference sources.
4. Have groups trade lists of questions and find the answers using reference materials. Assist as necessary, emphasizing that the goal is to pick the reference source that will provide an accurate answer most quickly and easily .
5. After groups have found most of their answers, review the activity. Which questions were easiest to answer? Why? Which were the hardest? Why? How did being familiar with the resources help in finding the answers?
6. Close the lesson by reminding students that a key skill in research is knowing which source to use and how to use it in order to locate different types of information.

Research Skill **Locating information quickly in a variety of resources, 2**

- SOL 6.5d Draw conclusions and make inferences based on explicit and implied information.
 7.7a Use print and electronic sources to locate information in books and articles.
 8.6h Draw conclusions based on explicit and implied information.
 8.6i Make inferences based on explicit and implied information.

Time 1 hour

Materials

Old phone books (student-provided)

Copies of the “Answers Are in the Book” handout found at the Web site

<http://www.teachersdesk.org/readphone>

Lesson

This lesson provides practice in locating information quickly in a common resource—a phone book. Students must also draw on prior knowledge, decode information, make connections, and draw conclusions as they search.

1. Have students bring in old phone books to use for the activity.
2. Have students work individually or in pairs to complete the “Answers Are in the Book” handout. You may want to make this task a timed competition and award a prize to the team that finishes first.

Monitoring and/or Summarizing Skill

**Monitoring, making predictions,
generalizing, and visualizing**

SOL 8.5b Describe inferred main ideas or themes, using evidence from the text as support.

Time 1 hour

Materials

Copies of the attached excerpt from “Mowgli’s Brothers,” the first story in *The Jungle Book* by Rudyard Kipling

Copies of the attached “Writing a Summary” worksheet

Lesson

1. Ask students what they know about *The Jungle Book*. After listing some responses on the board, help students distinguish between the original collection of stories by Rudyard Kipling published in 1894 and the popular Disney animated movie released in 1967.
2. Distribute copies of the two attached handouts. Model the “Think Aloud” reading strategy for the class by reading the first couple of paragraphs of the story and pausing to make comments aloud on what you just read. Be sure to comment on any vocabulary that may not be familiar to students.
3. Put students into pairs for reading the remainder of the story aloud to each other. List the following “think aloud” ideas on the board for students to reference while reading:
 - Monitor: Identify the problem.
 - Predict: Comment on a possible fix for the problem.
 - Visualize: Describe how you picture the text.
 - Predict: Foretell what will happen next.
 - Generalize: Make any comparisons you find.
 - Generalize: Make summarizing comments on what you read.Allow ample time for students to practice the “think aloud” strategy as they read.
4. When students finish their “think aloud” reading, ask them to write down their thoughts and combine them into a one-paragraph summary, using the “Writing a Summary” worksheet.
5. Have students share their summaries and comments with the class.

Excerpt from "Mowgli's Brothers"

From *The Jungle Book*

By Rudyard Kipling



1 It was seven o'clock of a very warm evening in the Seonee hills when Father Wolf woke up from his day's rest, scratched himself, yawned, and spread out his paws one after the other to get rid of the sleepy feeling in their tips. Mother Wolf lay with her big gray nose dropped across her four tumbling, squealing cubs, and the moon shone into the mouth of the cave where they all lived. "Augrh!" said Father Wolf. "It is time to hunt again." He was going to spring down hill when a little shadow with a bushy tail crossed the threshold and whined: "Good luck go with you, O Chief of the Wolves. And good luck and strong white teeth go with noble children that they may never forget the hungry in this world."

2 It was the jackal—Tabaqui, the Dish-licker—and the wolves of India despise Tabaqui because he runs about making mischief, and telling tales, and eating rags and pieces of leather from the village rubbish-heaps. But they are afraid of him too, because Tabaqui, more than anyone else in the jungle, is apt to go mad, and then he forgets that he was ever afraid of anyone, and runs through the forest biting everything in his way. Even the tiger runs and hides when little Tabaqui goes mad, for madness is the most disgraceful thing that can overtake a wild creature. We call it hydrophobia, but they call it dewanee—the madness—and run.

3 "Enter, then, and look," said Father Wolf stiffly, "but there is no food here."

4 "For a wolf, no," said Tabaqui, "but for so mean a person as myself a dry bone is a good feast. Who are we, the Gidur-log [the jackal people], to pick and choose?" He scuttled to the back of the cave, where he found the bone of a buck with some meat on it, and sat cracking the end merrily.

5 "All thanks for this good meal," he said, licking his lips. "How beautiful are the noble children! How large are their eyes! And so young too! Indeed, indeed, I might have remembered that the children of kings are men from the beginning."

6 Now, Tabaqui knew as well as anyone else that there is nothing so unlucky as to compliment children to their faces. It pleased him to see Mother and Father Wolf look uncomfortable.

7 Tabaqui sat still, rejoicing in the mischief that he had made, and then he said spitefully:

8 "Shere Khan, the Big One, has shifted his hunting grounds. He will hunt among these hills for the next moon, so he has told me."

9 Shere Khan was the tiger who lived near the Waingunga River, twenty miles away.

10 "He has no right!" Father Wolf began angrily—"By the Law of the Jungle he has no right to change his quarters without due warning. He will frighten every head of game within ten miles, and I—I have to kill for two, these days."

11 "His mother did not call him Lungri [the Lame One] for nothing," said Mother Wolf quietly. "He has been lame in one foot from his birth. That is why he has only killed cattle. Now the villagers of the Waingunga are angry with him, and he has come here to make our villagers angry. They will scour the jungle for him when he is far away, and we and our children must run when the grass is set alight. Indeed, we are very grateful to Shere Khan!"

12 "Shall I tell him of your gratitude?" said Tabaqui.

13 "Out!" snapped Father Wolf. "Out and hunt with thy master. Thou hast done harm enough for one night."



14 “I go,” said Tabaqui quietly. “Ye can hear Shere Khan below in the thickets. I might have saved myself the message.”

15 Father Wolf listened, and below in the valley that ran down to a little river he heard the dry, angry, snarly, singsong whine of a tiger who has caught nothing and does not care if all the jungle knows it.

16 “The fool!” said Father Wolf. “To begin a night’s work with that noise! Does he think that our buck are like his fat Waingunga bullocks?”

17 “H’sh. It is neither bullock nor buck he hunts to-night,” said Mother Wolf. “It is Man.”

18 The whine had changed to a sort of humming purr that seemed to come from every quarter of the compass. It was the noise that bewilders woodcutters and gypsies sleeping in the open, and makes them run sometimes into the very mouth of the tiger.

19 “Man!” said Father Wolf, showing all his white teeth. “Faugh! Are there not enough beetles and frogs in the tanks that he must eat Man, and on our ground too!”

20 The Law of the Jungle, which never orders anything without a reason, forbids every beast to eat Man except when he is killing to show his children how to kill, and then he must hunt outside the hunting grounds of his pack or tribe. The real reason for this is that man-killing means, sooner or later, the arrival of white men on elephants, with guns, and hundreds of brown men with gongs and rockets and torches. Then everybody in the jungle suffers. The reason the beasts give among themselves is that Man is the weakest and most defenseless of all living things, and it is unsportsmanlike to touch him. They say too—and it is true—that man-eaters become mangy, and lose their teeth.

21 The purr grew louder, and ended in the full-throated “Aaarh!” of the tiger’s charge.

22 Then there was a howl—an untigerish howl—from Shere Khan. “He has missed,” said Mother Wolf. “What is it?”

23 Father Wolf ran out a few paces and heard Shere Khan muttering and mumbling savagely as he tumbled about in the scrub.

24 “The fool has had no more sense than to jump at a woodcutter’s campfire, and has burned his feet,” said Father Wolf with a grunt. “Tabaqui is with him.”

25 “Something is coming uphill,” said Mother Wolf, twitching one ear. “Get ready.”

26 The bushes rustled a little in the thicket, and Father Wolf dropped with his haunches under him, ready for his leap. Then, if you had been watching, you would have seen the most wonderful thing in the world—the wolf checked in mid-spring. He made his bound before he saw what it was he was jumping at, and then he tried to stop himself. The result was that he shot up straight into the air for four or five feet, landing almost where he left ground.

27 “Man!” he snapped. “A man’s cub. Look!”

26 Directly in front of him, holding on by a low branch, stood a naked brown baby who could just walk—as soft and as dimpled a little atom as ever came to a wolf’s cave at night. He looked up into Father Wolf’s face, and laughed.

28 “Is that a man’s cub?” said Mother Wolf. “I have never seen one. Bring it here.”

29 A Wolf accustomed to moving his own cubs can, if necessary, mouth an egg without breaking it, and though Father Wolf’s jaws closed right on the child’s back not a tooth even scratched the skin as he laid it down among the cubs.

30 “How little! How naked, and—how bold!” said Mother Wolf softly. The baby was pushing his way between the cubs to get close to the warm hide. “Ahai! He is taking his meal with the others. And so this is a man’s cub. Now, was there ever a wolf that could boast of a man’s cub among her children?”



31 “I have heard now and again of such a thing, but never in our Pack or in my time,” said Father Wolf. “He is altogether without hair, and I could kill him with a touch of my foot. But see, he looks up and is not afraid.”

32 The moonlight was blocked out of the mouth of the cave, for Shere Khan’s great square head and shoulders were thrust into the entrance. Tabaqui, behind him, was squeaking: “My lord, my lord, it went in here!”

33 “Shere Khan does us great honor,” said Father Wolf, but his eyes were very angry. “What does Shere Khan need?”

34 “My quarry. A man’s cub went this way,” said Shere Khan. “Its parents have run off. Give it to me.”

35 Shere Khan had jumped at a woodcutter’s campfire, as Father Wolf had said, and was furious from the pain of his burned feet. But Father Wolf knew that the mouth of the cave was too narrow for a tiger to come in by. Even where he was, Shere Khan’s shoulders and forepaws were cramped for want of room, as a man’s would be if he tried to fight in a barrel.

36 “The Wolves are a free people,” said Father Wolf. “They take orders from the Head of the Pack, and not from any striped cattle-killer. The man’s cub is ours—to kill if we choose.”

Public domain text



Writing a Summary

My thoughts about the story:

The group's thoughts about the story:

The group's summary of the story:

Monitoring and/or Summarizing Skill

Making connections

- SOL 6.4 The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
- 6.5 The student will read and demonstrate comprehension of a variety of informational selections.
- 7.5 The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
- 7.6 The student will read and demonstrate comprehension of a variety of informational texts.
- 8.5 The student will read and analyze a variety of narrative and poetic forms.
- 8.6 The student will read, comprehend, and analyze a variety of informational sources.

Time 1 hour

Materials

Copies of an interesting newspaper or magazine article or piece of narrative fiction or nonfiction
Copies of the attached “Making Connections” worksheet

Lesson

1. Review with students strategies that good readers use while reading, including visualizing, asking questions, clarifying, and making connections. Ask why it might be helpful to make connections with a piece of writing while reading it. After hearing students’ responses, explain that making connections is important because it helps you actively engage with the text. Good readers do this automatically. Explain that there are three general types of connections you can make with the text as you read: Text to Self, Text to World, Text to Text.
2. Distribute copies of the selected text and the “Making Connections” worksheet to students. Begin reading the text aloud to the class and modeling making connections aloud as you read.
3. Have the student pairs continue reading the text to each other and making connections as they read. Have students switch reader and listener roles halfway through the reading of the text. As the reading takes place, have student fill out the “Making Connections” worksheet.
4. After students are finished, lead a class discussion about the connections that were made. Ask if making connections while reading made it easier to understand the text. Ask why this might be a good strategy for readers in general to use.

Resources

Harvey, Stephanie, and Anne Goudvis. *Strategies That Work: Teaching Comprehension for Understanding and Engagement*, 2nd ed. Portland, Maine: Stenhouse Publishers, 2007.

Making Connections

As you read the text, make connections with it.

1. When you make a connection to something in the text, write a sentence describing the connection in the appropriate box.
2. Draw a picture of that connection next to the sentence.

Type of Connection to the Text	Sentence Describing the Connection	Picture Representing the Connection
Connecting Text to Self		
Connecting Text to World		
Connecting Text to Text		

Discussion Questions

1. How does making connections while you read make it easier to understand the text?
2. Why is making connections a good strategy for readers to use?

Monitoring and/or Summarizing Skill

Selecting evidence to support the main idea, 1

- SOL 6.5e Organize the main idea and details to form a summary.
7.6f Summarize what is read.
8.5b Describe inferred main ideas or themes, using evidence from the text as support.
8.6f Summarize and critique text.
8.6h Draw conclusions based on explicit and implied information.

Time 1 hour

Materials

Copies of the attached excerpt from the novel *The Wonderful Wizard of Oz* by L. Frank Baum

Copies of the attached “Paired Reading Guide” worksheet

Lesson

The attached “Paired Reading Guide” worksheet will help students organize information they glean from their own reading and/or get from another student. It can be used to manage and organize information in the pre-reading, during-reading, and post-reading stages.

1. Ask students what they know about *The Wizard of Oz*. After listing some responses on the board, help students distinguish between the original children’s novel by L. Frank Baum published in 1900 and the famous 1939 movie based on the novel. Point out the difference in the two titles, and ask what reasons might account for this difference.
2. Distribute copies of the two handouts listed above. Give a brief overview of the story, teach terms as needed, and elicit students’ background knowledge about the story. Organize this information on the board in the form of a concept or word map.
3. Put students into pairs, and have one member of each pair read the story softly aloud while the other makes notes about the main idea(s)—plot, concepts, phrases—in the “My Notes” column of his/her worksheet. Halfway through the reading, students should switch roles as reader and note taker.
4. After they complete the reading, have students elaborate on their notes by adding the notes of their partners in the right-hand column. They should ask their partners to recall detailed evidence to support the main idea(s) that were cited.
5. Hold a class discussion in which students share what they learned from their partners in recalling the evidence for the main idea(s) and summarizing the excerpt. Be sure that they cite the evidence in the text to support the main idea(s). Record their responses on the board or chart paper for all to see.



The Wonderful Wizard of Oz

By L. Frank Baum

Chapter 1: The Cyclone

1 Dorothy lived in the midst of the great Kansas prairies with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer's wife. Their house was small, for the lumber to build it had to be carried by wagon many miles. There were four walls, a floor and a roof, which made one room; and this room contained a rusty looking cook stove, a cupboard for the dishes, a table, three or four chairs, and the beds. Uncle Henry and Aunt Em had a big bed in one corner, and Dorothy a little bed in another corner. There was no loft at all, and no cellar—except a small hole dug in the ground, called a cyclone cellar, where the family could go in case one of those great whirlwinds arose, mighty enough to crush any building in its path. It was reached by a trap door in the middle of the floor, from which a ladder led down into the small, dark hole.

2 When Dorothy stood in the doorway and looked around, she could see nothing but the great gray prairie on every side. Not a tree nor a house broke the broad sweep of flat country that reached to the edge of the sky in all directions. The sun had baked the plowed land into a gray mass, with little cracks running through it. Even the grass was not green, for the sun had burned the tops of the long blades until they were the same gray color to be seen everywhere. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was as dull and gray as everything else.

3 When Aunt Em came there to live she was a young, pretty wife. The sun and wind had changed her, too. They had taken the sparkle from her eyes and left them a sober gray; they had taken the red from her cheeks and lips, and they were gray also. She was thin and gaunt, and never smiled now. When Dorothy, who was an orphan, first came to her, Aunt Em had been so startled by the child's laughter that she would scream and press her hand upon her heart whenever Dorothy's merry voice reached her ears; and she still looked at the little girl with wonder that she could find anything to laugh at.

4 Uncle Henry never laughed. He worked hard from morning till night and did not know what joy was. He was gray also, from his long beard to his rough boots, and he looked stern and solemn, and rarely spoke.

5 It was Toto that made Dorothy laugh, and saved her from growing as gray as her other surroundings. Toto was not gray; he was a little black dog, with long silky hair and small black eyes that twinkled merrily on either side of his funny, wee nose. Toto played all day long, and Dorothy played with him and loved him dearly.

6 Today, however, they were not playing. Uncle Henry sat upon the doorstep and looked anxiously at the sky, which was even grayer than usual. Dorothy stood in the door with Toto in her arms, and looked at the sky too. Aunt Em was washing the dishes.

7 From the far north they heard a low wail of the wind, and Uncle Henry and Dorothy could see where the long grass bowed in waves before the coming storm. There now came a sharp

whistling in the air from the south, and as they turned their eyes that way they saw ripples in the grass coming from that direction also.

8 Suddenly Uncle Henry stood up.

9 “There’s a cyclone coming, Em,” he called to his wife. “I’ll go look after the stock.” Then he ran toward the sheds where the cows and horses were kept.

10 Aunt Em dropped her work and came to the door. One glance told her of the danger close at hand.

11 “Quick, Dorothy!” she screamed. “Run for the cellar!”

12 Toto jumped out of Dorothy’s arms and hid under the bed, and the girl started to get him. Aunt Em, badly frightened, threw open the trap door in the floor and climbed down the ladder into the small, dark hole. Dorothy caught Toto at last and started to follow her aunt. When she was halfway across the room there came a great shriek from the wind, and the house shook so hard that she lost her footing and sat down suddenly upon the floor.

13 Then a strange thing happened.

14 The house whirled around two or three times and rose slowly through the air. Dorothy felt as if she were going up in a balloon.

15 The north and south winds met where the house stood, and made it the exact center of the cyclone. In the middle of a cyclone the air is generally still, but the great pressure of the wind on every side of the house raised it up higher and higher, until it was at the very top of the cyclone; and there it remained and was carried miles and miles away as easily as you could carry a feather.

16 It was very dark, and the wind howled horribly around her, but Dorothy found she was riding quite easily. After the first few whirls around, and one other time when the house tipped badly, she felt as if she were being rocked gently, like a baby in a cradle.

17 Toto did not like it. He ran about the room, now here, now there, barking loudly; but Dorothy sat quite still on the floor and waited to see what would happen.

18 Once Toto got too near the open trap door, and fell in; and at first the little girl thought she had lost him. But soon she saw one of his ears sticking up through the hole, for the strong pressure of the air was keeping him up so that he could not fall. She crept to the hole, caught Toto by the ear, and dragged him into the room again, afterward closing the trap door so that no more accidents could happen.

19 Hour after hour passed away, and slowly Dorothy got over her fright; but she felt quite lonely, and the wind shrieked so loudly all about her that she nearly became deaf. At first she had wondered if she would be dashed to pieces when the house fell again; but as the hours passed and nothing terrible happened, she stopped worrying and resolved to wait calmly and see what the future would bring. At last she crawled over the swaying floor to her bed, and lay down upon it; and Toto followed and lay down beside her.

20 In spite of the swaying of the house and the wailing of the wind, Dorothy soon closed her eyes and fell fast asleep.



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Paired Reading Guide

Student's Name: _____ Partner's Name: _____

My Notes

My Partner's Notes

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Chapter summary

Monitoring and/or Summarizing Skill

Selecting evidence to support the main idea, 2

- SOL 8.5b Describe inferred main ideas or themes, using evidence from the text as support.
8.6f Summarize and critique text.
8.6h Draw conclusions based on explicit and implied information.

Time 1 hour

Materials

Copies of the attached essay “Cyber Bullies: How to Avoid Them” by Jared Pierce
Copies of the attached “Paired Reading Guide” worksheet (located on the previous page)

Lesson

The attached “Paired Reading Guide” worksheet will help students organize information they glean from their own reading and/or get from another student. It can be used to manage and organize information in the pre-reading, during-reading, and post-reading stages.

1. Distribute copies of the two handouts listed above. Give a brief overview of the essay, teach terms as needed, and elicit students’ background knowledge about the topic of cyber bullies and the Internet. Organize this information on the board in the form of a concept or word map.
2. Have one member of each pair read the essay softly aloud while the listener makes notes about the main idea—how to avoid a cyber bully—in the “My Notes” column of his/her worksheet. Halfway through the reading, students should switch roles as reader and note taker.
3. After they complete the reading, have each student elaborate on his/her notes by adding the notes of his/her partner in the right-hand column. They should ask their partners to recall detailed evidence to support the main idea.
4. Hold a class discussion in which students share what they learned from their partners in recalling the evidence for the main idea and summarizing the essay. Be sure that they cite the evidence in the text to support the main idea. Record their responses on the board or chart paper for all to see.



Cyber Bullies: How to Avoid Them

By Jared Pierce

Middle school can be tough. You are expected to get good grades, make new friends, and stay out of trouble. Not everyone will do well at all three, but it never hurts to try. If there is one overriding cause that can keep you from reaching these goals, it is a bully. A bully is out to hurt your self-esteem, keep you from making new friends, and get you into trouble. Unfortunately, bullies are unavoidable. Gone are the days when their activities to terrorize others were confined to the school building. Now, they have the ability to become cyber bullies and use the Internet to pick on and mock other kids. Knowing effective ways to get rid of these types of people will make being a kid fun again.

Cyber bullies' top priority is to make your life tough and in the process make themselves feel better. The two most common ways they will harass you is through instant messaging and e-mail. What they do is learn your screen name or e-mail address and begin to send you threatening or annoying messages. They use all sorts of tricks to be mean. Some cyber bullies send hateful e-mails and possibly attach offensive things to them. Others might constantly instant message you and call you names or say hurtful things. Sadly, there seems to be a large stream of these types of people waiting to take advantage of new technology.

How can you combat cyber bullies? Be sure to give out your screen name or e-mail address only to your closest friends and family. Just because you are friends with someone at school does not mean you want to talk to them online. If bullies want your address, they most likely are not going to ask you directly. They will ask your friends or perhaps your friend's friends. Knowing who has your online information is a start to keeping cyber bullies away from you.

If you already have someone bullying you but do not want to change your e-mail address or screen name, you can block the bully. Blocking certain users is a simple process. The only drawback to this particular action is that a cyber bully could get a new e-mail or screen name account and start the process all over again. It is still a good idea to block bullies, as this will send a clear message that you are not going to take their abuse.

If blocking does not stop the abuse, you can report the cyber bully to the service provider. AOL Instant Messenger allows users to "warn" other users if they are being abusive or offensive. The warning level will be visible to other AIM users, and if the level reaches a certain point, AOL can remove the user. This service will also allow you to pick and choose who can send you messages. By selecting the group of individuals that can see you are online and send you messages, you limit cyber bullies' ability to harass you.

E-mail is different from instant messaging in that you will usually not be present when the e-mail is received. The cyber bully can send you vulgar images or hateful e-mails in hopes your parents will see them and punish you. It is best to ignore messages from individuals you do not know. When it comes to e-mail, the best defense is secrecy. Do not give out your e-mail address to everyone, and respond only to those you trust.

The online world is an amazing place. Cyber bullies exploit it and make being there no fun. Just as bullies do in schools, they limit your ability to perform the way you would like. By remembering that it is okay to fight back, you will decrease the impact a cyber bully can have. Knowing how to fight back effectively is half the battle. Keep the above tips in mind if you are faced with this situation, and you can make the online world a fun place to be.

Monitoring and/or Summarizing Skill

Identifying the main idea and monitoring

- SOL 6.4f Use information stated explicitly in the text to draw conclusions and make inferences.
7.5e Draw conclusions based on explicit and implied information.
7.5f Make inferences based on explicit and implied information.
8.5b Describe inferred main ideas or themes, using evidence from the text as support.

Time 1 hour

Materials

Copies of the attached story "My Watch: An Instructive Little Tale" by Mark Twain

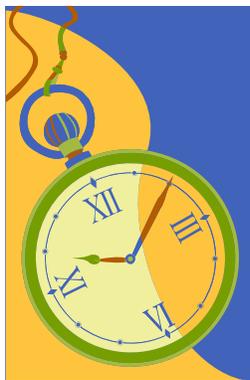
Copies of the attached "Read, Rate, and Reread" worksheet

Lesson

1. Explain to students that this lesson will demonstrate the usefulness and importance of careful, repeated readings of a text. They will read the short story *My Watch: An Instructive Little Tale* three times and evaluate their understanding of it after each reading.
2. Distribute copies of the two handouts listed above. Have students read the story and put a rating of their understanding in the second column of the worksheet, using a scale of 1 to 10, with 10 being the highest. Have them write any questions they might have about the story in the third column.
3. Have students read the story a second time and repeat the process in step two, rating their new understanding and writing any new questions in the second column. Tell them that if they find answers to their original questions, they should write them in the fourth column.
4. Have students read the story a third time and again rate their understanding.
5. In the Comments area, have students describe the improvement of their comprehension after each read.

Resources

Harvey, Stephanie, and Anne Goudvis. *Strategies That Work: Teaching Comprehension for Understanding and Engagement*, 2nd ed. Portland, Maine: Stenhouse Publishers, 2007.



My Watch: An Instructive Little Tale

By Mark Twain

My beautiful new watch had run eighteen months without losing or gaining, and without breaking any part of its machinery or stopping. I had come to believe it infallible in its judgments about the time of day, and to consider its anatomy imperishable. But at last, one night, I let it run down. I grieved about it as if it were a recognized messenger and forerunner of calamity. But by and by I cheered up, set the watch by guess.

Next day I stepped into the chief jeweler's to set it by the exact time, and the head of the establishment took it out of my hand and proceeded to set it for me. Then he said, "She is four minutes slow—regulator wants pushing up."

I tried to stop him—tried to make him understand that the watch kept perfect time. But no; all this human cabbage could see was that the watch was four minutes slow, and the regulator must be pushed up a little; and so, while I danced around him in anguish, and implored him to let the watch alone, he calmly and cruelly did the shameful deed.

My watch began to gain. It gained faster and faster day by day. Within the week it sickened to a raging fever, and its pulse went up to a hundred and fifty in the shade. At the end of two months it had left all the timepieces of the town far in the rear, and was a fraction over thirteen days ahead of the almanac. It was away into November enjoying the snow, while the October leaves were still turning. It hurried up house rent, bills payable, and such things, in such a ruinous way that I could not abide it. I took it to the watchmaker to be regulated.

After being cleaned and oiled, and regulated, my watch slowed down to that degree that it ticked like a tolling bell. I began to be left by trains, I failed all appointments, I got to missing my dinner. I went to a watchmaker again.

He took the watch all to pieces while I waited, and then said the barrel was "swelled." He said he could reduce it in three days. After this the watch averaged well, but nothing more. For half a day it would go like the very mischief, and keep up such a barking and wheezing and whooping and sneezing and snorting, that I could not hear myself think for the disturbance; and as long as it held out there was not a watch in the land that stood any chance against it. But the rest of the day it would keep on slowing down and fooling along until all the clocks it had left behind caught up again. So at last, at the end of twenty-four hours, it would trot up to the judges' stand all right and just in time. It would show a fair and square average, and no man could say it had done more or less than its duty. But a correct average is only a mild virtue in a watch, and I took this instrument to another watchmaker.

He said the king-bolt was broken. He repaired the king-bolt, but what the watch gained in one way it lost in another. It would run awhile and then stop awhile, and then run awhile again, and so on, using its own discretion about the intervals. And every time it went off it kicked back like a musket. I padded my breast for a few days, but finally took the watch to another watchmaker.

He picked it all to pieces, and turned the ruin over and over under his glass; and then he said there appeared to be something the matter with the hair-trigger. He fixed it, and gave it a fresh start. It did well now, except that always at ten minutes to ten the hands would shut together like a pair of scissors, and from that time forth they would travel together. The oldest man in the world could not make head or tail of the time of day by such a watch, and so I went again to have the thing repaired.

This person said that the crystal had got bent, and that the mainspring was not straight. He also remarked that part of the works needed half-soling. He made these things all right, and then my timepiece performed unexceptionably, save that now and then, after working along quietly for nearly

eight hours, everything inside would let go all of a sudden and begin to buzz like a bee, and the hands would straightway begin to spin round and round so fast that their individuality was lost completely, and they simply seemed a delicate spider's web over the face of the watch. She would reel off the next twenty-four hours in six or seven minutes, and then stop with a bang.

I went with a heavy heart to one more watchmaker, and looked on while he took her to pieces. Then I prepared to cross-question him rigidly, for this thing was getting serious. The watch had cost two hundred dollars originally, and I seemed to have paid out two or three thousand for repairs.

While I waited and looked on I presently recognized in this watchmaker an old acquaintance—a steamboat engineer of other days, and not a good engineer, either. He examined all the parts carefully, just as the other watchmakers had done, and then delivered his verdict with the same confidence of manner.

He said: “She makes too much steam—you want to hang the monkey-wrench on the safety-valve!”

I brained him on the spot, and had him buried at my own expense.

My uncle William (now deceased, alas!) used to say that a good horse was a good horse until it had run away once, and that a good watch was a good watch until the repairers got a chance at it. And he used to wonder what became of all the unsuccessful tinkers, and gunsmiths, and shoemakers, and engineers, and blacksmiths; but nobody could ever tell him.



Public domain text

Read, Rate, and Reread

1. Read the story, and rate your understanding of everything in the story on a scale of 1 to 10, with 10 being the highest. Record this rating in the second column of the chart below. Write any questions you might have about the story in the third column.
3. Read the story a second time. Rate and record your new understanding. Write any new questions. If you find answers to your original questions, write them in the last column.
4. Read the story a third time. Rate and record your understanding now. If you find answers to your remaining questions, write them in the last column.
5. In the Comments area, describe the improvement of your comprehension after each read.

	Understanding Rating (Scale 1–10)	Questions	Answers
First Reading			
Second Reading			
Third Reading			
Comments:			

Monitoring and/or Summarizing Skill

Summarizing narrative fiction

SOL 6.4h Paraphrase and summarize the main points in the text.
7.5g Summarize text.

Time 1 hour

Materials

None

Lesson

1. Begin by retelling or reading aloud a story that is likely to be familiar to the students. Fairy tales and folk tales, such as *Cinderella*, work well for this activity and are readily available online. For example, the most popular version of *Cinderella*, written by Charles Perrault in 1697, is available at <http://www.pitt.edu/~dash/type0510a.html#perrault> and other Web sites.
2. Tell students that instead of retelling the story, the class is going to work together to *summarize* it. Solicit input from students about how the summary is going to be different from the retelling.
3. Lead students in determining which elements of the story must be, could be, and probably should not be included in the summary. List these on the board. Invite discussion, and indicate on the board any disagreements and the reasons students give.
4. Divide students into groups of three or four, and instruct each group to write a summary of the story. Give them a word or sentence limit, such as six sentences or 75 words. As groups work, circulate to assist as needed.
5. When groups are finished, tell them to summarize the story again, but this time, the word or sentence limit is *half* what it was before. Tell them to start over instead of just cutting words or sentences out of their first summary.
6. When groups are finished, review the activity with the class. Ask students to identify some of the things they left out of the shorter summary, as well as the elements that they kept in both summaries. Have some groups read their summaries, and have the class discuss the similarities and differences between them.
7. Use this discussion as a springboard to discuss and list the necessary elements in an effective summary of narrative text.
8. If time allows, have the groups use the elements from the class list to write a summary of a different well-known story.

Monitoring and/or Summarizing Skill

Drawing conclusions and making predictions

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 6.4f Use information stated explicitly in the text to draw conclusions and make inferences.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.
- 7.5e Draw conclusions based on explicit and implied information.
- 7.5f Make inferences based on explicit and implied information.
- 8.5b Describe inferred main ideas or themes, using evidence from the text as support.
- 8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.
- 8.6h Draw conclusions based on explicit and implied information.

Time 1 hour

Materials

- Copies of the attached “Probable Passage Strategy: Categorizing Words” worksheet
- Copies of the attached “Probable Passage Strategy: Story Excerpt” worksheet
- Copies of the story “The Sing-Song of Old Man Kangaroo” from the *Just So Stories* by Rudyard Kipling (included on pages 4–6)

Lesson

The Probable Passage strategy involves extracting certain words out of a passage to form blanks and then making a list of the removed words for students to use when filling in the blanks. This strategy can also be used as a post-reading activity to check comprehension.

1. Have students categorize the words listed on the “Probable Passage Strategy: Categorizing Words” worksheet as directed. Then, have students write a prediction of what the story is about—the probable plot.
2. Lead a discussion on the probable plot of the story before students read it. Have students explain how these words might be used in the story.
3. Have students fill in the blanks on the “Probable Passage Strategy: Story Excerpt” worksheet, using their categorized list of words.
4. Have students share their completed passages. Lead a class discussion about similarities and differences among the students’ stories. What points were mostly similar? Mostly different?
5. Have students read the story “The Sing-Song of Old Man Kangaroo” by Kipling. Again, lead a discussion about the similarities and differences between the students’ stories and the original story. What points were mostly similar? Mostly different?

Resources

- English Standards of Learning Enhanced Scope and Sequence for Grades 6–8.*
<http://www.doe.virginia.gov/VDOE/EnhancedSandS/english6-8.doc>.

Probable Passage Strategy: Categorizing Words

The words in the list below come from a passage in the story “The Sing-Song of Old Man Kangaroo” by Rudyard Kipling. Categorize the words by writing them in the appropriate columns in the chart.

afternoon *Australia* *breakfast* *burrow* *different*
Dingo *dinner-time* *grey* *Kangaroo* *legs*
popular *popular** *ran*

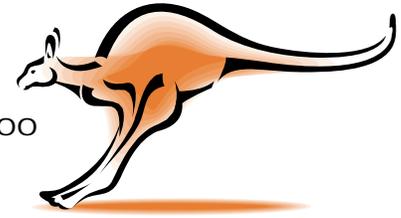
*The word *popular* is used twice in the passage.

Character	Setting	Conflict	Other

What do you think the story is about? Make a prediction:

I predict that _____

Probable Passage Strategy: Story Excerpt



The Sing-Song of Old Man Kangaroo

By Rudyard Kipling

NOT always was the _____ as now we do behold him, but a Different Animal with four short _____. He was grey and he was woolly, and his pride was inordinate: he danced on an outcrop in the middle of _____, and he went to the Little God Nqa.

He went to Nqa at six before breakfast, saying, ‘Make me _____ from all other animals by five this _____.’

Up jumped Nqa from his seat on the sandflat and shouted, ‘Go away!’

He was _____ and he was woolly, and his pride was inordinate: he danced on a rock-ledge in the middle of Australia, and he went to the Middle God Nqing.

He went to Nqing at eight after _____, saying, ‘Make me different from all other animals; make me, also, wonderfully _____ by five this afternoon.’

Up jumped Nqing from his _____ in the spinifex and shouted, ‘Go away!’

He was grey and he was woolly, and his pride was inordinate: he danced on a sandbank in the middle of Australia, and he went to the Big God Nqong.

He went to Nqong at ten before _____, saying, ‘Make me different from all other animals; make me popular and wonderfully run after by five this afternoon.’

Up jumped Nqong from his bath in the salt-pan and shouted, ‘Yes, I will!’

Nqong called _____ —Yellow-Dog Dingo—always hungry, dusty in the sunshine, and showed him Kangaroo. Nqong said, ‘Dingo! Wake up, Dingo! Do you see that gentleman dancing on an ashpit? He wants to be _____ and very truly run after. Dingo, make him SO!’

Up jumped Dingo—Yellow-Dog Dingo—and said, ‘What, that cat-rabbit?’

Off _____ Dingo—Yellow-Dog Dingo—always hungry, grinning like a coal-scuttle, —ran after Kangaroo.

Off went the proud Kangaroo on his four little legs like a bunny.

This, O Beloved of mine, ends the first part of the tale!

Public domain text

Monitoring and/or Summarizing Skill

Summarizing and selecting details to support conclusions

- SOL 6.5e Organize the main idea and details to form a summary.
7.6f Summarize what is read.
8.6f Summarize and critique text.
8.6g Evaluate and synthesize information to apply in written and oral presentations.
8.6h Draw conclusions based on explicit and implied information.

Time 1 hour

Materials

Copies of the attached essay “Don’t Turn Into a Bully” by Jared Pierce

Copies of the attached “Learning Frame” worksheet

Lesson

1. Lead a class discussion on bullying—i.e., the definition of *bullying* and the circumstances that may cause someone to become a bully.
2. Have students read the essay “Don’t Turn Into a Bully.”
3. Put students into groups of four, and have groups discuss specific details about cyber bullying and the best ways to identify and deal with a cyber bully.
4. Have students complete the “Learning Frame” worksheet to reinforce what they learned in this lesson and determine what they would still like to know about cyber bullying. Completing this worksheet requires students to support conclusions with details and summarize.

Don't Turn Into a Bully

By Jared Pierce



Perhaps the scariest feeling is waking up one day and realizing you have turned into the one thing you hoped you never would. Some people worry they will become like their parents who gripe at little kids when they fail to eat all their vegetables. Others worry that they will end up like their crazy uncle and have a cow named Betsy as a pet. These fears are not irrational. We often end up being like those we are around most when growing up. Whether we latch on to their good traits or bad ones is our choice. The problem is that kids who are bullied often end up becoming bullies themselves. If you are a student being bullied, the person you may fear becoming most is the person who treats you like your existence is useless and only for their entertainment.

A common way for kids to be bullied these days is through the Internet. Cyber bullies, as they are known, have begun to harass their victims in the realm of cyberspace because it offers them anonymity and the ability to mass-disseminate hateful or embarrassing remarks. You are no longer safe in your bedroom or behind locked doors. The best way to keep from becoming a victim of a cyber bully is to know how they operate and, if you find yourself a victim of one, how to fight back.

Experts note that the most common way kids are bullied with technology is through text messaging, but our focus is on how bullies do it through the Internet. The most widespread method of bullying other kids online is through instant messaging. Services such as AOL Instant Messenger and Yahoo Messenger afford kids the opportunity to keep in touch without phones or having to get together. However, cyber bullies use them as a way to wage a campaign of terror against their victims. They send hateful or taunting messages, disguise themselves as other individuals, and trick you into saying something embarrassing. In some cases, they get a screen name similar to yours and send hurtful messages to your friends. Some of the worst cases have been when these bullies gained access to their victim's messaging account and sent boyfriends or girlfriends of the victim messages that would end the relationship.

If instant messaging is not their method of torture, some cyber bullies will use e-mail. They send attachments meant to blackmail a victim or write vicious e-mails that hurt a victim's self-esteem. In addition, e-mails can be used to send vulgar or violent images meant to scare or sicken the victim. Cyber bullies have gone so far as to find ways to create Web sites that allow other kids to post anything about anyone on the site for all to see. They can use this as a tool for power or prestige amongst those who fear getting on their bad side. Sites have even been completely dedicated to the humiliation of one individual.

If you are a victim of any of the above circumstances or a similar one, the worst thing you can do is seek revenge. Typically, instead of going after the person who bullied you, the focus of your anger will be toward a friend or family member. One day, you may wake up, look in the mirror, and see your worst fear. The image staring back at you may be yours, but it will only serve to remind you how you became the one thing you swore never to become.

If you have received a threatening e-mail, instant message, or text message or found your name mentioned in a malicious way, be sure to catalog it. If it is an e-mail, text, or instant message, save it. In no way should you respond to cyber bullying. Simply take note of the occurrence and show it to an adult with whom you are comfortable sharing the information. Remember, it is illegal for people to send threatening messages through these means, and the proper authorities can use your saved correspondence as proof of wrongdoing. Don't wait for someone to realize that abuse is occurring and stop it; document it and report it! Rely on yourself to take a stand and put an end to cyber bullying.

Learning Frame



Today in class, I learned about **cyber bullying**.

The first thing we learned was _____ .

Next, _____ .

Then, _____ .

After that, _____ .

I also learned that _____

The next time we study cyber bullying, I want to learn more about _____

Monitoring and/or Summarizing Skill

Summarizing information

SOL	6.4h	Paraphrase and summarize the main points in the text.
	7.5g	Summarize text.
	8.6f	Summarize and critique text.
	8.6h	Draw conclusions based on explicit and implied information.

Time 1 hour

Materials

Copies of the attached “KWL Chart” worksheet

Copies of the attached essay “Do You Value Your Privacy?” by Jared Pierce

Lesson

1. Tell students they will read a short essay about privacy and the Internet. Have them brainstorm what they know about the topic by taking notes on the “KWL Chart” worksheet. As they generate information, have them categorize it and speculate about what they might learn from the reading. This activity will encourage students to exercise critical thinking and analysis skills. If necessary, model such categorizing by thinking aloud while combining and classifying information.
2. Have students generate a list of topic-related questions they want answered as they read and record the questions in the center column of the worksheet.
3. Have students read the essay, pausing from time to time to try to answer the questions listed in their “What I Want to Know” column and recording the answers in the “What I Learned” column. Usually, these are either facts or broad concepts expressed in short sentences.
4. Discuss with the class what they learned. Review the questions raised before reading to determine whether all have been answered. Because students may have questions that are not answered in the essay, this activity should serve as an impetus to find and discuss the answers by research and/or communication with others.
5. Encourage students to map and/or summarize the information from their “What I Learned” list.

Resources

SafeKids.com. <http://www.safekids.com/>. An Internet safety site run by technology journalist Larry Magid.



Do You Value Your Privacy?

By Jared Pierce

Do you value your privacy? Most everyone does, but few know how careless they are with it. The Internet has made keeping your private information safe more difficult. You can shop online and sign up for services that make life easier, such as e-mail accounts and online banking. These services are simple, but you may not even realize how much time they save you. With the ease of use for these services comes an increased need to send your personal information through the Internet. How does one stay safe in this online world? The following will answer questions you may have about Web site authenticity and ways to keep your private information private.

How can you be sure a Web site is legitimate? A good indicator is what they have at the bottom of their home page. Sites that allow themselves to be checked by an outside source will have a link on the bottom of the page to that source. The two most common outside sources are TRUSTe and BBBOnline, which stands for the Better Business Bureau online. These two sources will have the site turn in information to see whether it meets certain standards. If it does, it receives certification and is typically a site you can trust. Keep in mind that these labels can be applied by clever cyber criminals to create the illusion you are viewing a safe site. Check with the particular source listed at the bottom of the page to see if the page is authentic before giving the site any of your personal information.

When verifying the authenticity of a site, be sure to note the exact ending of the site's address as well. Domain names will typically end in *.org*, *.gov*, *.edu*, *.com*, or *.net*. Sites ending in *.gov* or *.edu* are usually the safest. To obtain these endings, a site must be associated with the government or an academic institution. The ending *.org* is typically used by organizations but does not verify whether they are legitimate or not. If a site ends in *.com* or *.net*, it is either paid for or gained freely. Often, cyber criminals will create site names similar to something familiar to fool users into giving away personal information. Be sure to know if the actual site you want to visit ends in *.com* or *.net*. Knowing the difference can keep you out of lot of trouble.

If you are confused about how to look up a site to see if it is legitimate, perhaps the best tool to use is *whois.net*. This site will tell you who owns the site in question, when it was updated, whether it is secure, and more necessary information. You do not have to understand the cyber jargon a site uses. All you need to know is that the site is registered and can be trusted with your personal information.

On occasion, you may receive an e-mail asking you to update your personal information. Most sites do not require you to update information unless you are making a purchase and they are verifying that the information they have is still up-to-date. However, cyber criminals will use a common scam known as *phishing*. They send out e-mails looking like they came from a genuine site and asking you to update your personal information. If you respond, they can use this information to access your credit card accounts and charge them at will. So, don't do it! Don't respond!

If you keep these safety tips in mind, your chances of falling prey to cyber crooks will drop. Keeping track of who knows your personal information is very important to online safety. You may not have a bank account at this time, but careless online purchasing or browsing habits now could continue when you do get an account. Remember, you are not the only one at risk when a cyber criminal manages to gain access to your computer. Everyone who uses that computer and has at some point left personal information there is in danger. Develop a healthy caution now about trusting Internet sites with your personal information, and you will be better off in the future.

KWL Chart

What I Know	What I Want to Know	What I Learned
Categories of Information:		

Test-Taking Strategy **Identifying types of test questions, 1**

SOL	6.4	The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
	6.5	The student will read and demonstrate comprehension of a variety of informational selections.
	7.5	The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
	7.6	The student will read and demonstrate comprehension of a variety of informational texts.
	8.5	The student will read and analyze a variety of narrative and poetic forms.
	8.6	The student will read, comprehend, and analyze a variety of informational sources.

Time 1 hour

Materials

Copies of the released 2004 Grade 8 SOL English Reading Test, available at <http://www.doe.virginia.gov/VDOE/Assessment/Release2004/index.html>

Highlighters or colored pencils

Lesson

1. Instruct students in identifying the various *types* of questions presented on the SOL English Reading Tests. Have students take notes on question types, which include the following:
 - Identifying author's purpose (why the passage was written)
 - Identifying author's technique
 - Identifying author's tone
 - Identifying author's writing style
 - Comparing/contrasting
 - Identifying fact vs. opinion
 - Identifying figurative language (e.g., imagery, alliteration, personification)
 - Finding information (going back through passage to find answer)
 - Identifying genre (e.g., folktale, poetry, myth, narrative)
 - Interpreting or making inferences
 - Drawing conclusions
 - Identifying main idea in paragraph or whole passage
 - Identifying mood of passage
 - Predicting
 - Identifying poetic devices (e.g., onomatopoeia, alliteration, consonance, assonance)
 - Identifying point of view
 - Summarizing ideas in paragraph or whole passage
 - Identifying plot elements
 - Identifying theme/message of passage
 - Using charts, diagrams
 - Using references (e.g., thesaurus, dictionary, Internet)
 - Identifying word choice/purpose (why author chose a specific word)
 - Identifying word meaning
 - Identifying text structure
2. Distribute copies of the released 2004 Grade 8 SOL English Reading Test. Direct students to the questions, and inform them that the task at the moment is to identify the *type* of each question—i.e., the *skill* the question is testing—not to answer the questions. Have a student read the first question and identify the *skill* the question is testing (finding information). Repeat for the second question (using references—thesaurus). Continue with all questions. Make sure to direct the discussion to key words in the questions, and have students highlight these key words with a highlighter or colored pencil. Answers are listed on the next page.

3. Conclude the lesson by having students read the passages and answer the questions. (Answers are listed on the last page of the test document.)

Answers

Below are the *skills* used in answering the questions from the released 2004 Grade 8 SOL English Reading Test:

Advertising Text: “Come To Camp Chippenstock!”

- | | |
|-----------------------------------|---------------------------------|
| 1. finding information | 2. using references (thesaurus) |
| 3. identifying author’s technique | 4. identifying main idea |
| 5. identifying fact vs. opinion | 6. finding information |
| 7. finding information | |

Poetry: “Praying Mantis” and “Dragonflies”

- | | |
|---|---|
| 26. summarizing ideas | 27. identifying poetic devices (onomatopoeia) |
| 28. identifying figurative language (imagery) | 29. identifying figurative language (imagery) |
| 30. finding information | 31. comparing; finding information |
| 32. identifying author’s writing style | |

Fiction: “A Slam Dunk for Science”

- | | |
|---|------------------------------|
| 33. identifying point of view | 34. finding information |
| 35. identifying poetic devices (alliteration) | 36. using references |
| 37. identifying word meaning | 38. identifying mood |
| 39. predicting | 40. identifying theme |
| 41. identifying plot elements | 42. identifying word meaning |

Test-Taking Strategy **Identifying types of test questions, 2**

- SOL 6.4 The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
- 6.5 The student will read and demonstrate comprehension of a variety of informational selections.
- 7.5 The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
- 7.6 The student will read and demonstrate comprehension of a variety of informational texts.
- 8.5 The student will read and analyze a variety of narrative and poetic forms.
- 8.6 The student will read, comprehend, and analyze a variety of informational sources.

Time 1 hour

Materials

Copies of the released 2002 Grade 8 SOL English Reading/Literature and Research Test, available at <http://www.doe.virginia.gov/VDOE/Assessment/Release2002/index.html>

Highlighters or colored pencils

Copies of the attached “Types of Questions on SOL Reading Tests” worksheet

Lesson

1. This lesson is a follow-up to the previous lesson. Review how to identify the *types* of questions used on the SOL reading tests, using the list on page 71. Refer students to their notes on this subject.
2. Repeat steps two and three of the previous lesson, using the released 2002 Grade 8 SOL English Reading/Literature and Research Test and copies of the attached worksheet. Point out that on the worksheet, parts of some of the answers are already filled in to assist in identifying the *skill* each question is testing. Answers are listed below.

Answers

Below are the *skills* used in answering the questions from the released 2002 Grade 8 SOL English Reading Test:

Informational Text: “Backyard Pride Plastic Picnic Table”

- | | | |
|---------------------------------|-----------------------------|----------------------------|
| 1. using diagrams | 2. identifying word meaning | 3. finding information |
| 4. drawing conclusions | 5. summarizing ideas | 6. identifying word choice |
| 7. identifying fact vs. opinion | | |

Poetry: “It Couldn’t Be Done” and “Be the Best of Whatever You Are”

- | | | |
|--|---------------------------------|-----------------------|
| 8. identifying author’s tone | 9. identifying author’s purpose | 10. identifying mood |
| 11. identifying poetic devices | 12. identifying mood | 13. identifying theme |
| 14. identifying author’s writing style | 15. using references | |

Historical Fiction: “Vasco’s Choice”

- | | | |
|-------------------------------|------------------------------------|-------------------------|
| 16. identifying theme | 17. identifying text structure | 18. finding information |
| 19. identifying point of view | 20. interpreting/making inferences | 21. finding information |
| 22. identifying plot elements | 23. identifying plot elements | 24. predicting |

Personal Essay: “Mr. Banvard’s Panorama”

- | | |
|------------------------------------|--|
| 34. identifying word meaning | 35. identifying author’s writing style |
| 36. interpreting/making inferences | 37. using references |
| 38. identifying main idea | 39. identifying plot elements |
| 40. identifying author’s purpose | 41. using references (thesaurus) |
| 42. using references (thesaurus) | |

Types of Questions on SOL Reading Tests



Informational Text: “Backyard Pride Plastic Picnic Table”

1. using _____
2. identifying word _____
3. finding _____
4. drawing _____
5. _____ ideas
6. identifying word _____
7. identifying _____

Poetry: “It Couldn’t Be Done” and “Be the Best of Whatever You Are”

8. identifying author’s _____
9. identifying author’s _____
10. identifying _____
11. identifying _____ devices
12. identifying _____
13. identifying _____
14. _____ author’s _____
15. using _____

Historical Fiction: “Vasco’s Choice”

16. identifying _____
17. identifying _____
18. finding _____
19. identifying _____
20. _____
21. finding _____
22. identifying _____ elements
23. identifying _____
24. _____

Personal Essay: “Mr. Banvard’s Panorama”

34. identifying word _____
35. identifying author’s _____
36. _____
37. using _____
38. identifying main _____
39. identifying _____ elements
40. identifying author’s _____
41. using _____
42. using _____

Test-Taking Strategy **Using the “Prove-It” strategy for multiple-choice test questions**

- SOL 6.4 The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
- 6.5 The student will read and demonstrate comprehension of a variety of informational selections.
- 7.5 The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
- 7.6 The student will read and demonstrate comprehension of a variety of informational texts.
- 8.5 The student will read and analyze a variety of narrative and poetic forms.
- 8.6 The student will read, comprehend, and analyze a variety of informational sources.

Time 1 hour

Materials

Copies of the attached “Test-Taking Steps to Success” handout

Copies of the “Come to Chippenstock!” flier and the related questions from the released 2004 Grade 8 SOL English Reading Test, available at

<http://www.doe.virginia.gov/VDOE/Assessment/Release2004/index.html>

Yellow and red colored pencils

Lesson

The “Prove It” strategy gives students a way to verify answers when answering multiple-choice questions about a reading passage. Before teaching this lesson, teach students the QAR strategy (see lesson on page 22) so they understand that the answers to some of the questions may not be found in the text.

1. Distribute copies of the “Test-Taking Steps to Success” handout, and review the strategies listed.
2. Give each student a copy of the “Come To Camp Chippenstock!” flier together with the related questions and a red and a yellow pencil. (These colors correspond to those used for the online test.) Lead students in following the Steps to Success for the first several questions, labeling them as to QAR type.
3. Have students answer the remaining questions related to the flier. Then, have pairs of students compare their answers. When answers are different, students should discuss the questions and reconcile the difference.
4. Review correct answers with students, and have them provide an explanation for each. Label each question as to QAR type.

Resources

Pearson Educational Measurement (PEM) Solutions. ePat.

<http://www.pearsonaccess.com/cs/Satellite?c=Page&childpage=Virginia%2FvaPALPLayout&cid=1175826755281&page=vaPALPWrapper>. The ePat resource allows students to use the tools and practice online testing.

Test-Taking “Prove-It” Strategy



The following steps will help you succeed in answering multiple-choice test questions:

1. Read the question and *all* the given answers.
2. Highlight in yellow what the question is asking you to do.
3. Read the passage.
4. Read the question again, and then find the answer in the text, if possible, and highlight it in yellow.
5. Put the question number next to the highlighted portion of text that “**proves**” the answer to the question.
6. Eliminate the wrong answers, using a red pencil to mark them with an X.
7. Choose the correct answer by highlighting it in yellow.

Elements-of-Narrative Skill **Identifying and understanding character traits**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.
- 8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.

Time 1 hour

Materials

Narrative text selection that includes ample information about the main character

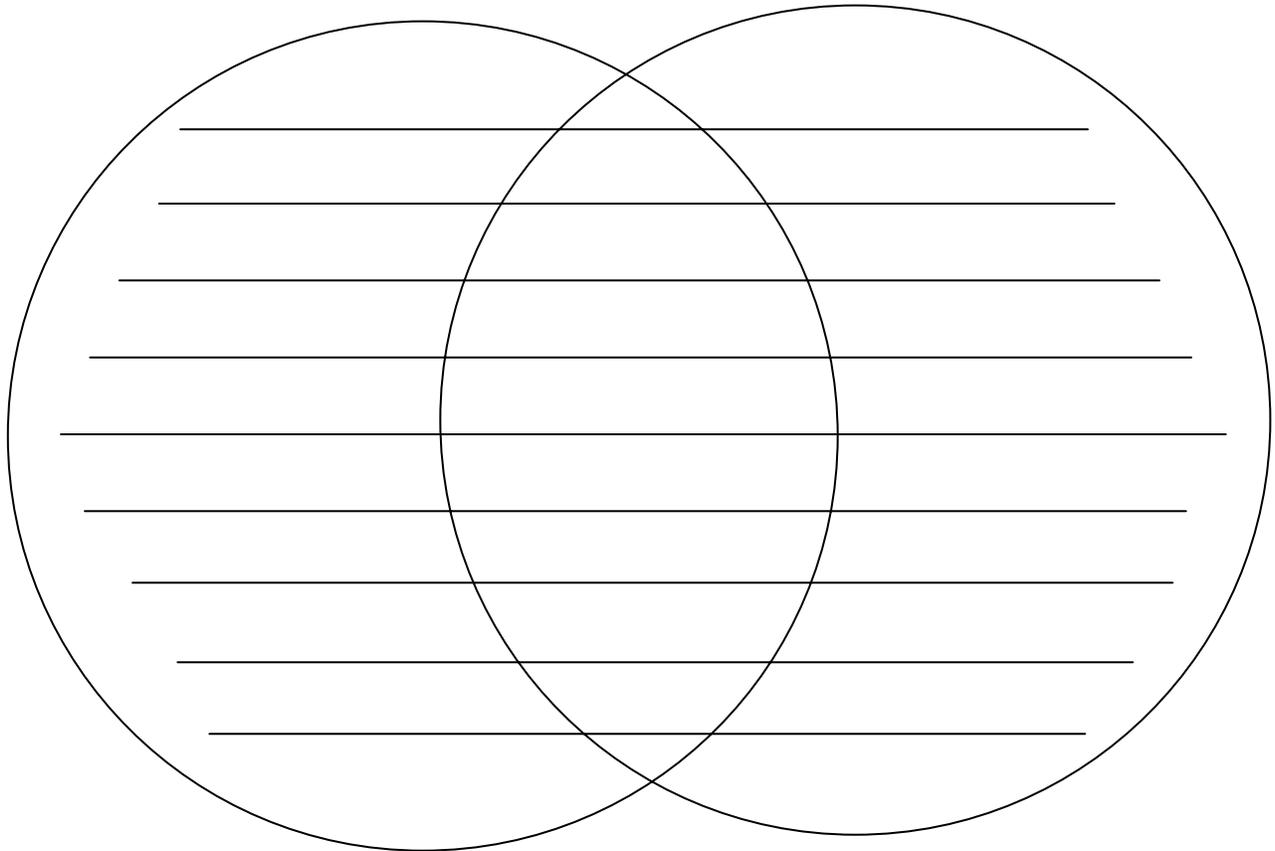
Copies of the attached “The Main Character and I” graphic organizer

Lesson

1. Have students read a portion of a narrative text selection, gathering information about and identifying the characteristics of the main character as they read. Bear in mind that students may not really understand a main character who differs significantly from them. Tell students to write the identified characteristics in appropriate places on the graphic organizer and then complete the writing assignment at the bottom of the page.
2. Use this writing assignment to generate discussion about the text and the main character. Ask how comparing and contrasting a character with yourself can help you understand that character.
3. Have students update their chart as reading of the text continues.

The Main Character and I

1. Brainstorm a list of the main character's characteristics.
2. List each characteristic that is *different* from you on a line in the *left* circle.
3. List each of your characteristics that is different from that of the main character on the same line, but in the *right* circle.
(For example, if you put "old" on the top line in the left circle, you'd put "young" on the same line in the right circle.)
4. List each characteristic both of you share in the middle where the circles overlap.



5. After you have completed the chart, respond to this prompt on the lines provided:
Human beings can be very different in many ways, but they almost always share some traits. What traits do you share with this main character? How does that help you understand how he or she acts? What differences between the two of you make it difficult for you to understand or connect with this character?

Elements-of-Narrative Skill **Identifying and categorizing character traits**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.
- 8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.

Time 1 hour

Materials

Copies of the short story “The Open Window” by Saki (found on pages 19–20)

Copies of the attached “Character Bone Structure” handout

Lesson

In this lesson, students develop insight into the author’s creation of a character and the reasons the character interacts with others as he/she does in the short story “The Open Window.”

1. If students have not yet read the short story “The Open Window” by Saki, have them read it. Alternatively, have them review/reread it, as needed.
2. Distribute copies of the attached “Character Bone Structure” handout, and review it with students. Have students choose a character from the story and select specific information from the text that illustrates as many of that character’s physical and psychological traits described on the handout as possible.
3. Have students use the information they gathered from the text to write a “Character Bone Structure” for the character.

Resources

Character Bone Structure Activity.

[http://englishwithmaurno.pbwiki.com/f/CharacterBoneStructureActivity_\(list\)\[1\].doc](http://englishwithmaurno.pbwiki.com/f/CharacterBoneStructureActivity_(list)[1].doc).

Character Bone Structure

To better understand a character's physical and psychological traits, look for information in the text concerning the character's

- physiology (appearance and outward attitude),
- sociology (home location, type of job, family, financial status, free-time activities), and
- psychology (mental state, actions due to attitude, reasons for actions due to attitude).

Specifically, look for the following things:

Physiology

- Gender
- Age
- Height and weight
- Color of eyes, hair, and skin
- Posture
- Appearance (dress)
- Defects
- Heredity



Sociology

- Class
- Occupation
- Education
- Home life (Who runs the house or supports the family through work or leadership?)
- Religion
- Place in community (Is this person liked or disliked by the people around him/her?)
- Political ambitions
- Amusements and hobbies

Psychology

- Moral standards
- Personal ambitions
- Frustrations (disappointments, big and small)
- Temperament (Is this character mild mannered or hostile? When this character comes in contact with other characters, how do they respond? Does this character act differently around different people?)
- Attitude toward life
- Complexes (Are there any mental problems that cause him/her to act in a particular manner?)
- Extrovert, introvert, ambivert (Is the character outgoing and social? Does the character keep to him/herself and not want to mix with other people? Can he/she be described as sometimes moody and keeping to himself/herself while at other times outgoing and social?)
- I.Q.

Elements-of-Narrative Skill **Identifying and illustrating character traits**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.
- 8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.

Time 1 hour

Materials

Text selection that includes ample information about the characters

Butcher paper or poster board

Crayons or markers

Yarn in several different colors

Lesson

1. Have students read a portion of the text selection that includes ample information about the characters.
2. Group the students in pairs or small groups, and assign each group a character. Have each group brainstorm traits of their assigned character with one group member keeping notes and recording all references to the text.
3. Have each group create a graphic to represent the character traits of the character. This graphic may be a picture, a collage, or some other graphic depiction. Encourage students to use their imaginations. All characteristics presented in graphic format must also be accompanied by excerpts from the text that support those characteristics.
4. Have groups present their graphics to the class, and have other students add to the images and/or challenge traits that they feel are inaccurate.
5. Have groups add to these character graphics as students continue to read the selection. Relationships between characters may be shown by connecting them with various colors of yarn—for instance, green for friends, red for enemies, blue for family.

Elements-of-Narrative Skill **Identifying character traits**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.
- 8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.

Time 1 hour

Materials

Copies of the attached "Says, Does, Thinks: Character Traits Revealed!" worksheet on page 85

Copies of the attached "Character Cube Template" on heavy paper

Scissors

Paste or transparent tape

Lesson

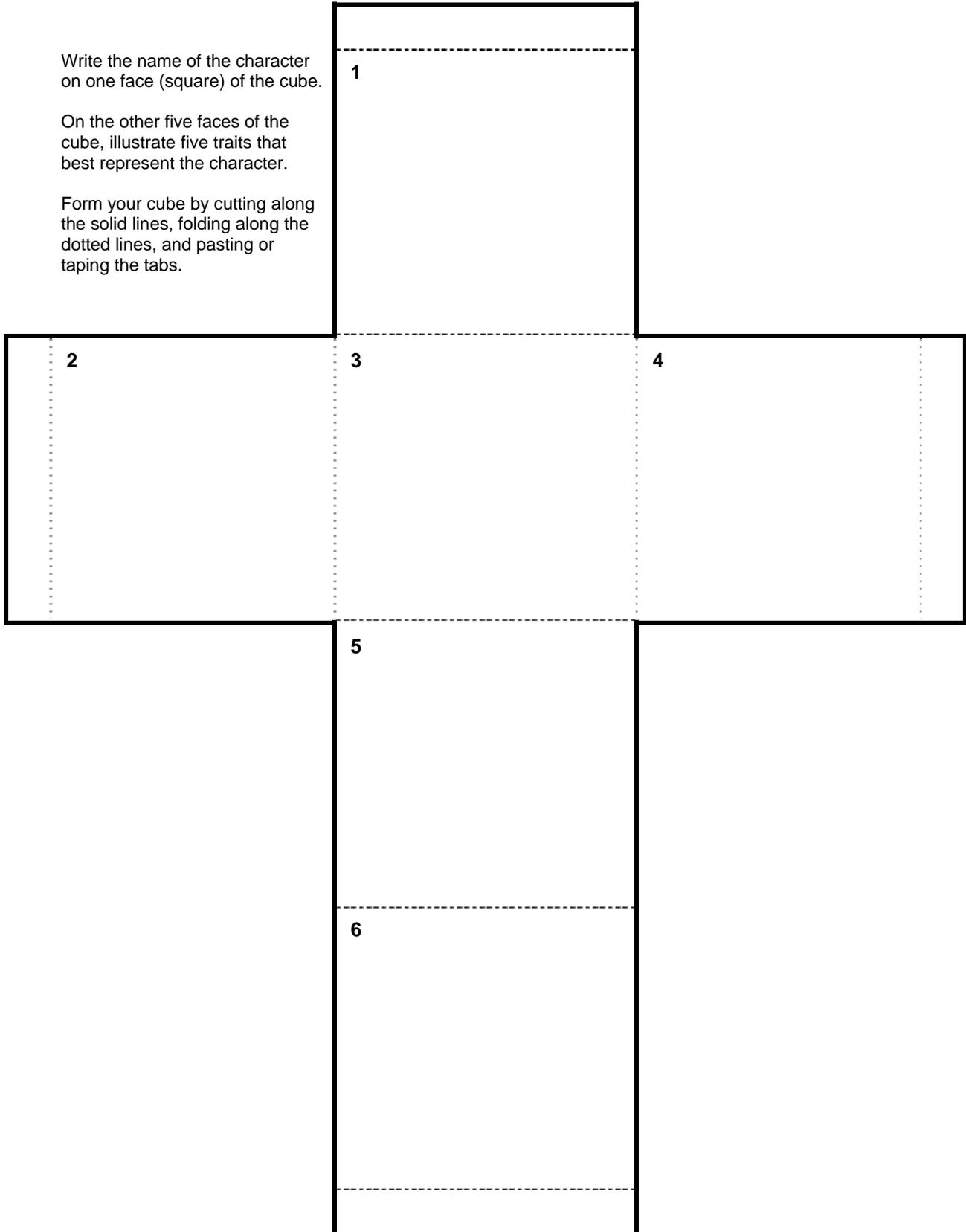
1. Have students read a literature selection containing strong characterization.
2. Have students use the worksheet to make a character profile of one of the characters.
3. Tell students they will determine five important traits of the character they profiled and use these to create a "character cube." Distribute copies of the "Character Cube Template," and have students follow the directions given.
4. Allow students to share their cubes with classmates, explaining the different traits they selected. Encourage students to discuss, question, and provide details from the passage to support their cube illustrations.

Character Cube Template

Write the name of the character on one face (square) of the cube.

On the other five faces of the cube, illustrate five traits that best represent the character.

Form your cube by cutting along the solid lines, folding along the dotted lines, and pasting or taping the tabs.



Elements-of-Narrative Skill **Identifying direct and indirect characterization**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.

Time 1 hour

Materials

Text selection containing good character development—from a novel that students are reading or a story from students' literature books

Copies of the attached "Says, Does, Thinks: Character Traits Revealed!" worksheet

Lesson

Direct characterization. The writer makes direct statements about a character's personality and tells the reader or viewer what the character is like. Direct characterization *tells* the reader or viewer.

Indirect characterization. The writer reveals information about a character's personality through his/her words, actions, and thoughts, along with other characters' responses to that character (what they say and think about him/her). Indirect characterization *shows* the reader or viewer.

1. Ask students to think about their favorite person and make a list of that person's *character traits* (personality traits). Students will likely use words such as *nice, funny, fun, approachable, friendly*. Next, ask them to think about their least favorite person and make a list of that person's character traits (e.g., *mean, angry, strict, rude*). Ask students how they know the character traits of these people. What is it about these people that makes it possible to describe them with such adjectives? Lead students into understanding that we can describe a person's character traits by knowing the things he/she *says* and *does*. Also, when we come to know someone fairly well, we are able to figure out what the person *thinks* based on what he/she most often says and does, including how he/she responds to others.
2. Explain that in the world of literature, although we might not know the characters very well, we come to learn their character traits just as we do in real life through *indirect characterization*—by what they *say, do, and think*. Indeed, we have the great advantage that the writer expresses some of the characters' thoughts directly so we do not have to deduce them. Of course, the writer usually makes direct statements about characters' personalities also—that is, the writer also uses *direct characterization*.
3. Distribute copies of the attached "Says, Does, Thinks: Character Traits Revealed!" worksheet, and model for students how to fill in the chart while reading a portion of the text selection.
4. Have students continue filling in the chart as they read.
5. After students are finished, lead the class in listing the character traits that have been revealed in the text. Review how character traits can be revealed indirectly by what a character says, does, and thinks, particularly when responding to other characters, as well as directly by what is said about the character.
6. Close the lesson by reminding students that understanding characterization and how it is revealed in literature will greatly enrich the reader's experience by helping him/her fully appreciate the story and its messages.

Says, Does, Thinks: Character Traits Revealed!

Character's name: _____

The character...	The character trait(s) revealed by this is(are)...
says this:	
does this:	
thinks this:	
thinks this:	
thinks this:	
thinks this:	

Elements-of-Narrative Skill **Understanding indirect characterization**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.
- 8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.

Time 1 hour

Materials

DVD of a sitcom, short story, or fiction film that presents at least two contrasting characters
DVD player
Copies of the “Says, Does, Thinks: Character Traits Revealed!” worksheet on page 85

Lesson

Direct characterization. The writer makes direct statements about a character's personality and tells the reader or viewer what the character is like. Direct characterization *tells* the reader or viewer.

Indirect characterization. The writer reveals information about a character's personality through that character's words, actions, and thoughts, along with other characters' responses to that character (what they say and think about him/her). Indirect characterization *shows* the reader or viewer.

1. Review with students the various definitions of the word *character*, and list them on the board for students to record. Ask them to name some of their favorite characters from literature, TV programs, or films. Ask why these characters are favorites. What are the *character traits* of these persons that make them so appealing?
2. Ask how the reader of literature or viewer of TV programs or films learns the character traits of a character. Students should readily respond that we learn character traits by what the author *tells* us, either directly or through the words of other characters (**direct characterization**). Beyond that, we learn character traits by what a character does, says, and thinks (**indirect characterization**). Therefore, characterization is defined not only by what is said or *told* directly about a character, but also by what the character's words, actions, and thoughts *show*, just as in real life.
3. Distribute copies of the “Says, Does, Thinks: Character Traits Revealed!” worksheet. Tell students that they will be watching a video in order to observe and analyze a particular character. Assign half of the class to observe one character and the other half to observe another character. Instruct students to watch carefully and simply write in column one at least five examples of things their assigned character says, does, or thinks. Tell them *not* to complete column two while watching. If necessary, stop after the first few minutes to model filling out an example for each character so as to ensure that students understand the task.
4. When the video is over, put students into groups of three or four so that each group is dedicated to one of the two characters observed. Have students in each group compare their lists and confirm and add examples as necessary. Next, have them work together to fill in column two, identifying what these sayings, actions, or thoughts show about the character's traits. Circulate to assist as needed.
5. Hold a class discussion on the character traits of the two focus characters, asking students to explain exactly why particular sayings, actions, or thoughts reveal certain traits.
6. Close the lesson by reminding students that their job as readers and viewers is to notice a character's actions and words, and to use that information to figure out what a character's traits are and how they affect the story.
7. Once more, remind students that understanding characterization and how it is revealed in TV programs and films, as well as literature, will greatly enrich the viewer's or reader's experience by helping him/her fully appreciate the story and its messages.

Elements-of-Narrative Skill **Identifying types of conflict**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.
- 8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.

Time 1 hour

Materials

PowerPoint presentation on conflict, available at

http://www.readwritethink.org/lesson_images/lesson802/Conflict.ppt

Stories that have been read or that are being read by the class

Copies of the attached "Types of Conflict" chart

Lesson

1. Show the PowerPoint presentation on conflict in narratives, and review the concepts as the slides are presented.
2. Distribute copies of the "Types of Conflict" chart. Have students access various stories they have read or are reading for class. Put students into groups, and have groups identify and write down situations in the stories that are examples of the four types of conflict.
3. Have groups read the situations they wrote, and have the remainder of the class identify the types of conflict represented.

Types of Conflict

<p>Character vs. Character</p>	
<p>Character vs. Self</p>	
<p>Character vs. Nature</p>	
<p>Character vs. Society</p>	

Elements-of-Narrative Skill **Identifying internal and external conflict**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.
- 8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.

Time 1 hour

Materials

- Copies of the attached “Interior or Exterior Conflicts” worksheet
- Sticky notes
- A short story from the literature book

Lesson

1. Brainstorm with students the types of conflicts or problems they face on a daily basis, and write their responses on the board.
2. Explain to students that there are two types of conflicts that people face everyday:
 - **Internal conflict**, which takes place in a person’s mind—for example, a struggle to make a decision or overcome a feeling. Internal conflicts are character vs. self.
 - **External conflict**, which generally takes place between a person and someone or something else, such as nature, another person or persons, or an event or situation. External conflicts may be character vs. character, character vs. nature, or character vs. society.

Tell students that characters in a story face the same types of conflicts, and it is important to identify them in order to understand the story completely.
3. Distribute copies of the “Interior or Exterior Conflicts” worksheet. Have students classify the conflicts as internal or external conflicts, writing the answers in the left column.
4. Go over the classifications with the class, and allow students to correct their answers as needed.
5. Give students copies of another worksheet showing a different set of interior and exterior conflicts, and have students classify them independently and hand in the completed worksheet for assessment.
6. Have students read a short story from their literature book and as they read, put sticky notes on the text wherever conflict is present.
7. When they have finished, ask students to identify the types of conflict they found in the story. Lead a class discussion of the ways the plot might have been different had internal conflicts been external or vice versa.

Interior or Exterior Conflicts

Interior or Exterior	Conflict
	<p>You love going to soccer practice every Friday night. However, last week you had to go to dinner with your family instead, and this week a friend has invited you to the movies.</p>
	<p>At a party, you spent a lot of time talking to a friend from your math class—just chatting. Now another classmate has spread rumors around school about the two of you.</p>
	<p>For the past month, you have been bullied on the school bus by older middle school guys. They typically call you names and sometimes even poke at you. Finally one day, you get fed up and scream, “Don’t ever touch me again!”</p>
	<p>You have a project due on Monday. Even though you have had several weeks to read, by Sunday night you’ve only read half the book. To make things worse, your teacher has stated, “I have high expectations for this assignment.”</p>
	<p>Your school has a state level ice-hockey team—for boys. When you and a group of girlfriends want to start a girls’ hockey program, you’re told that, although it’s a nice idea, there just isn’t enough money in the athletic budget.</p>
	<p>Although your friends say that you’re very attractive, you think just the opposite. You often beat yourself up about your weight and overall physical appearance.</p>
	<p>You think someone from your fifth period class is extremely cute! You’ve been trying to work up the nerve to ask him/her out, but you’re just too scared.</p>
	<p>Your dad is driving you and your friends to a big football game in town. Although you left in plenty of time, he seems to have lost his way. You think you saw the football field a couple of blocks back. When you tell your dad, he says, “Who’s driving—you or me?”</p>

Elements-of-Narrative Skill **Identifying elements of plot structure**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.
- 8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.

Time 1 hour

Materials

A book that students have read and that follows the basic plot structure

Copies of the attached “Narrative Plot Structure” worksheet

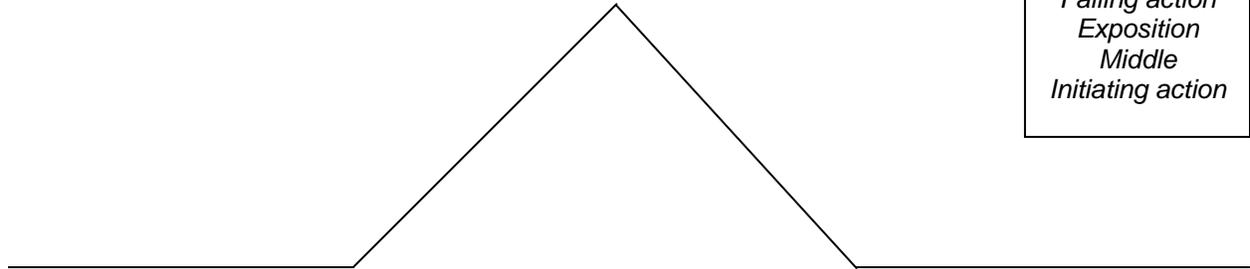
Short stories for student reading from which student groups may choose

Lesson

1. Ask students to think about the selected book that they recently read. Ask the following questions:
 - What information about the book did you find out in the very beginning? (Answers should include such things as the characters’ names, problems, where and/or when the story takes place.)
 - How would you have felt about the book if you had not gotten this information in the beginning?
2. Explain that the first part of a story is called the “Exposition” or “Initiating action,” and it is here that the characters, setting, and conflict are revealed. Review the meaning of the terms *characters*, *setting*, and *conflict*, as needed.
3. Explain that most stories follow a specific pattern known as a *plot*. Distribute copies of the “Narrative Plot Structure” worksheet, and have students fill in names of the parts. Review with students the various parts of the diagram, but focus mainly on the Exposition or Initiating action.
4. Put students into groups of three, and have each group read a short story of their choice.
5. After groups have read their story, allow them time to identify the characters, setting, and conflict and write this data on their worksheets.
6. Have students switch stories with another group and do the same activity again.
7. Lead a discussion about narrative plot structure, asking the following questions:
 - What would a story be like if the characters, setting, and conflict were not revealed in the Exposition?
 - How does it help the reader to find out this information in the beginning?

Narrative Plot Structure

1. The line shown below is a diagram of a plot. Label the parts of the plot diagram, using the eight terms in the word bank at right.



Word Bank
End
Rising action
Climax
Resolution
Beginning
Falling action
Exposition
Middle
Initiating action

2. After reading the short story, fill in the chart below.

Title of Story	
Characters	
Setting	
Conflict	

3. After reading the second short story, fill in the chart below.

Title of Story	
Characters	
Setting	
Conflict	

Elements-of-Narrative Skill **Understanding theme**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.
- 8.5b Describe inferred main ideas or themes, using evidence from the text as support.

Time 1 hour

Materials

None

Lesson

1. Open the lesson by telling about a time when you learned something important about yourself or about life. An example might be a childhood experience that taught you the importance of listening to your parents' advice.
2. Have students write in response to this writing prompt: "Describe an experience you had when you learned an important lesson—an experience you would feel comfortable sharing with a small group. What happened? What did you learn?" Encourage students to write for ten to fifteen minutes.
3. When students are finished, ask them to go back and underline any parts that explain what they learned.
4. Model retelling your story from step one without mentioning what you learned. Then, ask one or two student volunteers to do the same thing, reminding them that they should avoid any mention of the parts of their story that they underlined. They may read their story or just use it as an aid in retelling.
5. After the volunteers have finished, have the other students write what they think the message or lesson was for each of these stories. Then allow each student to share his/her idea with a neighbor.
6. Ask students to raise their hands if what they heard from their neighbor was basically the same as what they wrote. Have one or two pairs share their similar ideas. Then, ask students to raise their hands if what they heard from their neighbor was different from what they wrote, and have one or two pairs share their different ideas.
7. Tell students that they have been identifying *theme*, which is the message that an author conveys. Point out that just like the different messages that were identified in the volunteers' stories, different themes can sometimes be identified in a text. On the other hand, sometimes there is only one theme in a text—one message the author wants to convey. Give an example of an incorrect theme based on one of the volunteers' stories.
8. Tell students that they are going to practice identifying themes by listening to each other's stories. Divide students into groups of three to five, and have members of each group take turns telling their stories while avoiding any mention of the lesson they learned. While they read or retell, other students in the group must identify the lesson or theme and write it down. Group members then share the themes they wrote, and the storyteller shares the lesson he/she learned. If a theme other than the intended one is identified, the group must decide whether it is a valid interpretation based on the story.
9. Close the lesson by reminding students that the theme is the author's message, and that while different themes may be correct, all must be based on what the author has written.

Elements-of-Narrative Skill **Identifying figurative language and imagery**

- SOL 6.3c Identify analogies and figurative language.
7.5c Describe the impact of word choice, imagery, and poetic devices.
8.5a Explain the use of symbols and figurative language.

Time 1 hour

Materials

Copies of the attached excerpt from the book *Lewis Rand* by Mary Johnston
3 x 5 index cards

Lesson

Note: This lesson uses the “Save the Last Word” strategy. It also requires students to explain and defend their choices.

1. Have students read the attached excerpt from the book *Lewis Rand*. Remind them to focus on portions of the text that use *figurative language* and *imagery*. Review these terms as necessary.
2. On an index card, have students copy the portion of the text they believe is the best example of a literary device. Then, have students explain on the back of the card why they selected that portion of the text—why it is the best example of the chosen literary device.
3. Put students into small groups. Have each student read his/her selected passage to the group and get feedback from the others about what they think the passage means. Emphasize that the reader should be listening for comments related to the literary device that was chosen.
4. Then, have the reader turn the card over and read what he/she wrote about why this is a good example of figurative language and/or imagery. If another student disagrees with the choice, he/she must explain and defend his/her reasons for disagreeing.
5. Tell students that the “last word” is “saved” for the student who made the selection: he/she has the right either to alter his/her choice or to stand by it.

Excerpt from *Lewis Rand*

By Mary Johnston

1 The tobacco-roller and his son pitched their camp beneath a gum tree upon the edge of the wood. It was October, and the gum was the color of blood. Behind it rolled the autumn forest; before it stretched a level of broom-sedge, bright ochre in the light of the setting sun. The road ran across this golden plain, and disappeared in a league-deep wood of pine. From an invisible clearing came a cawing of crows. The sky was cloudless, and the evening wind had not begun to blow. The small, shining leaves of the gum did not stir, and the flame of the camp-fire rose straight as a lance. The tobacco cask, transfixed by the trunk of a young oak and drawn by strong horses, had come to rest upon the turf by the roadside. Gideon Rand unharnessed the team, and from the platform built in the front of the cask took fodder for the horses, then tossed upon the grass a bag of meal, a piece of bacon, and a frying-pan. The boy collected the dry wood with which the earth was strewn, then struck flint and steel, guarded the spark within the tinder, fanned the flame, and with a sigh of satisfaction stood back from the leaping fire. His father tossed him a bucket, and with it swinging from his hand, he made through the wood towards a music of water. Goldenrod and farewell-summer and the red plumes of the sumach lined his path, while far overhead the hickories and maples reared a fretted, red-gold roof. Underfoot were moss and colored leaves, and to the right and left the squirrels watched him with bright eyes. He found the stream where it rippled between banks of fern and mint. As he knelt to fill the pail, the red hawk and the purple ironweed met above his head.

2 Below him was a little mirror-like pool, and it gave him back himself with such distinctness that, startled, he dropped the pail, and bending nearer, began to study the image in the water. Back in Albemarle, in his dead mother's room, there hung a looking-glass, but it was cracked and blurred, and he seldom gazed within it. This chance mirror of the woods was more to the purpose. The moments slipped away while he studied the stranger and familiar in the pool below him. The image was not formed or colored like young Narcissus, of whom he had never heard, but he observed it with interest. He was fourteen, and old for his years. The eyes reflected in the stream were brooding, the mouth had lost its boyish curves, the sanguine cheek was thin, the jaw settling square. His imagination, slow to quicken, had, when aroused, quite a wizard might. He sank deeper amid the ironweed, forgot his errand, and began to dream. He was the son of a tobacco-roller, untaught and unfriended, but he dreamed like a king. His imagination began to paint without hands images of power upon a blank and mighty wall, and it painted like a young Michael Angelo. It used the colors of immaturity, but it conceived with strength. "When I am a man—" he said aloud; and again, "When I am a man—" The eyes in the pool looked at him yearningly; the leaves from the golden hickories fell upon the water and hid him from himself. In the distance a fox barked, and Gideon Rand's deep voice came rolling through the wood: "Lewis! Lewis!"

3 The boy dipped the pail, lifted it brimming, and rose from his knees. As he did so, a man parted the bushes on the far side of the stream, glanced at the mossed and slippery stones rising from its bed, then with a light and steady foot crossed to the boy's side. He was a young man, wearing a fringed hunting-shirt and leggins and a coonskin cap, and carrying a long musket. Over his shoulder was slung a wild turkey, and at his heels came a hound. He smiled, showing very white teeth, and drew forward his bronze trophy.

4 "Supper," he said briefly.

5 The boy nodded. "I heard your gun. I've made a fire yonder beneath a black gum. Adam Gaudylock, I am well-nigh a man!"

6 "So you be, so you be," answered the other; "well-nigh a man."

7 The boy beat the air with a branch of sumach. "I want to be a man! But I don't want to be a tobacco-roller like my father, nor—"

8 “Nor a hunter like me,” the other finished placidly. “Be the Governor of Virginia, then, or come with me and make yourself King of the Mississippi! I’ve watched you, boy! You’re growing up ambitious, ambitious as What’s-his-name—him that you read of?”

9 “Lucifer,” answered the boy—“ambitious as Lucifer.”

10 “Well, don’t spill the water, my kingling,” said the hunter good-naturedly. “Life’s not so strange as is the way folk look at it. You and I, now,—we’re different! What I care for is just every common day as it comes naturally along, with woods in it, and Indians, and an elk or two at gaze, and a boat to get through the rapids, and a drop of kill-devil rum, and some shooting, and a petticoat somewhere, and a hand at cards,—just every common day! But you build your house upon to-morrow. I care for the game, and you care for the prize. Don’t go too fast and far,—I’ve seen men pass the prize on the road and never know it! Don’t you be that kind, Lewis.”

11 “I won’t,” said the boy. “But of course one plays to win. After supper, will you tell me about New Orleans and the Mississippi, and the French and the Spaniards, and the moss that hangs from the trees, and the oranges that grow like apples? I had rather be king of that country than Governor of Virginia.”

12 The sun set, and the chill dusk of autumn wrapped the yellow sedge, the dusty road, and the pines upon the horizon. The heavens were high and cold, and the night wind had a message from the north. But it was warm beneath the gum tree where the fire leaped and roared. In the light the nearer leaves of the surrounding trees showed in strong relief; beyond that copper fretwork all was blackness. Out of the dark came the breathing of the horses, fastened near the tobacco-cask, the croaking of frogs in a marshy place, and all the stealthy, indefinable stir of the forest at night. At times the wind brought a swirl of dead leaves across the ring of light, an owl hooted, or one of the sleeping dogs stirred and raised his head, then sank to dreams again. The tobacco-roller, weary from the long day’s travel, wrapped himself in a blanket and slept in the lee of his thousand pounds of bright leaf, but the boy and the hunter sat late by the fire.

Public domain text

Elements-of-Narrative Skill **Appreciating setting through visualization**

- SOL 6.4a Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- 7.5a Describe setting, character development, plot structure, theme, and conflict.
- 8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.

Time 1 hour

Materials

Text selection that includes significant information about setting

Crayons or markers

Lesson

1. Have students read a portion of a text selection that includes significant information about the setting.
2. Ask students to close their eyes and visualize the scene for a minute or two. Then, ask students to share what they see.
3. After about ten minutes of discussing the setting, have students draw the setting as they imagined it, based on the words of the text. Allow them to refer to the text to help develop their drawing and to add imaginative elements that are not specifically mentioned in the text.
4. Display the drawings for the class, or have students share them in small groups.
5. Ask students the following questions: "What aspects of this setting play an important role in the plot so far? How would the story change if the setting were different?" Have students write their responses, and use these responses to stimulate a class discussion on the role of the setting in the selection.

Elements-of-Narrative Skill **Understanding the impact of cause-effect relationships**

SOL 6.4e Describe cause-effect relationships and their impact on plot.

Time 1 hour

Materials

Copies of a novel or story being read for class

Copies of the attached “Impact of Cause-and-Effect Relationships” worksheet

Lesson

1. In a novel or story being read for class, identify for students a cause-and-effect relationship.
2. Have students use the attached “Impact of Cause-and-Effect Relationships” worksheet to list the cause and the effect in the event.
3. Help students verbalize the impact that the cause-and-effect relationship has on the plot, and have them write it in the appropriate box.
4. Continue with examples of cause-and-effect relationships until students can continue independently or in small groups.
5. Have students complete the worksheet either individually or in groups.
6. When students have completed their worksheets, hold a class discussion on all the cause-and-effect relationships found and their impact on the plot. Point out that the cause-effect relationships have a huge influence on moving the plot forward.

Impact of Cause-and-Effect Relationships

You've read the first five chapters of _____ by _____.
Now, to see how the story is unfolding, complete the chart below.

Cause	Effect	Impact on Plot

This story would be very different if any of these causes were altered. Select one cause, write a new version of it, and write how the story would change as a result.

Cause	New Version of the Cause	Changes to the Story

Elements-of-Narrative Skill **Understanding point of view in narratives**

SOL 8.5c Describe how authors use characters, conflict, point of view, and tone to create meaning.

Time 1 hour

Materials

Copies of the attached “Types of Points of View in Narratives” handout

Copies of the story “Three Little Pigs,” available at the *SurLaLune fairytales.com* Web site listed below
Internet access for each student (optional)

Lesson

1. Distribute copies of the attached “Types of Points of View in Narratives” handout, and review the various points of view. Point out that these apply to narratives, but not other kinds of texts.
2. Have students read portions of teacher-selected stories to determine the point of view in each.
3. Have students read the story “Three Little Pigs.”
4. As a class, rewrite the story from the wolf’s point of view.
5. Instruct students to create a Venn Diagram to compare and contrast the two versions.
6. Group the students in pairs, and have partners share their findings and describe how the story changed with the change of point of view.
7. As an optional follow-up activity, have students go to the *Fractured Fairy Tale* Web site listed below and choose one of the three fairy tales to rewrite from a different point of view. Have students print their rewritten stories and create a class book of the “new” fairy tales.

Resources

Fractured Fairy Tales. <http://www.readwritethink.org/materials/fairytales/>.

SurLaLune fairytales.com. <http://www.surlalunefairytales.com/>.

Types of Points of View in Narratives

First Person: The narrator is *inside* the story telling about the events and participating as one of the characters in the story. Key words to look for are personal pronouns, such as *I, me, my, mine*.

Third Person: The narrator is *outside* the story telling about the events.

- **Third Person Limited:** The narrator knows about only one character.
- **Third Person Omniscient:** The narrator knows everything about all the characters.

Informational Text Skill **Identifying viewpoint and theme**

- SOL 7.6d Identify the source, viewpoint, and purpose of texts.
 7.6e Describe how word choice and language structure convey an author's viewpoint.
 8.6b Analyze the author's credentials, viewpoint, and impact.
 8.6c Analyze the author's use of text structure and word choice.

Time 1 hour

Materials

Copies of the attached "Letter to the Editor: Street Basketball" handout from the released 2000 Grade 8 English Reading/Literature and Research Test, available at <http://www.doe.virginia.gov/VDOE/Assessment/release2000/>

Highlighters or colored pencils

Lesson

1. Distribute copies of the "Letter to the Editor: Street Basketball" handout.
2. Ask students to identify the author's *viewpoint* (opinion, attitude) about street basketball and to highlight key facts and sentences in the text that support and express this viewpoint. Have students decide the purpose of the text, based on the author's viewpoint.
3. Have students develop a *main message* or *theme* statement for the text, either as a class or individually.
4. Review with the class the difference between *viewpoint* and *point of view*. Make sure students realize that in regard to informational text, the term *viewpoint* denotes the author's opinion or attitude, whereas in narrative text, the author uses a *point of view* that denotes his/her vantage point from which the narrative is told. These terms can be easily confused.

Letter to the Editor: Street Basketball

To the Editor:

Basketball is supposed to be a sport, not a problem. However, that's what it has become in many neighborhoods, where hoops are set on sidewalks for players whose "courts" are our streets. For the safety and convenience of all, the proposed city ordinance prohibiting street basketball deserves our support.

Young people caught up in an exciting game may not see or hear oncoming cars. Drivers may fail to brake in time to keep from hitting a player. They also risk damaging their cars or other property when swerving or stopping abruptly. This danger is especially acute when games continue into the evening and visibility diminishes.

Street basketball also limits the use of public space by other residents. Pedestrians, people pushing strollers, and children riding tricycles are forced into the street where sidewalks are blocked by basketball hoops. Bicyclists and joggers are inconvenienced or even endangered when they must stop suddenly or go out of their way to avoid basketball players who are inattentive to others' needs.

Since our streets are not all equipped with trash cans, litter is also a concern. Some players are inconsiderate about trash disposal, littering sidewalks and yards with debris from their snacks and drinks. When those who participate in the game don't accept this responsibility, other residents are left with a mess to clean up.

We are fortunate to live in a city where there are basketball courts in most schools, parks, and recreation centers. Those who want to play this sport should use properly equipped facilities and leave our streets and sidewalks to motorists and pedestrians for whom they were intended.

To avert potential tragedy and resolve neighborhood controversy, let's urge our city council members to back the ban on street basketball.

Sincerely,

Tony Pérez
Concerned Parent

Organizational Pattern Skill **Identifying words and phrases that signal organizational pattern**

SOL 7.6b Use knowledge of words and phrases that signal an author's organizational pattern to aid comprehension.

Time 1 hour

Materials

Copies of the attached jokes cut into sentence strips

Scissors

Lesson

Before undertaking this lesson, make copies of the attached "Jokes" page—one for each group of two to four students. Then, make a complete set of all six "sentence-strip jokes" for each group by cutting each joke into separate sentence strips and grouping the strips of each joke together with a paperclip or by putting them into separate envelopes.

1. Give each group of two to four students a complete set of jokes cut into sentence strips. Have students in each group put the strips in order so they make a joke that reads correctly. Have students write each joke on paper and circle key words or phrases that signaled the organizational pattern of the separate sentences.
2. Have each group present one of the jokes to the class and identify the key words and phrases that helped them determine the proper order of the sentences.
3. Instruct each group to write their own joke, using the same or similar key words and phrases that were found in the given jokes.
4. Repeat step two with the student-created jokes.

Jokes

A college business professor could not help but notice that one of his students was late to class for the third time in a week.

Before class ended, he went around the room asking students some questions about the day's lecture.

Of course, he made sure to pick on his tardy pupil.

"And who was it that developed the theories behind communism?" the professor asked.

"I don't know," the student said.

"Perhaps if you came to class on time, Mr. Reeb, you would know," said the professor.

"That's not true," the student replied. "I never pay attention anyway!"

Two atoms run into each other.

One atom says, "I think I lost an electron."

The second atom asks, "Are you sure?"

The first atom replies, "I'm positive."

A high-school student came home from school, seeming rather depressed.

"What's the matter, son," asked his mother.

"Aw, gee," said the boy, "It's my marks. They're all wet."

"What do you mean 'all wet?'"

"I mean," he replied, "below C-level."

A guy took his girlfriend to her first football game.

Afterward, he asked her how she liked the game.

"I liked it, but I couldn't understand why they were killing each other for 25 cents," she said.

"What do you mean?" he asked.

"Well, everyone kept yelling, 'Get the quarter back!'"

Sandy began a job as an elementary school counselor, and she was eager to help.

One day during recess, she noticed a girl standing by herself on one side of the playing field while the rest of the kids enjoyed a game of soccer at the other.

Sandy approached her and asked if she was all right.

The girl said she was.

A little while later, however, Sandy noticed the girl was in the same spot, still by herself.

Approaching again, Sandy offered, "Would you like me to be your friend?"

The girl hesitated, then said, "Okay," looking at the woman suspiciously.

Feeling she was making progress, Sandy then asked, "Why are you standing here all alone?"

"Because," the little girl said with great exasperation, "I'm the goalie!"

Organizational Pattern Skill **Using text structure to determine organizational pattern**

- SOL 7.6b Use knowledge of words and phrases that signal an author’s organizational pattern to aid comprehension.
- 7.6f Summarize what is read.
- 8.6c Analyze the author’s use of text structure and word choice.
- 8.6f Summarize and critique text.

Time 1 hour

Materials

Students’ science or social studies textbooks
Copies of the attached “Five-W’s-Plus-H Summary Sheet”

Lesson

1. To demonstrate engaging with text structure, have students turn to a chapter in their science or social studies book—one that has a title or heading, subheading, and section headings. Have them answer the following questions about the title or heading:
 - What do you notice about the title words? (e.g., very large print, bold print) Why are these words printed this way?
 - What do you think of when you see the title words?
 - How might these thoughts help you predict what will be discussed in the chapter?
2. Have the students answer the following questions about the subheading below the title:
 - What do you notice about the subheading below the title?
 - How does this information help you predict what the chapter will be about?
3. Have students look at the section headings and predict what will be discussed in each section.
4. Put students in pairs, and have partners alternate reading the sections of the chapter softly to each other. As students read, have them take notes on the “Five-W’s-Plus-H Summary Sheet.”
5. When students have finished reading, lead a class discussion about the chapter. Ask whether the predictions they made at the beginning were correct.
6. Review with the students the types of structures used in nonfiction writing:
 - sequence
 - cause/effect
 - problem/solution
 - compare/contrast
 - description
7. Have students review the chapter to locate key words that indicate which structure is being used.
8. As an assessment, have students use the summary sheet to write a summary of the article.

Five-W's-Plus-H Summary Sheet

1. In the chart below, take notes under each heading as you read.
2. When you finish reading, organize your notes into a summary.

Title of Informational Text _____

Author _____

Who?	What?	When?
Where?	Why?	How?

Organizational Pattern Skill **Identifying signal words and organizational patterns in fiction**

SOL 7.6b Use knowledge of words and phrases that signal an author's organizational pattern to aid comprehension.

Time 1 hour

Materials

Copies of the attached excerpt from the story "The Frog-Prince" by the Brothers Grimm
Copies of the attached excerpt from the story "The White Snake" by the Brothers Grimm

Lesson

1. Review words and phrases that authors use to signal organizational pattern. Have students use these words and phrases in sentences to show understanding.
2. Have students read the excerpt from the story "The Frog-Prince." As they read, have them list the words and phrases that signal the author's organizational pattern.
3. Direct students to repeat this process with the excerpt from the story "The White Snake."
4. Have students share the words and phrases they listed. Ask students to determine what these words and phrases have in common, directing the discussion to the fact that they are related to time order—i.e., to chronology. Review the term *chronological*, and discuss the reasons why each of the terms listed signals a chronological organizational structure.

Excerpt from "The Frog-Prince"

By the Brothers Grimm



One fine evening a young princess put on her bonnet and clogs and went out to take a walk by herself in a wood; and when she came to a cool spring of water, which rose in the midst of it, she sat herself down to rest a while. Now, she had a golden ball in her hand, which was her favourite plaything; and she was always tossing it up into the air, and catching it again as it fell.

After a time she threw it up so high that she missed catching it as it fell; and the ball bounded away, and rolled along upon the ground, till at last it fell down into the spring. The princess looked into the spring after her ball, but it was very deep, so deep that she could not see the bottom of it. Then she began to bewail her loss, and said, 'Alas! if I could only get my ball again, I would give all my fine clothes and jewels, and everything that I have in the world.'

Whilst she was speaking, a frog put its head out of the water, and said, 'Princess, why do you weep so bitterly?'

'Alas!' said she, 'what can you do for me, you nasty frog? My golden ball has fallen into the spring.'

The frog said, 'I want not your pearls, and jewels, and fine clothes; but if you will love me, and let me live with you and eat from off your golden plate, and sleep upon your bed, I will bring you your ball again.'

'What nonsense,' thought the princess, 'this silly frog is talking! He can never even get out of the spring to visit me, though he may be able to get my ball for me, and therefore I will tell him he shall have what he asks.'

So she said to the frog, 'Well, if you will bring me my ball, I will do all you ask.'

Then the frog put his head down and dived deep under the water; and after a little while he came up again, with the ball in his mouth, and threw it on the edge of the spring.

As soon as the young princess saw her ball, she ran to pick it up; and she was so overjoyed to have it in her hand again, that she never thought of the frog, but ran home with it as fast as she could.

The frog called after her, 'Stay, princess, and take me with you as you said,'

But she did not stop to hear a word.

The next day, just as the princess had sat down to dinner, she heard a strange noise—tap, tap—plash, plash—as if something was coming up the marble staircase: and soon afterwards there was a gentle knock at the door, and a little voice cried out and said:

'Open the door, my princess dear,

Open the door to thy true love here!

And mind the words that thou and I said

By the fountain cool, in the greenwood shade.'

Then the princess ran to the door and opened it, and there she saw the frog, whom she had quite forgotten. At this sight she was sadly frightened, and shutting the door as fast as she could came back to her seat. The king, her father, seeing that something had frightened her, asked her what was the matter.

'There is a nasty frog,' said she, 'at the door, that lifted my ball for me out of the spring this morning: I told him that he should live with me here, thinking that he could never get out of the spring; but there he is at the door, and he wants to come in.'



Excerpt from "The White Snake"

By the Brothers Grimm

A long time ago there lived a king who was famed for his wisdom through all the land. Nothing was hidden from him, and it seemed as if news of the most secret things was brought to him through the air. But he had a strange custom; every day after dinner, when the table was cleared, and no one else was present, a trusty servant had to bring him one more dish. It was covered, however, and even the servant did not know what was in it, neither did anyone know, for the king never took off the cover to eat of it until he was quite alone.

This had gone on for a long time, when one day the servant, who took away the dish, was overcome with such curiosity that he could not help carrying the dish into his room. When he had carefully locked the door, he lifted up the cover, and saw a white snake lying on the dish. But when he saw it, he could not deny himself the pleasure of tasting it, so he cut off a little bit and put it into his mouth. No sooner had it touched his tongue than he heard a strange whispering of little voices outside his window. He went and listened, and then noticed that it was the sparrows who were chattering together, and telling one another of all kinds of things which they had seen in the fields and woods. Eating the snake had given him power of understanding the language of animals.

Now it so happened that on this very day the queen lost her most beautiful ring, and suspicion of having stolen it fell upon this trusty servant, who was allowed to go everywhere. The king ordered the man to be brought before him, and threatened with angry words that unless he could before the morrow point out the thief, he himself should be looked upon as guilty and executed. In vain he declared his innocence; he was dismissed with no better answer.

In his trouble and fear he went down into the courtyard and took thought how to help himself out of his trouble. Now some ducks were sitting together quietly by a brook and taking their rest; and, whilst they were making their feathers smooth with their bills, they were having a confidential conversation together. The servant stood by and listened. They were telling one another of all the places where they had been waddling about all the morning, and what good food they had found; and one said in a pitiful tone: 'Something lies heavy on my stomach; as I was eating in haste I swallowed a ring which lay under the queen's window.' The servant at once seized her by the neck, carried her to the kitchen, and said to the cook: 'Here is a fine duck; pray, kill her.' 'Yes,' said the cook, and weighed her in his hand; 'she has spared no trouble to fatten herself, and has been waiting to be roasted long enough.' So he cut off her head, and as she was being dressed for the spit, the queen's ring was found inside her.

The servant could now easily prove his innocence; and the king, to make amends for the wrong, allowed him to ask a favour, and promised him the best place in the court that he could wish for. The servant refused everything, and only asked for a horse and some money for traveling, as he had a mind to see the world and go about a little. When his request was granted he set out on his way, and one day came to a pond, where he saw three fishes caught in the reeds and gasping for water. Now, though it is said that fishes are dumb, he heard them lamenting that they must perish so miserably, and, as he had a kind heart, he got off his horse and put the three prisoners back into the water. They leapt with delight, put out their heads, and cried to him: 'We will remember you and repay you for saving us!'

Public domain text

Organizational Pattern Skill **Identifying signal words text structures in nonfiction**

SOL 8.6c Analyze the author's use of text structure and word choice.

Time 1 hour

Materials

Copies of the attached "Nonfiction Text Structures" handout
Internet access for each student

Lesson

In order to increase the comprehension of informational text, students should be able to identify the type of text structure. One way to do this is to recognize signal words that indicate text structures.

1. Distribute copies of the attached "Nonfiction Text Structures" handout, and review each of the five structures listed. (In order to engage the students during this instruction, you may alter the handout to be one requiring fill-in-notes.)
2. After the handout has been reviewed, have students illustrate the five types of nonfiction text structures.
3. Have students access several current nonfiction articles from a Web site(s) that provides nonfiction articles written for children. The following two sites contain good examples:
 - *Scholastic News for Kids*. <http://www2.scholastic.com/browse/scholasticNews.jsp>
 - *Time for Kids*. <http://www.timeforkids.com/TFK/>
4. Have students read the articles, circling signal words that indicate text structure.
5. Have students identify the type of structure of each article.
6. For additional practice, have students repeat this process with teacher-selected passages.

Nonfiction Text Structures

Text Structure	Signal Words	Signal to Reader
Description or list	<i>for example, to begin with, in front, beside, near, has/have, is/are, eats, lives, looks, some characteristics are, for instance</i>	A list or set of characteristics, such as attributes, facts, and details about a general or specific topic
Sequence or time order	<i>first, second, last, before, until, on (date), not long after, after, at the same time, at (time), by then, following, finally, by, lastly, 1, 2, 3...</i>	A main topic supported by details presented in a specific order; a sequence of events or ordered steps in a process
Compare-and-contrast	<i>like, unlike, in contrast, on the other hand, also, too, as well as, likewise, similar to, same as, as opposed to, different from, nevertheless, in like manner, alike, resembles</i>	Likenesses and differences between two or more subjects or topics
Cause-and-effect	<i>since, because, this led to / leads to, on account of, due to, may be due to, as a result of, for this reason, consequently, then, so, therefore, thus so that, in order to</i>	Reasons why something happens or exists
Problem-and-solution	<i>one reason for that, a solution, try, attempt, have solved this problem, by, a problem, has caused, so, to / in order to</i>	A problem, its causes, and its solution(s)

Organizational Pattern Skill **Identifying the purpose(s) of texts**

SOL 7.6d Identify the source, viewpoint, and purpose of texts.

Time 1 hour

Materials

Various texts from the “Get Manatee Materials” Web site,
<http://www.savethemanatee.org/manatee.materials.htm>

Copies of the attached “What’s the Purpose?” handout

Lesson

1. Begin the lesson by reviewing some of the different purposes of texts, such as to describe, persuade, inform, tell a story, and entertain. Remind students that some texts have more than one purpose. Ask students to give some examples of a multipurpose text. (For example, an autobiography might inform about a time in the past, tell a story about the author’s life, and entertain the reader.)
2. Have students read two texts from the “Get Manatee Materials” Web site listed above. Choose one whose primary purpose is to inform, such as “Manatee Facts,” and one whose primary purpose is to persuade, such as “If You Love Us, Please Don’t Feed Us.”
3. For each text, discuss with students these two questions: “What is the primary purpose of this text? How can you tell?” Encourage students to consider titles, graphics, and other information as well as the text itself.
4. Divide students into five groups, and give each group copies of one of five different texts from the “Get Manatee Materials” Web site. Be sure these texts reflect different purposes. (Suggestions: “If You Love Me, Please Don’t Touch Me”; “Which Would You Rather Catch?”; “Attention Boaters, Divers, and Swimmers;” “Manatee Anatomy Facts and Trivia;” and “Manatee Mortality” on pages 3–4 of the “Educator’s Guide Insert.”) Be aware that some of these brochures have pictures of injured or dead sea animals; use with discretion.
5. Give each student a copy of the “What’s the Purpose?” handout, and instruct them to follow the instructions given. Allow approximately four to six minutes for this step.
6. At a prearranged signal, have each group pass their text on to another group and repeat the process with the new text. Again, allow four to six minutes. Circulate to assist as necessary.
7. When all groups have finished all texts, assign each group one of the texts to present to the class. Their job is to give an overview of the content of the text, tell what its purpose(s) is/are, and explain how they distinguished the purpose(s). During the presentations, encourage other groups to participate in the discussion and add information to their handouts, as needed.
8. Close the lesson by reminding students that determining the purpose(s) of a text is an important part of understanding it.

What's the Purpose?

1. In the first chart below, write in the title of the provided text, and then skim the text.
2. Discuss the text with your group, determine its primary purpose(s), and write it/them in the appropriate space. Remember, some texts may have more than one purpose.
3. Use what you discussed to complete the chart by giving at least three reasons why your group chose the purpose(s) you listed.
4. At the signal, pass your text on to another group, and repeat the process with the new text.

TITLE:	
Purpose(s):	
Reasons:	1. 2. 3.

TITLE:	
Purpose(s):	
Reasons:	1. 2. 3.

TITLE:	
Purpose(s):	
Reasons:	1. 2. 3.

TITLE:	
Purpose(s):	
Reasons:	1. 2. 3.

TITLE:	
Purpose(s):	
Reasons:	1. 2. 3.

Organizational Pattern Skill **Understanding external text structures**

SOL 7.6a Use knowledge of text structures to aid comprehension.

Time 1 hour

Materials

Social studies or science textbooks (student-provided)

Copies of the attached “External Text Structures” worksheet

Lesson

1. Prior to this lesson, tell each student to bring his or her social studies or science textbook to class. All students should bring the same content-area text.
2. Introduce the lesson by defining *external text structures*—i.e., such elements as bold font, italics, sidebar, map, chart, heading, subheading, color. Then, have students find examples of external text structures in their textbooks. Encourage students to look throughout the textbook because some structures may not appear in every chapter.
3. Have students use the “External Text Structures” worksheet to list the examples they found and explain in the second column each structure’s purpose or how it is used. Students may work independently or in groups.
4. When students have completed the worksheet, list on the board the examples the students found and the purposes they identified. Allow students to add information to their worksheets as necessary.
5. Divide students into groups, and assign each group a different chapter of the textbook. Have each group write five questions whose answers can be easily found by noticing and using the external text structures found in that chapter. If necessary give students a few examples of such questions, based on the elements they found. For example, the answer to the question, “What is the definition of *gene*?” should be easy to find by noticing and using bold text and/or italics.
6. When groups have finished writing their questions, have students race to find the answers, working either as groups, pairs, or individuals.
7. Close the lesson by reminding students that noticing and taking advantage of external text structures will help them better understand informative text and locate information quickly.

External Text Structures

Fill out the graphic organizer below. Use the back of the page to add more, if necessary.

External Text Structure	Purpose

Organizational Pattern Skill **Identifying signal words, text structures, and purpose**

- SOL 7.6a Use knowledge of text structures to aid comprehension.
7.6b Use knowledge of words and phrases that signal an author's organizational pattern to aid comprehension.

Time 1 hour

Materials

Copies of the two articles listed below under Resources
Copies of the attached "Cause-and-Effect Organizer" worksheet
Copies of a cause-and-effect text selection from the students' social studies textbook
Copies of a descriptive or chronological text selection from the students' social studies textbook
(Note: These textbook text selections need not be about the same event or time period.)

Lesson

1. Ask students what they know about the Great Depression, and list their responses on the board.
2. Tell students that they will read two different articles about the Great Depression and will look for similarities and differences between the articles. Read the short article "The Stock Market Fell..." together with students, then read "Great Depression in the United States: Introduction."
3. Ask students to identify similarities and differences between the two articles, and list their responses on the board beside the information already listed. Prompt students to find differences not only in the information that is included, but also in the *ways the information is organized*. Students should notice that the first article tells what happened during the Depression, using quotes and other personal stories, whereas the second focuses on the causes-and-effects of the Depression, while also telling what happened during the Depression.
4. Have students work in pairs or groups to answer these two questions: "What is the purpose of each article? How do you know this?" Have them use the "Cause-and-Effect Organizer" worksheet to list the causes and effects they find in the Encarta article.
5. Ask students to share their answers to the questions, and discuss them as a class. If students do not mention it, be sure to point out that the second article uses key words like *cause*, *effects*, and *contributed to*, which signal the cause-and-effect text structure.
6. Tell students that understanding the *text structure* can help them understand the *purpose* of a text, which, in turn, can help them understand and remember the *content* of the text. Emphasize that key words often show the text structure, and brainstorm with students other words and phrases that show cause-and-effect (e.g., *because*, *as a result*).
7. Assign half the class to read the cause-and-effect text you selected, and the other half to read the descriptive or chronological text. Have students work independently or in pairs to answer the following questions: "What is the purpose of this text? How do you know this? What specific words and phrases support your thinking?"
8. Discuss answers as a class, emphasizing that knowledge of key words and phrases helps to determine the text structure, which leads to an understanding of the purpose of a text.
9. If time allows, have students search their social studies textbook independently or in pairs for other examples of cause-and-effect text structure.

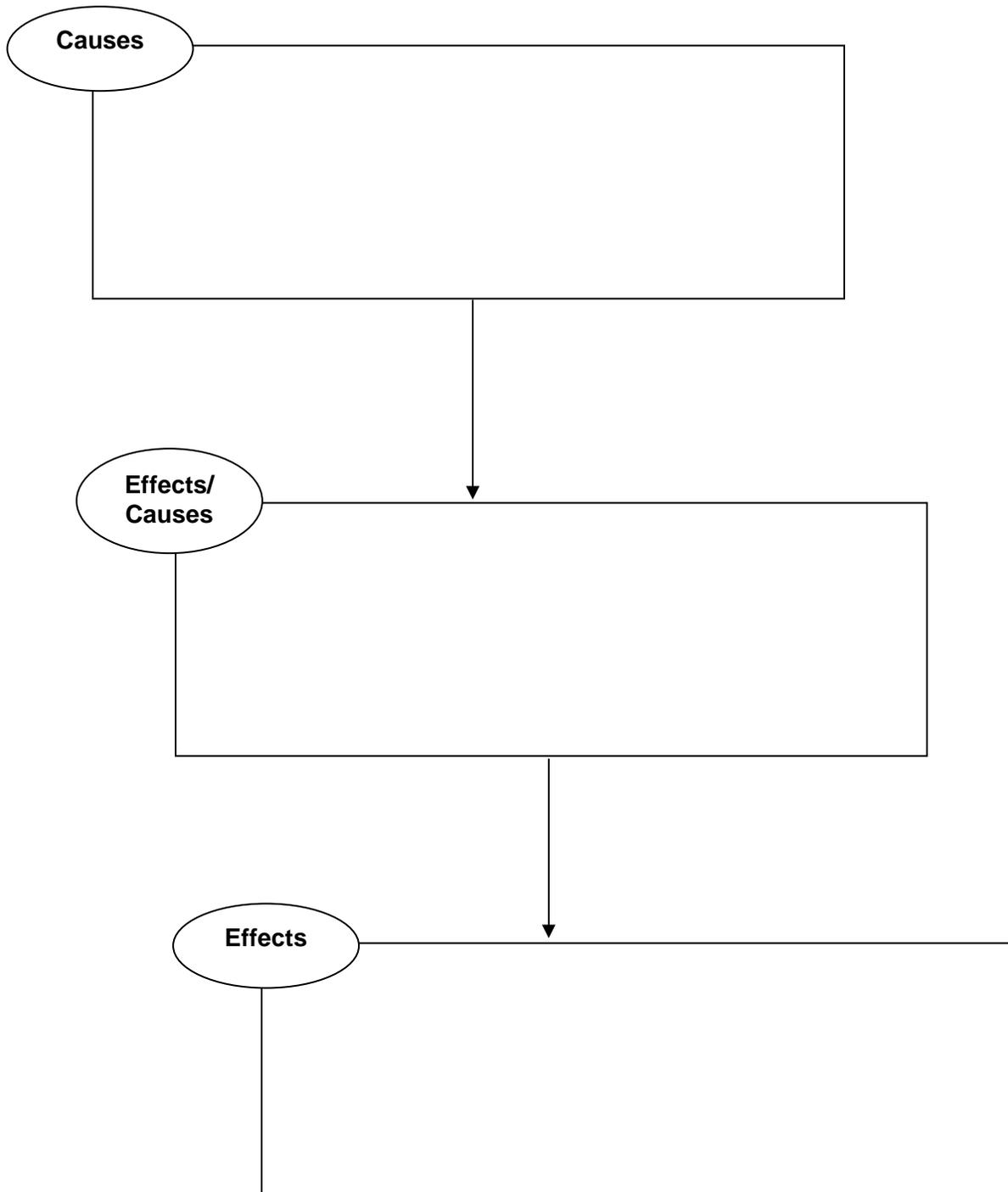
Resources

"The Stock Market Fell to Its Lowest Point During the Depression." *America's Story from America's Library*, The Library of Congress. http://www.americaslibrary.gov/cgi-bin/page.cgi/jb/wwii/stockmrkt_1.

"Great Depression in the United States: Introduction" *Encarta: Microsoft Network*. http://encarta.msn.com/encyclopedia_761584403/Great_Depression_in_the_United_States.html.

Cause-and-Effect Organizer

Use the graphic organizer below to record the causes and effects of the Great Depression, as explained in the article "Great Depression in the United States: Introduction" from *Encarta: Microsoft Network*.



Organizational Pattern Skill **Using graphic organizers to organize information**

SOL	7.5a	Describe setting, character development, plot structure, theme, and conflict.
	7.5g	Summarize text.
	7.7b	Use graphic organizers to organize information.
	7.7c	Synthesize information from multiple sources.

Time 1 hour

Materials

Copies of the attached “Venn Diagram” worksheet

Access to the Internet for all students

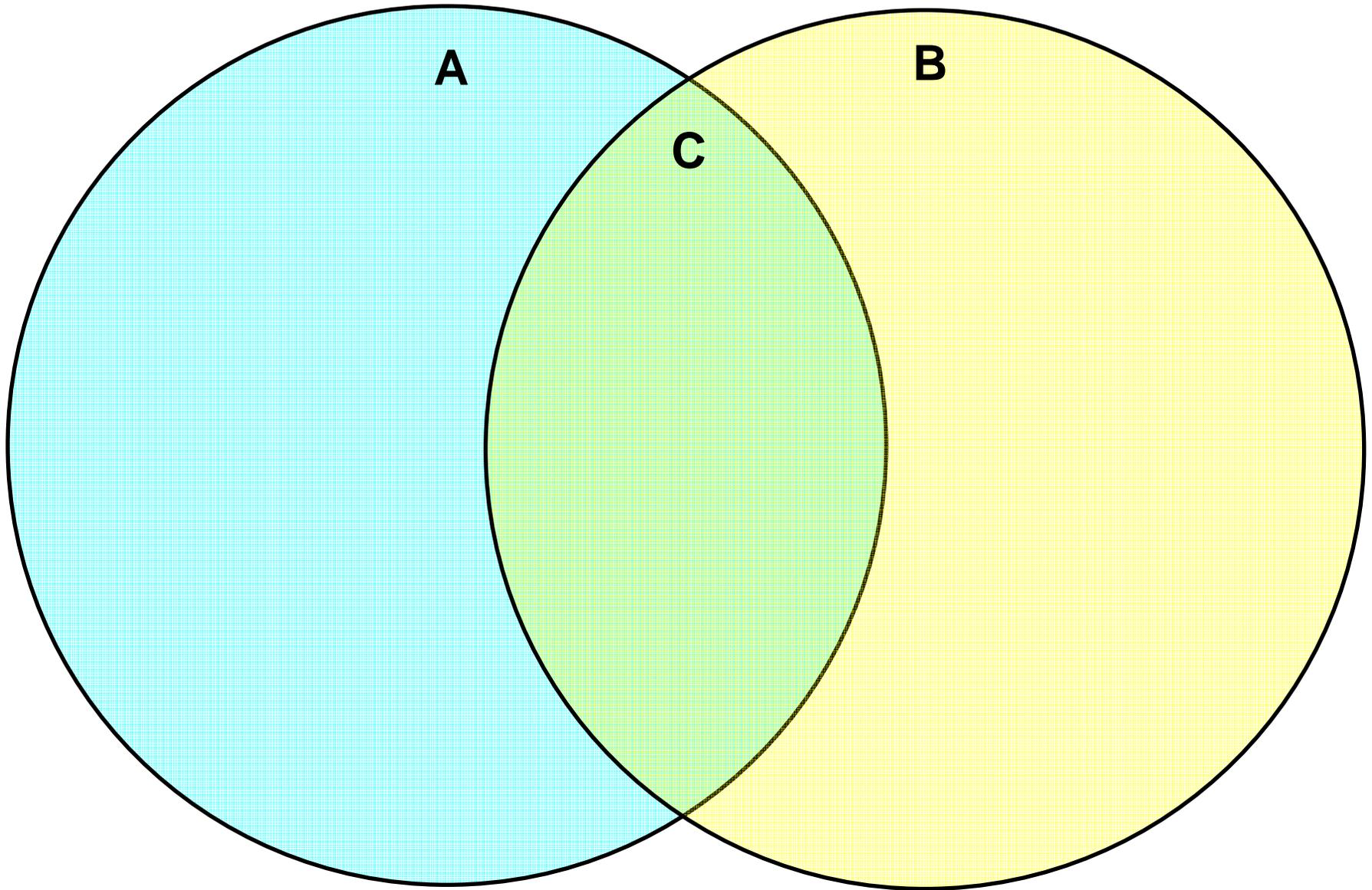
Lesson

1. Introduce students to the genre of folklore.
2. Distribute copies of the “Venn Diagram” worksheet, and review or introduce the concept of the Venn diagram for organizing sets of data that are unique and/or overlapping.
3. Have students access the *Northwest Coast Stories* Web site listed below, and choose two of the nine stories to read.
4. After students have read their two stories, assign them to fill in the Venn diagram as follows:
 - Sector A: details about setting, characters, and/or conflict that are unique to first story read
 - Sector B: details about setting, characters, and/or conflict that are unique to second story read
 - Sector C: details that are similar in both stories
5. Have students create a summary statement for each story, using the details they listed.
6. Extension: Have students create a compare-contrast essay for the two stories they read.

Resources

Northwest Coast Stories. <http://skeena50.tripod.com/stories.html>.

Two-set Venn Diagram



Poetry Skill **Describing the impact of visual imagery and poetic devices**

- SOL 6.4d Describe how word choice and imagery contribute to the meaning of a text.
7.5c Describe the impact of word choice, imagery, and poetic devices.

Time 1 hour

Materials

Colored pencils or markers

Lesson

1. Review the meanings of the terms *imagery* and *metaphor* with students.
2. Distribute colored pencils or markers, and tell students that as you read aloud a short, scientific explanation of *fog*, they should draw whatever images the words cause them to visualize. Read the following explanation of fog (see Franklin Institute Science Museum Web site under Resources below) aloud several times, and allow students several minutes to draw what they visualize.

Fog is a cloud based on the ground rather than in the atmosphere. Fog forms when there is a lot of moisture near the ground, or when the air near the ground cools to the dew point. The temperature to which air must be cooled in order for the water vapor in the air to condense into liquid water is known as the dew point. If air near the ground cools to this temperature, water vapor from the air will become visible as dew on the ground or fog in the air.

3. Next, tell students that you will read a short poem call “Fog” by the great American poet Carl Sandburg (see link below). Again, they should draw the images the words cause them to visualize. Read the poem aloud several times, and allow students several minutes to complete their drawings. It is likely that they will need more time for this second drawing.
4. When students are finished, divide them into groups to take turns sharing their two drawings and then discussing the following questions:
 - What are the similarities between the two readings? What are the differences?
 - How are your two drawings similar? How are they different?
 - Which was easier to draw? Why?
 - How do the two drawings present different perspectives on or information about fog?
5. Ask groups to share their answers, and use the answers as the basis for a class discussion. Answers will vary, but the greater vividness of the imagery in the poem should be noted. Remind students that Sandburg’s poem uses visual imagery and a metaphor.
6. As time allows, have students write a paragraph explaining why Sandburg uses imagery and metaphor in his poem. If necessary, give sentence starters, such as “In the poem ‘Fog,’ Sandburg...” or “This makes the reader think or feel...”

Resources

“Foggy Bottom.” *The Franklin Institute Science Museum*. <http://www.fi.edu/weather/events/fog.html>.
Carl Sandburg. “Fog.” <http://carl-sandburg.com/fog.htm>.

Poetry Skill **Using word choice and imagery to aid comprehension**

- SOL 6.4d Describe how word choice and imagery contribute to the meaning of a text.
7.5c Describe the impact of word choice, imagery, and poetic devices.

Time 1 hour

Materials

Copies of a text selection containing “loaded language”

Lesson

1. Hold a class discussion on the influence of words on meaning—how the choice of vocabulary can shade the meaning of a text. Discuss the concept of “loaded language.”
2. Distribute copies of a text selection containing loaded language (see example below). Have students identify and underline all the loaded words.
3. Have students rewrite the text on a separate sheet of paper, replacing loaded words with different words to take the text in any direction they want—for example, more neutral or more intense. Then, have them write on the back of the sheet the intent of the rewrite on the text.
4. Have students exchange sheets, looking only at the sides with the rewritten text. Have students read the rewrites and write some comments describing the new tone and meaning caused by the modified language. When they have finished these comments, allow them to turn over the sheet and discover the intent of the rewrite.
5. Have students return the rewrites along with the comments to the original authors. Moderate a class discussion of some of the rewrites whose comments disagree with the stated intent. Point out cases in which disagreements are attributable to misunderstandings of shades of word meaning and their effect on text meaning.

Sample “Loaded Language” Text

**Excerpt from
“The Hiding of the Bell”**

From the released 2003 Grade 5 English Reading/Literature and Research Test
Available at <http://www.doe.virginia.gov/VDOE/Assessment/Release2003/index.html>

“Climb aboard, Billy,” Mr. Loeser **ordered**. “We must be well on our way before first light.” Billy **clambered** onto the seat beside him. Billy’s mother and father were sending him away from the **dangers** of the city to stay with his aunt in Allentown. There, he and the bell would be **hidden away** in a **safe** place. Billy still **worried**. During the **difficult** five-day journey, they could be stopped **at any time** by British soldiers.

The second day out, they joined a convoy of some 700 wagons. All bore families who were **fleeing** Philadelphia. As they bounced along among the other wagons in the huge train, Billy hoped their wagon would be **safe**.

When the wagon train **rattled** into Bethlehem, Billy breathed **easier**. Allentown was only a day’s journey from here. As they reached the main square, **though**, Billy heard a **terrible** crunching, screeching sound. The wagon tipped **dangerously**. The great weight of the bell had caused the wagon to collapse! Mr. Loeser and Billy leaped from the wagon. The bell had shifted and **crushed** one side of the wagon. Onlookers **stared** at the **ruined** wagon.

“Oh, no!” Billy **exclaimed**. He **dashed to** the village stable **shouting**, “We need a wagon **fast**! A big, strong one to carry a heavy load to Allentown!”

Sample rewrite with the intent of making the text less urgent and “dangerous” in tone

“Climb aboard, Billy,” Mr. Loeser **suggested**. “We will be well on our way before first light.” Billy **jumped** onto the seat beside him. Billy’s mother and father were sending him away from the **events** of the city to stay with his aunt in Allentown. There, he and the bell would be kept in a **secure** place. Billy still **wondered**. During the **long** five-day journey, they could be stopped by British soldiers.

The second day out, they joined a convoy of some 700 wagons. All bore families who were **leaving** Philadelphia. As they bounced along among the other wagons in the huge train, Billy hoped their wagon would be **okay**.

When the wagon train **arrived** at Bethlehem, Billy breathed **deeply**. Allentown was only a day's journey from here. As they reached the main square, Billy heard a **loud** crunching, screeching sound. The wagon tipped **far to the side**. The great weight of the bell had caused the wagon **to give way!** Mr. Loeser and Billy leaped from the wagon. The bell had shifted and **flattened** one side of the wagon. Onlookers **looked curiously** at the **broken** wagon.

"Oh, no!" Billy **said**. He **went into** the village stable and **announced**, "We need a wagon **soon!** A big, strong one to carry a heavy load to Allentown."

Poetry Skill **Evaluating and creating figurative language**

- SOL 6.3b Identify analogies and figurative language.
7.4b Recognize analogies and figurative language.
8.4a Identify simile, metaphor, personification, hyperbole, and analogy.

Time 1 hour

Materials

Overhead transparencies of teacher-selected poems
Overhead transparency of the attached “Figurative Language” sheet (from the *English SOL Curriculum Framework: Grade Eight*, p. 6)

Lesson

1. Display the overhead transparency of the “Figurative Language” sheet, and review the types of figurative language. Make sure students understand each example. Also, review *analogy*, and give several examples of an analogy. Have students write these definitions in their journals.
2. Using overhead transparencies of various poems, lead students in finding examples of each type of figurative language.
3. Allow five minutes for students to pair with a partner and create an example of each type of figurative language.
4. When students are finished, have each pair present their examples on the board or using the overhead projector. Have students in each pair take turns explaining why their examples qualify as a simile, metaphor, personification, and hyperbole. If students have any trouble with their examples, ask questions to clear up their misunderstandings.
5. Additional Practice:
 - Divide students into groups and have them create a poem including a simile, metaphor, personification, and hyperbole.
 - Work with the students to create a grading rubric for the assignment.

Resources

English Standards of Learning Curriculum Framework: Grade Eight.
<http://www.doe.virginia.gov/VDOE/Instruction/English/EnglishCF-8.doc>.
English Standards of Learning Enhanced Scope and Sequence for Grades 6–8.
<http://www.doe.virginia.gov/VDOE/EnhancedSandS/english6-8.doc>.

Figurative Language

simile

A figure of speech that uses the words *like* or *as* to make a comparison.

The sun is like an orange ball in the sky.

metaphor

A figure of speech that *implies* a comparison.

The sun is an orange ball in the sky.

personification

A figure of speech that applies human characteristics to non-human objects.

The sun wraps us in the warmth of its arms.

hyperbole

An intentionally exaggerated figure of speech.

The sidewalk is so hot you could fry an egg on it.

Poetry Skill **Identifying onomatopoeia**

SOL 6.4c Describe the images created by language.

Time 1 hour

Materials

Copies of the attached “Notes on Onomatopoeia” worksheet

Lesson

1. Ask each student to pick any object in the room and describe it to a partner without identifying it. The partner must guess what it is from the description.
2. After students have finished, lead a class discussion, asking questions such as: “Was it easy or challenging to guess the object? What made it challenging? What made it easy?”
3. Explain that the use of very descriptive language makes it possible for the reader to picture objects vividly in his/her mind. Explain that poets often use onomatopoeia to paint a vibrant picture of something in the reader’s mind. Define *onomatopoeia* as “the use of a word whose sound suggests its meaning,” and instruct students to write this definition on their “Notes on Onomatopoeia” worksheet.
4. Lead students in creating a list of onomatopoeic words that they already know (e.g., *buzz*, *boom*, *hiss*), and have them write these words on the worksheet.
5. Display on the board or overhead the poems “Onomatopoeia” and “Weather” by Eve Merriam (see Resources below). Have one or two students read each poem aloud, or have small groups of students read them aloud in unison. You may want to conclude the readings with your own reading to demonstrate good reading techniques (pacing and rhythm, enunciation, emphasis, melody).
6. Have students identify the onomatopoeic words in each poem. Underline them in the displayed text, and have students add them to their list of words on the worksheet.
7. Ask students to sketch a picture that each poem creates in their mind, thinking especially about the onomatopoeic words as they draw.
8. Lead a class discussion about how using onomatopoeia helps create images in the reader’s mind. Ask students how using onomatopoeia compares to describing objects with more literal language. Ask students to compare the way they described the object at the beginning of the lesson to the way of describing something by using onomatopoeia. Which way leads to a more precise or technically exact picture in the reader’s mind? Which way leads to a more vivid, fascinating, “alive” picture in the reader’s mind? Why would a writer choose to use onomatopoeia? Have students answer questions four and five on the worksheet.

Resources

Eve Merriam, “Onomatopoeia.” <http://faculty.ed.uiuc.edu/j-levin/Davis/onomatopoeia.html>.

Eve Merriam, “Weather.” <http://www.poemhunter.com/poem/weather-2/>.

Notes on Onomatopoeia

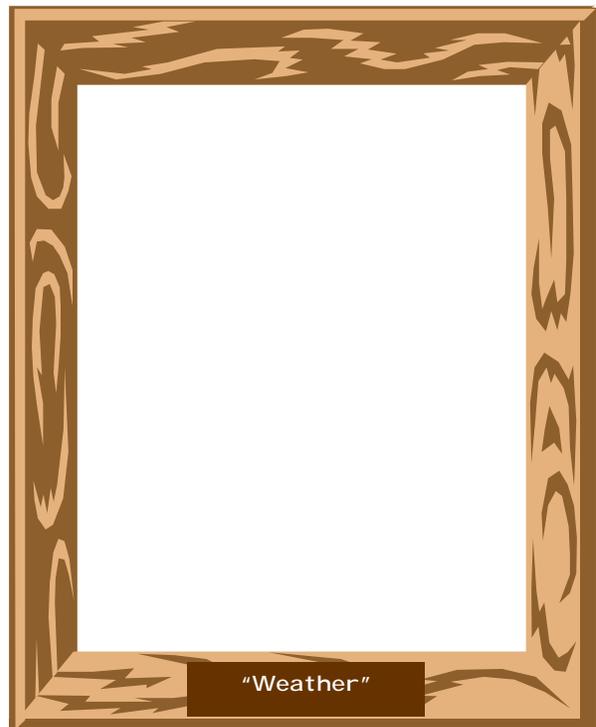
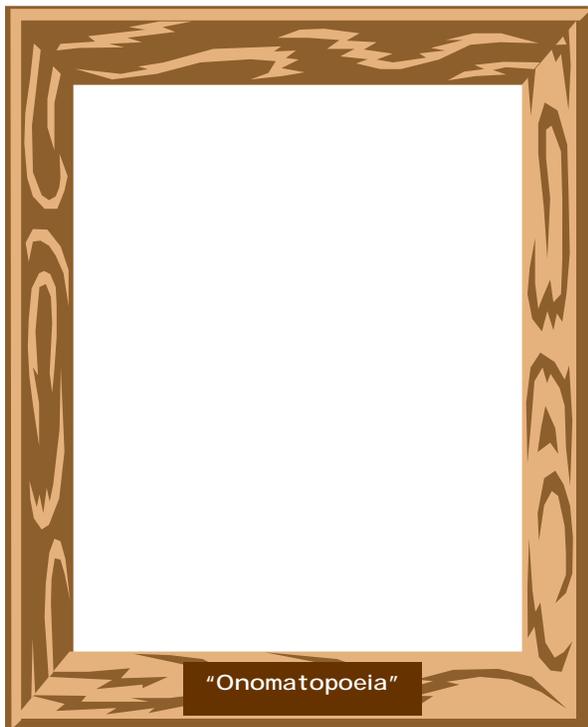
Answer the following questions to help you better understand onomatopoeia and how writers use it.

1. What is the definition of *onomatopoeia*?

onomatopoeia _____

2. What are some examples of onomatopoeic words?

3. After reading the poems “Onomatopoeia” and “Weather” by Eve Merriam, draw a picture of the image each poem creates in your mind.



4. How do the onomatopoeic words help create a picture in your mind as you read the poem?

5. How and why can this be a useful writing technique?

Poetry Skill **Identifying similes**

- SOL 6.3b Identify analogies and figurative language.
7.4b Recognize analogies and figurative language.
8.4a Identify simile, metaphor, personification, hyperbole, and analogy.

Time 1 hour

Materials

Copies of the attached “Where Are the Similes?” worksheet

Lesson

1. Review the definition of *simile* and *metaphor*. Have students record these definitions on the “Where Are the Similes?” worksheet.
2. Display on the board or overhead the poem “Willow and Ginkgo” by Eve Merriam (see Resources below). Have one or two students read the poem aloud, or have a small group of students read it aloud in unison. You may want to conclude the readings with your own reading to demonstrate good reading techniques (pacing and rhythm, enunciation, emphasis, melody).
3. Model identifying similes in poetry by starting to read the poem once again and underlining the similes when you come to them. Have students record each simile in the chart on the worksheet.
4. Put students into pairs, and instruct each pair to continue finding and recording the similes in the poem.
5. When students are finished, review the similes in the poem to make sure that everyone identified all of the similes correctly. Have them correct their worksheets as necessary.
6. Analyze as a class the meaning of each simile.
7. Once again, review with students the difference between a simile and a metaphor.

Resources

Eve Merriam. “Willow and Ginkgo.” <http://cj.k12.mo.us/JH/academics/comm/comm7/poetry/simileex.htm>.

Poetry Skill **Recognizing and explaining use of figurative language**

- SOL 6.3b Identify analogies and figurative language.
7.4b Recognize analogies and figurative language.
8.4a Identify simile, metaphor, personification, hyperbole, and analogy.

Time 1 hour

Materials

Literature selections that students have read recently
Poem or song with a simple example of figurative language

Lesson

1. Review the common figurative language terms with students: *metaphor*, *simile*, *personification*, *hyperbole*, and have students give examples of each. In your review, be sure to highlight the differences among the different types of figurative language.
2. Select a poem or song with a simple example of figurative language, such as the chorus of the song “You Are My Sunshine” (lyrics available at <http://www.50states.com/songs/louis2.htm>). Display the text, and ask students to find and write down at least one example of figurative language, identify its type, and explain its meaning. Circulate and assist, if necessary.
3. When students have finished, hold a class discussion of the examples of figurative language they found. Make sure students understand each example.
4. Tell students to access a literature selection they have read recently (or provide them with an anthology, and assign them different selections to read.) Put students in pairs, and instruct each student to look through the assigned selection and find an example of figurative language to read to his/her partner. The partner must decide what type of figurative language it is and justify his/her decision. While students are working, circulate to assist, directing them to descriptive passages, if necessary.
5. After each student has found and read at least one example, return to the class discussion. Have students provide several examples of each type of figurative language, and write them on the board. Have students explain each: i.e., what type it is and what it means.
6. Return to the poem or lyrics used in step two. Ask students to explain *why* the author (poet or lyricist) used the figurative language in question. (Answers will vary depending on the selection but may include such things as to show the author’s feeling, to show how the person or object in question is like what it is being compared to, to create a picture in the reader’s mind, or other things.) Tell students that understanding figurative language means more than just recognizing it; it also means understanding *why* an author uses it. During the next activity, they will do both.
7. Divide students into groups of four or five, and appoint a recording secretary for the group. Have each student look for a different example of figurative language in his/her own literature selection used in step four. When a student finds an example, he/she should signal the group, share it with the group, and let the group discuss it to decide
 - whether it is an example of figurative language
 - what type of figurative language it is
 - what it means
 - the reason(s) why the author used it.The group’s recording secretary should write down the original language as well as the group’s answers to the above questions.
8. After students have had ten to fifteen minutes to work, return to the class discussion. Have each group select one of their examples of figurative language and write it on the board. Have the other groups identify the type and try to identify the author’s probable reason for using it. Then, have the “owner” group explain the example by giving their answers to the questions.

Poetry Skill **Identifying personification**

SOL 7.4b Recognize analogies and figurative language.
8.4a Identify simile, metaphor, personification, hyperbole, and analogy.

Time 1 hour

Materials

Computer with Internet access
LCD projector

Lesson

1. Review the definition of *personification*: a figure of speech that applies human characteristics to non-human objects.
2. Using the LCD projector, display the short story “There Will Come Soft Rains” by Ray Bradbury, as found at <http://www.plazaboricua.com/anil/archivo/fabulas2/cuentos/august2026.html>. After reminding students that personification is about objects, not people, have them read the first paragraph and identify the characters/subjects that are not people. Write these on the board, and have students identify actions for these characters/subjects. Point out that these actions are commonly understood as actions of people—i.e., *human* actions; therefore, these are examples of personification.
3. Have students brainstorm their own examples of personification statements. Correct misunderstandings, as needed.
4. Have students work individually to identify sentences containing personification in the next few paragraphs of the story. Then, work through these paragraphs with the class, listing the students’ examples on the board.
5. Have students work in pairs to create ten sentences that include personification. When they have finished, have pairs share several of their best sentences with the class.
6. For additional practice, project the *Poetry As We See It: Personification* Web site listed below, and discuss with the class the various examples given there.

Resources

Poetry As We See It: Personification. <http://library.thinkquest.org/J0112392/personification.html>.

Vocabulary Skill **Determining the meaning of words and phrases**

- SOL 6.3a Identify word origins, derivations, and inflections.
7.4a Use roots and affixes to expand vocabulary.
8.4b Use context, structure, and connotations to determine meaning of words and phrases.

Time 1 hour

Materials

Copies of the attached excerpt from *Danger in Deep Space: A Tom Corbett Space Cadet Adventure* by Carey Rockwell

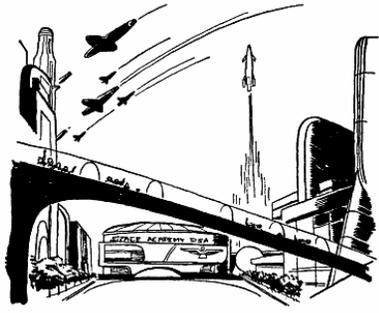
Colored pencils

Copies of the attached “Word-Study Chart” worksheet

Dictionaries

Lesson

1. Distribute a copy of the excerpt from *Danger in Deep Space*, a copy of the “Word-Study Chart” worksheet, and a set of colored pencils to each student. Have students read the selection and underline the target words, using a different color for each word.
2. When students have finished underlining, ask them to identify other words and/or phrases nearby that give contextual clues to the meanings of the target words. Have them draw arrows from each target word to its clue words and phrases, using the color of the target word.
3. Have students transfer target words, clue words, and phrases to the “Word-Study Chart” worksheet.
4. Have students fill in the boxes for “Root,” “Prefix,” and “Suffix,” if applicable. Then, have them fill in the “My Definition” boxes, based on the contextual clues and their knowledge of roots, prefixes, and suffixes.
5. Once students have finished making predictions about the meanings of the words, have them look up the words in a dictionary and record the definitions in the “Dictionary Definition” boxes.
6. Close the lesson with a class discussion on determining the meaning of an unknown word by using contextual clues and knowledge of roots, prefixes, and suffixes. Ask students which definitions they got right. Why? Ask which definitions they did not get. Why?



Excerpt from *Danger in Deep Space*
A Tom Corbett Space Cadet Adventure

By Carey Rockwell

Chapter 1

“Stand by to reduce thrust on main drive rockets!” The tall, broad-shouldered officer in the uniform of the Solar Guard snapped out the order as he watched the telescanner screen and saw the Western Hemisphere of Earth looming larger and larger.

“Aye, aye, Captain Strong,” replied a handsome, curly-haired Space Cadet. He turned to the ship’s intercom and spoke quickly into the microphone.

“Control deck to power deck. Check in!”

“Power deck, aye,” a bull-throated voice bellowed over the loud-speaker.

“Stand by rockets, Astro! We’re coming in for a landing.”

“Standing by!”

The Solar Guard officer turned away from the telescanner and glanced quickly over the illuminated banks of indicators on the control panel. “Is our orbit to Space Academy clear?” he asked the cadet. “Have we been assigned a landing ramp?”

“I’ll check topside, sir,” answered the cadet, turning back to the intercom. “Control deck to radar deck. Check in!”

“Radar bridge, aye,” drawled a lazy voice over the speaker.

“Are we cleared for landing, Roger?”

“Everything clear as glass ahead, Tom,” was the calm reply.

“We’re steady on orbit and we touch down on ramp seven. Then”—the voice began to quicken with excitement—“three weeks’ liberty coming up!”

The rumbling voice of the power-deck cadet suddenly broke in over the intercom. “Lay off that space gas, Manning. Just see that this space wagon gets on the ground in one piece. Then you can dream about your leave!”

“Plug your jets, you big Venusian ape man,” was the reply, “or I’ll turn you inside out!”

“Yeah? You and what fleet of spaceships?”

“Just me, buster, with my bare hands!”

The Solar Guard officer on the control deck smiled at the young cadet beside him as the good-natured argument crackled over the intercom speaker overhead. “Looks like those two will never stop battling, Corbett,” he commented dryly.

“Guess they’ll never learn, sir,” sighed the cadet.

“That’s all right. It’s when they stop battling that I’ll start getting worried,” answered the officer. He turned back to the controls. “One hundred thousand feet from Earth’s surface! Begin landing procedure!”

As Cadet Tom Corbett snapped orders into the intercom and his unit-mates responded by smooth coordinated action, the giant rocket cruiser *Polaris* slowly arched through Earth’s atmosphere, first nosing up to lose speed and then settling tail-first toward its destination—the spaceport at Space Academy, U.S.A.

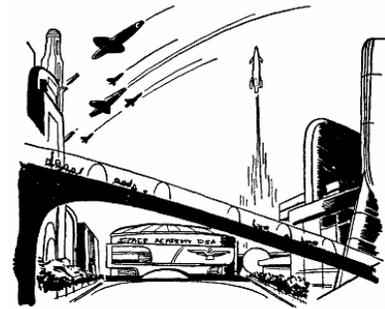
Far below, on the grounds of the Academy, cadets wearing the green uniforms of first-year Earthworms and the blue of the upper-classmen stopped all activity as they heard the blasting of the

braking rockets high in the heavens. They stared enviously into the sky, watching the smooth steel-hulled spaceship drop toward the concrete ramp area of the spaceport, three miles away.

In his office at the top of the gleaming Tower of Galileo, Commander Walters, commandant of Space Academy, paused for a moment from his duties and turned from his desk to watch the touchdown of the great spaceship. And on the grassy quadrangle, Warrant Officer Mike McKenny, short and stubby in his scarlet uniform of the enlisted Solar Guard, stopped his frustrating task of drilling newly arrived cadets to watch the mighty ship come to Earth.

Young and old, the feeling of belonging to the great fleet that patrolled the space lanes across the millions of miles of the solar system was something that never died in a true spaceman. The green-clad cadets dreamed of the future when they would feel the bucking rockets in their backs. And the older men smiled faintly as memories of their own first space flight came to mind.

Aboard the *Polaris*, the young cadet crew worked swiftly and smoothly to bring their ship to a safe landing. There was Tom Corbett, an average young man in this age of science, who had been selected as the control-deck and command cadet of the *Polaris* unit after rigid examinations and tests. Topside, on the radar bridge, was Roger Manning, cocky and brash, but a specialist in radar and communications. Below, on the power deck, was Astro, a colonial from Venus, who had been accused of cutting his teeth on an atomic rocket motor, so great was his skill with the mighty “thrust buckets,” as he lovingly called the atomic rockets.



Now, returning from a routine training flight that had taken them to the moons of Jupiter, the three cadets, Corbett, Manning, and Astro, and their unit skipper, Captain Steve Strong, completed the delicate task of setting the great ship down on the Academy spaceport.

“Closing in fast, sir,” announced Tom, his attention focused on the meters and dials in front of him. “Five hundred feet to touchdown.”

“Full braking thrust!” snapped Strong crisply.

Deep inside the *Polaris*, braking rockets roared with unceasing power, and the mighty spaceship eased itself to the concrete surface of the Academy spaceport.

“Touchdown!” yelled Tom. He quickly closed the master control lever, cutting all power, and sudden silence filled the ship. He stood up and faced Strong, saluting smartly.

“Rocket cruiser *Polaris* completes mission”—he glanced at the astral chronometer on the panel board—“at fifteen thirty-three, sir.”

“Very well, Corbett,” replied Strong, returning the salute. “Check the *Polaris* from radar mast to exhaust ports right away.”

“Yes, sir,” was Tom’s automatic answer, and then he caught himself. “But I thought—”

Strong interrupted him with a wave of his hand. “I know, Corbett, you thought the *Polaris* would be pulled in for a general overhaul and you three would get liberty.”

“Yes, sir,” replied Tom.

“I’m not sure you won’t get it,” said Strong, “but I received a message last night from Commander Walters. I think the *Polaris* unit might have another assignment coming up!”

“By the rings of Saturn,” drawled Roger from the open hatch to the radar bridge, “you might know the old man would have another mission for us! We haven’t had a liberty since we were Earthworms!”

“I’m sorry, Manning,” said Strong, “but you know if I had my way, you’d certainly get the liberty. If anyone deserves it, you three do.”

By this time Astro had joined the group on the control deck.

“But, sir,” ventured Tom, “we’ve all made plans, I mean—well, my folks are expecting me.”

“Us, you mean,” interrupted Roger. “Astro and I are your guests, remember?”

“Sure, I remember,” said Tom, smiling. He turned back to Captain Strong. “We’d appreciate it if you could do something for us, sir. I mean—well, have another unit assigned.”

Strong stepped forward and put his arms around the shoulders of Tom and Roger and faced Astro. “I’m afraid you three made a big mistake in becoming the best unit in the Academy. Now every time there’s an important assignment to be handed out the name of the *Polaris* unit sticks out like a hot rocket!”

“Some consolation,” said Roger dourly.

Strong smiled. “All right, check this wagon and then report to me in my quarters in the morning. You’ll have tonight off at least. Unit *d i s*-missed!”

The three cadets snapped their backs straight, stood rigid, and saluted as their superior officer strode toward the hatch. His foot on the ladder, he turned and faced them again.

“It’s been a fine mission. I want to compliment you on the way you’ve handled yourselves these past few months. You boys are real spacemen!” He saluted and disappeared down the ladder leading to the exit port.

Public domain text

Word-Study Chart

Target Word; Paragraph(s) Where Found	Contextual Clue Words and/or Phrases	Root	Prefix	Suffix	My Definition	Dictionary Definition
<i>thrust</i> 1, 27						
<i>intercom</i> 2, 8, 18						
<i>bellowed</i> 4						
<i>illuminated</i> 7						
<i>drawled</i> 9						
<i>fleet</i> 15, 23						
<i>arched</i> 20						
<i>enviously</i> 21						
<i>quadrangle</i> 22						
<i>cadets</i> 7, 22, 23						
<i>astral chronometer</i> 30						
<i>liberty</i> 36, 37						

Vocabulary Skill **Using word maps to expand vocabulary**

- SOL 6.3a Identify word origins, derivations, and inflections.
7.4a Use roots and affixes to expand vocabulary.
7.7b Use graphic organizers to organize information.

Time 1 hour

Materials

Dictionaries

Copies of the attached “Word Map” worksheet

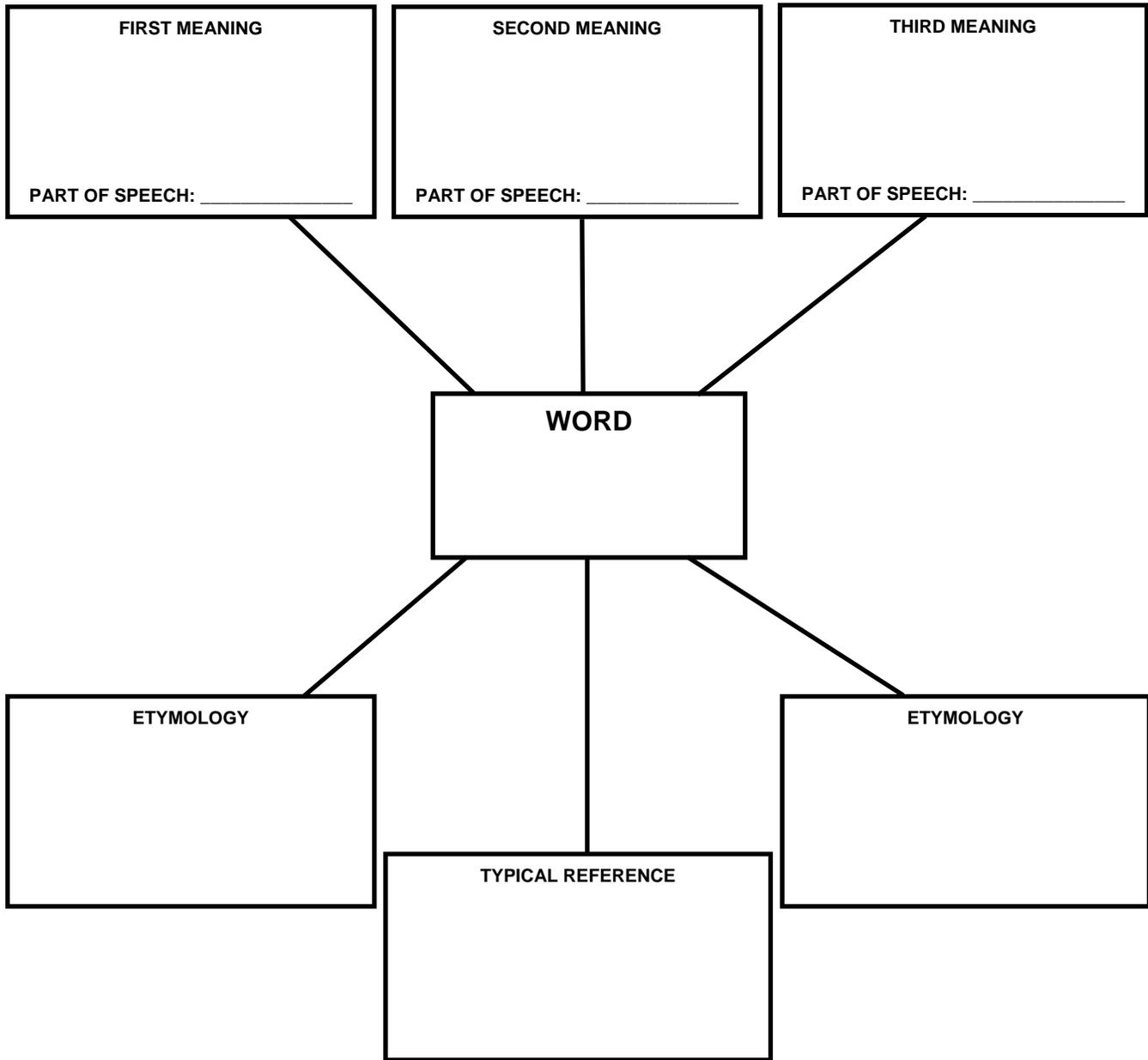
Lesson

1. Instruct students that they will use a “word map” to record not only a word’s dictionary definition(s), but also its etymology (root, affixes, and country of origin), its multiple meanings, its related words, and its alternate forms.
2. Distribute copies of the attached “Word Map” worksheets, and have students write the word *biology* in the Word box in the center of the page.
3. Have students look up *biology* in the dictionary, and direct them to the etymology of the word (typically found in brackets). Have students copy the word’s etymology in the Etymology box, adding to the words for clarification (e.g., G means German).
4. Direct students to the first definition, and have them write it in the First Meaning box. Have them also identify and write the part of speech associated with that meaning. Then, have students repeat this step for the other definitions.
5. Have students write other words formed from this word, e.g., *biological*, *biologist*. Show them that these other forms can be found either within the word’s entry itself or in separate entries near the main word.
6. Have students determine and record the typical reference for the word—in what context the word is typically used: e.g., science, careers, living things. The typical reference should be one or two words referring to the category of information where the word is most often found.
7. Have students create a sentence that uses the word contextually. Emphasize that the best sentence is not a repetition of a definition but a creative sentence that goes beyond the basic definition and includes context clues.
8. Repeat this exercise with other words, particularly words generated from a list of common roots, prefixes, and/or suffixes. For example, a list of words ending in *-ology* will teach students that the root means “the study of.” Such lists can be found in teacher editions of textbooks, as well as elsewhere.

Resources

Wordsalive Map. <http://www.doe.virginia.gov/VDOE/Instruction/Reading/blacklinemasters.ppt>.

Word Map



Sentence using the word contextually:

Vocabulary Skill **Understanding and using roots to expand vocabulary**

- SOL 6.3a Identify word origins, derivations, and inflections.
7.4a Use roots and affixes to expand vocabulary.
7.7b Use graphic organizers to organize information.

Time 1 hour

Materials

Construction paper
Colored pencils
Dictionaries and/or Internet access

Lesson

1. Review the fact that word roots indicate the base meaning of a word and that roots are found in many different words with similar meanings. Give students an example of a root (e.g., *logos*, meaning “reason, idea, word, speech, discourse”) that is the base of several words already in their active vocabularies. On the board, write the root and three words based on the root (e.g., *biology*, *trilogy*, *logic*). Explain how the root works with other word parts in each of the words to create meaning. The *Online Etymology Dictionary* at the Web site listed below has clear explanations to assist you and/or your students. Point out a non-example as well (e.g., *log*) to demonstrate that all words with the root letters do not contain the root and its meaning.
2. Have students work in pairs or groups to compare word roots with plant roots. For example, have them explain a way they are different (most plant roots are at the base of one plant, but one word root is at the base of many words) and how they are similar (the root is the source of the plant just as the root is the source of the word). Discuss students’ answers with the class, including ways to represent graphically the fact that word roots, like plant roots, are at the base of words. This organizer should include the root, its definition, the words for which it is the base, and the definitions of the words. Have the students select which graphic organizer option they feel best represents the way word roots contribute to meaning; then, use this graphic organizer on the board to show the relationship between your step-one root and each example word.
3. Give each group construction paper and colored pencils, and assign each group a different root. Have each group brainstorm as many words as they can that use that root, aiming for five to ten words, depending on the root.
4. Once students have brainstormed, allow them to use dictionaries or one of the Web sites listed below to find more words and verify that the words they brainstormed contain the root’s meaning as well as its letters.
5. Have each group use the graphic organizer selected by the class to create a poster showing the relationship between their assigned root and each word they found or brainstormed.
6. Have each group present their poster, giving the definitions of their root and several of their words, and explaining the relationship between the root’s definition and each word’s definition.

Resources

Online Etymology Dictionary. <http://www.etymonline.com/>.

Word Roots: Your Quick Reference. <http://www.espindle.org/roots.html#>.

Common Word Roots. Cuesta College. <http://academic.cuesta.edu/acasupp/AS/506.HTM>.

Vocabulary Skill **Understanding and using suffixes to expand vocabulary**

- SOL 6.3a Identify word origins, derivations, and inflections.
7.4a Use roots and affixes to expand vocabulary.
8.4b Use context, structure, and connotations to determine meaning of words and phrases.

Time 1 hour

Materials

Copies of the attached “Working with Suffixes” worksheet
Dictionaries

Lesson

Note that this lesson can be used equally well with prefixes by using the attached “Working with Prefixes” worksheet.

1. Review the meaning of *suffix* and have students give some examples. Choose a suffix (e.g., *-ist*, meaning “one who”) that is a part of many words that students already have in their active vocabularies. Write the suffix on the board, and write one or two examples of words that contain it (e.g., *pianist*, *bicyclist*). Have students brainstorm more words that include the suffix, and write these on the board. If they offer words that contain the letters of the suffix but not the suffix itself (e.g., *list*), record those words for the moment.
2. Ask students what the meanings of all these words have in common. Ask whether there are any words that do not belong in terms of meaning. Check words on the list that belong, and scratch through words that do not belong.
3. Have pairs of students work to create a working definition of the target suffix. Circulate to check answers and assist as necessary.
4. Point out that one reason to learn common suffixes is that it can help you figure out the meanings of words you do not know. Choose a word containing the suffix (e.g., *philatelist*) that is unlikely to be in students’ active vocabularies, and add it to the list. Have student pairs create a definition of the word based on what they know about the suffix. Point out to students that if they encountered this uncommon word in reading or on a test, even if they do not know it, the suffix *-ist* would tell them that it means “one who” does something. Discuss with students how this could help them as readers or test-takers.
5. Distribute the “Working with Suffixes” worksheet, and go over the directions. Have student pairs brainstorm words that use each target suffix and then create a working definition of each suffix based on the words they have brainstormed. Then, have students look up the suffixes in a dictionary or in an online resource, such as the one listed below under Resources, to confirm or correct their definitions. While students are working, circulate to assist.
6. Hold a class discussion of the students’ brainstormed lists and the definitions they wrote.

Resources

Suffixes and Parts of Speech. http://www.msu.edu/~defores1/gre/sufx/gre_sufx.htm.

Common Prefixes, Suffixes, and Root Words: Prefixes.
http://www.msu.edu/~defores1/gre/roots/gre_rts_afx1.htm.

Working with Suffixes

Fill out each graphic organizer below for the suffixes *-able* or *-ible*, *-ic*, *-ism*, and *-ment*.

1. Brainstorm words that use the indicated suffix.
2. Discuss what your brainstormed words have in common and come up with a possible definition of the suffix.
3. Use the provided resource to check your definition.

Suffix	<i>-able, -ible</i>
Brainstormed Words	
Possible Definition	
Actual Definition	

Suffix	<i>-ic</i>
Brainstormed Words	
Possible Definition	
Actual Definition	

Suffix	<i>-ism</i>
Brainstormed Words	
Possible Definition	
Actual Definition	

Suffix	<i>-ment</i>
Brainstormed Words	
Possible Definition	
Actual Definition	

Working with Prefixes

Fill out each graphic organizer below for four prefixes.

1. Select four common prefixes, and write one of them in the first row of each organizer.
2. Brainstorm words that use each prefix.
2. Discuss what your brainstormed words have in common and come up with a possible definition of the prefix.
3. Use the provided resource to check your definition.

Prefix	
Brainstormed Words	
Possible Definition	
Actual Definition	

Prefix	
Brainstormed Words	
Possible Definition	
Actual Definition	

Prefix	
Brainstormed Words	
Possible Definition	
Actual Definition	

Prefix	
Brainstormed Words	
Possible Definition	
Actual Definition	

Vocabulary Skill **Working with inflectional endings to expand vocabulary**

- SOL 6.3a Identify word origins, derivations, and inflections.
7.4a Use roots and affixes to expand vocabulary.
8.4b Use context, structure, and connotations to determine meaning of words and phrases.

Time 1 hour

Materials

Dictionaries
Construction paper
Colored pencils
Yarn
Tape
Wire coat hangers

Lesson

1. Define the meaning of the term *word inflections* as “different forms of a word that mark such distinctions as those of case, gender, number, tense, person, mood, or voice.” Give examples of groups of word inflections, such as the verbs *walk, walks, walked, walking* and *go, goes, went, gone, going*, or the nouns *dog, dogs* and *child, children*.
2. Have each student choose a group of word inflections to depict in a mobile sculpture. Distribute the dictionaries and art materials listed above for students to use to build the mobiles. The top arm should display the main word (**go**) on one side and its part of speech and definition (**verb – to move on a course**) on the other. Each display hanging from the top arm should show an inflection of the main word, with an inflected word (e.g., **goes**) on one side and its part of speech and form (**verb – present tense, singular**) on the other. Displays may also include graphics. Allow students to use dictionaries as needed, and circulate to monitor students’ understanding of the dictionary information about the words.
3. Have students present their finished mobiles to the class.
4. Have students refer to these hanging “word sculptures” when reading and writing during class.

Vocabulary Skill **Predicting the meaning of unfamiliar words in a text, 1**

- SOL 6.3c Use context and sentence structure to determine meanings and differentiate among multiple meanings of words.
- 6.5c Use context to determine meanings of unfamiliar words and technical vocabulary.
- 7.4 The student will read to determine the meanings and pronunciations of unfamiliar words and phrases.
- 8.4b Use context, structure, and connotations to determine meaning of words and phrases.

Time 1 hour

Materials

Copies of a text selection containing some words students do not know

Copies of the attached “New Word Brainstorm” worksheet

Sticky notes

Dictionaries

Lesson

1. Ask students what “good readers” do when they come to a word that they do not know. Brainstorm a list of options with students—things to do when encountering an unknown word. Be sure they mention highlighting or underlining the word, trying to figure it out by looking for context clues, and looking it up in the dictionary.
2. Distribute sticky notes and copies of a text selection that is somewhat challenging in that it contains some unknown words. Give students the following instructions:
 - While you are reading, put a sticky note next to any word that you do not know or understand.
 - Write on the note a predicted definition of the word based on clues you find somewhere in the text.
3. After students have finished, have them look the words up in a dictionary.
4. Have students complete the “New Word Brainstorm” worksheet, using their new understanding of the words.
5. Have students re-read the text.
6. Lead a discussion, asking the following questions:
 - Was reading the text a second time easier? Why, or why not?
 - In order to be a better reader, what should you do when you come to a word you don’t understand?
 - How will doing this help you become a better reader?

New Word Brainstorm

Use the boxes below to build your knowledge of words that you did not know.

Word:	
Dictionary definition of the word:	Sentence using the word:
Forms of the word:	Way the word connects to my life:

Word:	
Dictionary definition of the word:	Sentence using the word:
Forms of the word:	Way the word connects to my life:

Word:	
Dictionary definition of the word:	Sentence using the word:
Forms of the word:	Way the word connects to my life:

Word:	
Dictionary definition of the word:	Sentence using the word:
Forms of the word:	Way the word connects to my life:

Word:	
Dictionary definition of the word:	Sentence using the word:
Forms of the word:	Way the word connects to my life:

Vocabulary Skill **Predicting the meaning of unfamiliar words in a text, 2**

- SOL 6.3c Use context and sentence structure to determine meanings and differentiate among multiple meanings of words.
- 6.5c Use context to determine meanings of unfamiliar words and technical vocabulary.
- 7.4 The student will read to determine the meanings and pronunciations of unfamiliar words and phrases.
- 8.4b Use context, structure, and connotations to determine meaning of words and phrases.

Time 1 hour

Materials

Copies of the attached “Five Types of Context Clues” handout

Various reading materials, such as textbook selections and released test items pertaining to context clues

Various art supplies and/or computer presentation software, as needed

Lesson

Part 1

1. Distribute copies of the “Five Types of Context Clues” handout, and review the different types and how they are used. Have students practice finding examples of each type in various reading materials.
2. Divide the class into groups of three or four, and have each group choose five unfamiliar words. Have each group write a multiple-choice question for each of their five words, using the word in a sentence, providing one type of context clue to the word’s meaning, and giving four answer choices. Each group will create five questions to correspond to the five types of context clues.
3. Have groups exchange their questions and then answer them to determine the meanings of the words. Allow students to refer to their “Five Types of Context Clues” handout.
4. Have groups return the questions with the answers to the original groups for grading.

Part 2

1. Have each group of students create a “Guide to Types of Context Clues” that includes a description of each of the five context clues and a new example of each. Allow groups to choose the format for their guide, such as an electronic presentation, poster, or brochure.
2. Create a grading rubric with the students to determine how the guides will be graded.
3. Have groups exchange guides and grade them, based on the grading rubric.

Resources

Guess Who? <http://www.angelfire.com/md/byme/guesswho/guesswho.html>. Shows students how to use context clues in rhymes to figure out who (what type of job) each poem is describing.

Guess What? <http://www.members.aol.com/Eleehart/guesswhat.html>. Shows students how to use context clues in rhymes to figure out what object the poem is describing.

Five Types of Context Clues

1. Definition/Explanation Clue

The meaning of a word or phrase is revealed by an explanation immediately following.

Example: “The city holds a **bazaar**, or market, every other Saturday.”

The meaning of the noun *bazaar* can be found in the appositive, *market*.

2. Restatement/Synonym Clue

The meaning of a word or phrase is revealed by a simple restatement or synonym.

Example: “The **remote** site was far away from our current location.”

The sentence provides a synonym, *far away*, for the adjective *remote*.

3. Contrast/Antonym Clue

The meaning of a word or phrase is revealed by a statement of the opposite meaning.

Example: “We wanted to **contribute** to the project, not take away from it.”

The word *not* signals that the verb *contribute* is an antonym to “take away from.” Therefore, the reader knows it means “add to.”

4. Inference/General Context Clue

The meaning of a word or phrase is revealed elsewhere in the text, not within the sentence containing the word. Relationships, which are not directly apparent, are inferred or implied.

Example: “The **haberdashery** was Lou’s favorite place. He loved shopping for nice suits. The people who worked there were so friendly and helpful.”

The meaning of the noun *haberdashery* is inferred by the information in the next two sentences: it is a place to buy nice suits and is staffed by helpful people, i.e., it is an upscale clothing store.

5. Tone and Setting Clue

The meaning of a word or phrase is revealed by the actions or setting.

Example: “The **hostile** dog barked at everyone and everything in sight. He even thought a piece of trash was an enemy, so he barked at it, too.”

The meaning of the word *hostile* is shown by the dog’s actions, which are “unfriendly” and “aggressive.”

Vocabulary Skill **Identifying connotations to describe the impact of word choice**

- SOL 6.4d Describe how word choice and imagery contribute to the meaning of a text.
7.5c Describe the impact of word choice, imagery, and poetic devices.

Time 1 hour

Materials

Copies of the “QUICKEATS” ad from the released 2003 Grade 8 SOL English Reading/Literature and Research Test, available at <http://www.doe.virginia.gov/VDOE/Assessment/Release2003/index.html>
Thesauruses (optional)

Lesson

1. Review the meaning of the word *synonym*, and ask students to give some examples. Lead students in brainstorming a list of synonyms for the word *alone*, encouraging them to include both positive and negative synonyms (e.g., *unaccompanied* and *lonely*). Following the brainstorming, you may want to allow them to use a thesaurus to extend the list. Point out that not all synonyms are equal—some are positive, some negative, and some neutral. Have students classify the synonyms and put them into a graphic organizer depicting a scale from positive through neutral to negative.
2. Lead students in creating two different sentences about a person being alone, using synonyms generated in step 1. In the first sentence, use a positive or neutral word, and in the second, use a negative word. Point out that different word choices impact the reader differently and that the feelings associated with words are called *connotations*. Lead a discussion on this concept.
3. Divide students into groups, and assign each group a different word (adjectives work well). Have each group brainstorm some positive, negative, and neutral synonyms for their word and classify the synonyms as was done in step 1. Circulate to assist as necessary.
4. Have each group write two sentences that mean essentially the same thing, using two of the words they generated, one with a positive or neutral connotation and one with a negative connotation. Provide examples as necessary.
5. Have each group present their two sentences, while other groups evaluate whether the word chosen has a positive, neutral, or negative impact. Invite discussion, pointing out that the line between neutral and positive can be thin and often depends upon the viewpoint of the reader.
6. Distribute copies of the “QUICKEATS” ad from the released 2003 Grade 8 SOL English Reading/Literature and Research Test. Have students identify five to ten words that are intended to create a positive impact on the reader. Discuss the words students identify, focusing on the reasons the writer chose to use those words.
7. If time allows, have students rewrite the ad to be less effective by using neutral or negative words to replace those with strong positive connotations (e.g., changing *aroma* to *odor*).

Vocabulary Skill **Understanding the impact of word choice in positive or negative context**

SOL 7.5c Describe the impact of word choice, imagery, and poetic devices.

Time 1 hour

Materials

Copies of Lincoln's "The Gettysburg Address," available online at <http://showcase.netins.net/web/creative/lincoln/speeches/gettysburg.htm>

Lesson

1. Have students read through "The Gettysburg Address" for broad comprehension. Then, have them reread the first paragraph carefully and identify all words with positive connotations and all words with negative connotations. Have them list the words on a T chart, like this:

Negative	Positive
	fathers
	new nation
	dedicated
	equal

2. Have students continue with the remaining paragraphs. After paragraph two, their charts might include the following:

Negative	Positive
civil war	fathers
testing	new nation
battlefield	dedicated
	equal
	dedicated
	proper

Be sure students include repeated uses of the same word (e.g., *dedicated*). After paragraph three, their charts might resemble this:

Negative	Positive
civil war	fathers
testing	new nation
battlefield	dedicated
not	equal
not	dedicated
struggled	proper
poor power	brave
unfinished work	consecrate
dead	dedicated
(shall not) died in vain	great task
	honored dead
	nobly advanced

3. Once students have finished the re-reading and word analysis, have them identify the column of words that contains greater emotion, greater meaning, and therefore greater impact.
4. Discuss ways the use of other words (synonyms) for the words in the positive column might have affected the impact of Lincoln's speech (e.g., *leaders* for *fathers* or *goal* for *great task*).
5. Have students write a summary of their reactions to the word choices Lincoln made for this famous speech.

Vocabulary Skill **Determining meaning of words by taking them apart**

- SOL 7.4a Use roots and affixes to expand vocabulary.
8.4b Use context, structure, and connotations to determine meaning of words and phrases.

Time 1 hour

Materials

Copies of the attached “Roots, Prefixes, and Suffixes” handout
Overhead transparency of the “Roots, Prefixes, and Suffixes” handout

Lesson

1. Review the meaning of *root*, *prefix*, *suffix*, and *affix*, using the overhead transparency of the “Roots, Prefixes, and Suffixes” sheet. Emphasize the fact that learning the meanings of roots and affixes gives one the ability to “take apart” unfamiliar words for better understanding of their meanings.
2. Choose words to model, such as the following:
 - *portable* = *port* (carry) + *able* (capable of). Something that is portable is capable of being carried.
 - *deport* = *de* (away, from, reverse of) + *port* (carry). To deport someone is to carry (move) him/her away from a place.
 - *renew* = *re* (again) + *new*. To renew something is to make it new again.
3. Distribute copies of the attached “Prefixes, Suffixes, and Roots” handout. Pair students, and give partners an opportunity to take apart the following words, using the handout as a reference:

• <i>autobiography</i>	• <i>graphology</i>
• <i>biography</i>	• <i>disrespectful</i>
• <i>biology</i>	• <i>submarine</i>
• <i>predictable</i>	• <i>reclosable</i>
• <i>subtract</i>	• <i>predict</i>
4. Have students practice this process when reading assigned texts.

Resources

The following interactive Web sites provide opportunities to practice with roots, prefixes, and suffixes:
VirtualSalt: Word Roots and Prefixes. <http://www.virtualsalt.com/roots.htm>.
Preparation for an American University Program: Vocabulary Workshop: Roots, Prefixes and Suffixes.
<http://www.southampton.liu.edu/academic/pau/course/webesl.htm>.

Roots, Prefixes, and Suffixes

A word can consist of three parts: the **root**, a **prefix**, and a **suffix**.

Prefixes and suffixes are known as **affixes** because they are *affixed to* (attached to) a root.

Prefixes and suffixes, which originated as words themselves, are now syllables added to roots to create new words.

1. The **root** is the base element of the word—the part of the word that contains the basic meaning (definition) of the word.
2. A **prefix** is a syllable(s) forming a word element placed *before* a root, word, or word group to modify the meaning or make a new word.
3. A **suffix** is a syllable(s) forming a word element that is placed *after* a root, word, or word group to modify the meaning or make a new word. The suffix may also modify the word's grammatical function by redefining its part of speech (e.g., noun, verb, adjective, adverb).

Common Roots

struct = build
port = carry
graph = writing
bio = life
tract = pull
flect, flex = bend
dict, dic = speak, say
im = in, into

Common Prefixes

un = not, none
pre = before, in advance
re = again, back
sub = under, below
dis = not, none
auto = self
de = away, from, reverse of

Common Suffixes

able = capable of
ion = act or process; condition
ology = study of
ful = quantity that fills
less = without, missing

Vocabulary Skill **Identifying analogies**

- SOL 6.3b Identify analogies and figurative language.
7.4b Recognize analogies and figurative language.
8.4a Identify simile, metaphor, personification, hyperbole, and analogy.

Time 1 hour

Materials

Copies of the attached “Analogy Completion Chart”

Lesson

1. Ask students to brainstorm ways words can be related to each other. If necessary, lead them to such responses as “as antonyms,” “as synonyms,” and “as part—whole.”
2. Give students an example of an *analogy*, for example, “Up is to down as left is to right,” and discuss the relationship (antonyms) contained in it. Remind students that an *analogy* is a way to compare two words. Give them an incomplete analogy, for example, “Running is to walking as _____ is to _____.” Model how to describe the relationship between the two words in the first part of an analogy and how to select two other words that have the same relationship in order to complete the analogy.
3. Distribute copies of the attached “Analogy Completion Chart,” and, if necessary, assist students in completing one or two analogies in the chart. Have students complete the remainder of the chart, either individually or with a partner.
4. After students have finished the chart, ask them to brainstorm additional relationships that words can have.

Resources

English Standards of Learning: Enhanced Scope and Sequence. Virginia Department of Education.
<http://www.doe.virginia.gov/VDOE/EnhancedSandS/english.shtml>.

Analogy Completion Chart

First Pair of Words	Second Pair of Words	Relationship
<u>Up</u> is to <u>down</u> as...	<u>left</u> is to <u>right</u> .	antonym
<u>Story</u> is to <u>read</u> as...	<u>song</u> is to _____.	purpose
<u>Toe</u> is to <u>foot</u> as...	<u>finger</u> is to _____.	part—whole
<u>Snow</u> is to <u>cold</u> as...	<u>sun</u> is to _____.	attribute
<u>Water</u> is to <u>ship</u> as...	_____ is to _____.	place—object
<u>Summer</u> is to <u>winter</u> as...	_____ is to _____.	antonym
<u>Bird</u> is to <u>sky</u> as...	_____ is to _____.	object—place
_____ is to _____ as...	_____ is to _____.	antonym
_____ is to _____ as...	_____ is to _____.	part—whole
_____ is to _____ as...	_____ is to _____.	purpose

Vocabulary Skill **Understanding analogies**

- SOL 6.3b Identify analogies and figurative language.
7.4b Recognize analogies and figurative language.
8.4a Identify simile, metaphor, personification, hyperbole, and analogy.

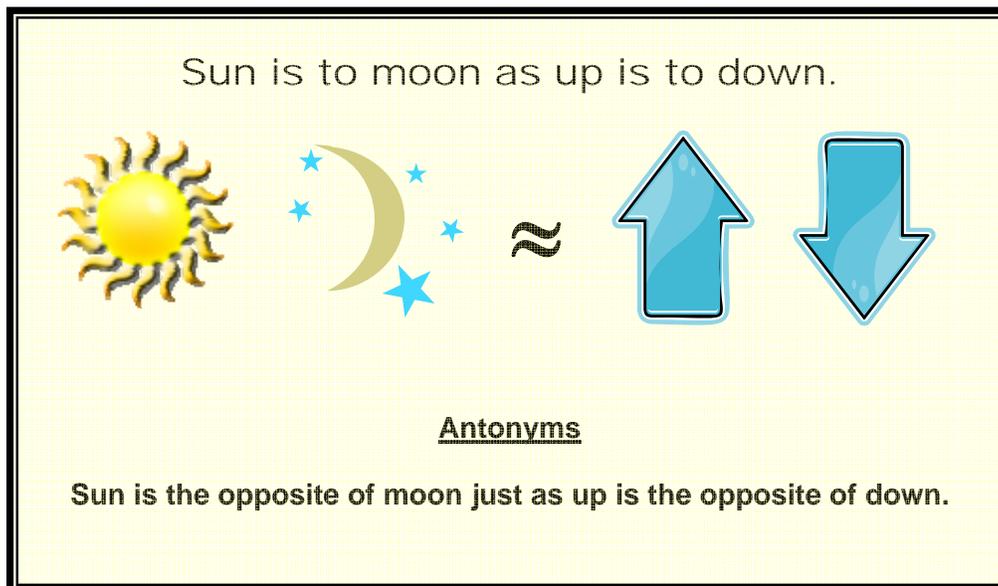
Time 1 hour

Materials

Copies of the attached "Types of Analogies" handout
Colored paper
Colored pencils, markers, or crayons

Lesson

1. Review the previous lesson about analogies and the relationships words can have to each other.
2. Write several examples of analogies on the board. Have students pair/share for the answers and explanations of these analogies. Have student "A" of a pair come to the board and write the answer and student "B" explain the answer.
3. Distribute copies of the "Types of Analogies" handout, and review the types listed, calling on students to give an explanation of each relationship.
4. Have students complete the worksheet by creating an analogy for each type and writing an explanation.
5. Have students create an *Analogy Booklet*, using the analogies from their worksheet. (This will give students who are visual learners a more helpful opportunity for learning.) The booklet should have one page per analogy with the analogy written at the top of the page and the type of analogy and explanation written at bottom. An illustration of the analogy may also be included under the written analogy. For assessment purposes, the booklet can be worth 100 points distributed as follows: ten points per page, with the type of analogy and explanation worth six points, and the illustration worth four points. An example is shown below.



Types of Analogies

Relationship	Example	Explanation
synonym		
antonym		
characteristic		
type or example		
association		
operator		
number		
degree: lesser		
degree: greater		
mathematical		
part—whole		
purpose		
object—place		