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ABSTRACT

In this language arts unit, high-ability students in grades 4 through 6 study the concept of change by reading autobiographies of writers from various cultures and by looking at change in selected lives. Selected stories from "Junior Great Books" were chosen for their probing of issues of identity. Other literature selections are drawn from multiple genres that include short stories, poetry, autobiographies of published authors and related writing of those authors, and essays. Discussions and reflective writing encourage students to explore their own identities as talented learners. This guide provides goals and outcomes, an assessment model, a paper analyzing the concept of change, teaching models, 20 lesson plans, assessment forms, a list of 74 works taught in the unit and resource materials used in its development, an annotated bibliography of 30 items on change, and a list of 31 computer software resources. (JDD)

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# *Autobiographies: Personal Odysseys of Change*

A Language Arts Unit for Grades 4-6

by  
*Dana T. Johnson  
Joyce Van Tassel-Baska  
Linda Neal Boyce  
Katie Hammett Hall*

Published by  
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and  
*The Center for Gifted Education  
School of Education  
College of William & Mary  
January, 1995*

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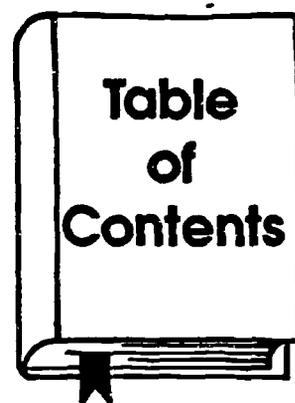
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## **I. Introduction to the Unit**

In this language arts unit students study the concept of change by reading autobiographies of writers and by looking at change in selected lives. As they examine life stories and self portraits, they also study literature and examine works of art from various cultures. Selected stories from *Junior Great Books* were chosen for their probing of issues of identity. In order to gain insight into the development of talent, discussions and reflective writing encourage students to explore their own identities as talented learners. Other literature selections are drawn from multiple genres that include: short stories; poetry; autobiographies of published authors and related writing of those authors; and essays.

## ***Rationale and Purpose***

Reading and writing are key components of any language arts program. Proficiency in both can be achieved in many ways, but the chance to apprentice oneself to a master reader/writer or to become a student under such a master would be an exceptionally fine way for a high ability student to improve his/her own skills. However, since this first-hand experience frequently is not available to students, this unit attempts to simulate aspects of that experience through various activities with particular writers, lives, and works.

This unit explores the process of writing through the study of professional writers, who are also lovers of reading. It delves into the characteristics of the craft of these writers while peering into the inner workings of their minds and the influences of their surroundings. While autobiographies are the primary source of information about these authors, their writings are also explored. Language is emphasized as a part of the author's medium. Listening is essential to the sharing and appreciation of a number of the selections experienced in the unit. Experiences in interpretation of literature are gained through relevant selections from the Junior Great Books program as well as key works by the authors studied.

## ***Differentiation for High Ability Learners***

The unit represents advanced work at increased levels of complexity, essential curriculum elements for high ability learners. Specific adaptations made throughout the unit to accommodate these learners include:

1. Literature selections have been selected using specific criteria for high ability learners. A detailed description of the criteria is given in below. In addition, the inclusion of multicultural literature added another dimension of complexity.
2. The inquiry model of discussion moved students from initial reactions to analysis and interpretation of a reading or speech. It invited students to consider multiple perspectives.
3. Vocabulary study in the units extended well beyond definitions. It modeled the study of challenging words including investigation of etymology, antonyms, synonyms, and related words.
4. Consideration of important issues is treated at several levels of sophistication. Individual points of view were supported and argued through techniques of persuasion. Students were also required to consider and address other points of view.
5. Grammar was treated as a system of thought rather than a set of rules.
6. Interdisciplinary connections were made in the units not only by integrating the language arts with the "sister" arts of music and visual arts but also by addressing changes in social, cultural, economic, and political aspects of various societies.

## **Criteria for the Selection of Literature**

Two sets of criteria guided the selection of literature in this unit. The first set of criteria insures challenge for high ability learners. The second set of criteria provides guidelines for selecting authentic multicultural literature.

### **Literature to Challenge High Ability Learners:**

1. The language used in books for the gifted should be rich, varied, precise, complex, and exciting, for language is the instrument for the reception and expression of thought.
2. Books should be chosen with an eye to their open-endedness, their capacity to inspire contemplative behavior, such as through techniques of judging time sequences, shifting narrators, and unusual speech patterns of characters.
3. Books for the gifted should be complex enough to allow interpretative and evaluative behaviors to be elicited from readers.
4. Books for the gifted should help them build problem-solving skills and develop methods of productive thinking.
5. Books should provide characters as role models for emulation.
6. Books should be broad-based in form, from picture books to folktale and myths to nonfiction to biography to poetry to fiction.

Source:

Baskin, B. & Harris, K. (1980). *Books for the gifted child*. New York: Bowker.

### **Multicultural Literature:**

1. General accuracy--Works should adhere to high standards of scholarship and authentic portrayal of thoughts and emotions.
2. Stereotypes--Stereotyping occurs when an author assigns general characteristics to a group rather than explores its members' diversity and individuality.
3. Language--Language issues include appropriateness to age group, up-to-date terminology, avoidance of loaded words, and authentic use of dialect.
4. Author's perspective --Perspective includes the author's mind-set, point of view, experience, and values.
5. Currency of facts and interpretation--Copyright date alone does not assure recent information.

6. **Concept of audience--Some books appeal to general audiences while others consider issues about heritage and cultural values that have special appeal to members of a specific group. The challenge is for authors to develop the reader's empathy.**
7. **Integration of cultural information--Cultural information must be presented in a manner consistent with the flow of the story.**
8. **Balance and multidimensionality--Books range from presenting an "objective" perspective which may contain subtle biases to those stating a particular viewpoint. Readers should have opportunities to see the multidimensionality of characters and cultures.**
9. **Illustrations--Issues that relate to text apply to illustrations, for instance: illustrations must be accurate and up-to-date and without stereotypes.**

**Source:**

**Miller-Lachmann, L. (1992). *Our family our friends our world: An annotated guide to significant multicultural books for children and teenagers.* New Providence, NJ: Bowker.**

## **Goals and Outcomes**

### **Content Goals and Outcomes:**

**GOAL #1: To develop analytical and interpretive skills in literature.**

*Students will be able to:*

- A. Describe what a selected literary passage means.
- B. Cite similarities and differences in meaning among selected works of literature.
- C. Make inferences based on information in given passages.
- D. Create a title for a reading selection and provide a rationale for the creation to justify it.

*Applications for the unit:*

- 1. A preassessment and a postassessment using literary analysis and interpretation were embedded in each unit.
- 2. Literature webs and other graphic organizers were used in each unit to promote literature understanding and response.
- 3. Response journals were used to link literature to writing in the immediacy of the classroom discussion.
- 4. Specific study of vocabulary and language was embedded in key selections of literature to enhance literary understanding.
- 5. Each selected literary piece was used in a shared inquiry model of discussion that focused students' constructing meaning based on their reading.

**Content Goals and Outcomes:**

**GOAL #2: To develop persuasive writing skills.**

*Students will be able to:*

- A. Develop a written persuasive essay (thesis statement, supporting reasons, and conclusion), given a topic.
- B. Complete various pieces of writing using a three-phase revision process based on peer review, teacher feedback, and self-evaluation.

*Applications for the unit:*

- 1. A persuasive writing preassessment and a postassessment were embedded in each unit.
- 2. Students wrote expository paragraphs and essays using the persuasive writing model throughout each unit.
- 3. Students engaged in the writing process in each unit.
- 4. Students developed at least one issue of significance in written form (e.g., research paper or essay) in each unit.
- 5. Students used concept maps to organize their thinking prior to writing.
- 6. Assessment of written work included peer, self, and teacher evaluation for each unit.

**Content Goals and Outcomes:**

**GOAL #3: To develop linguistic competency.**

*Students will be able to:*

- A. Analyze the form and function of words in a given context.
- B. Develop vocabulary power commensurate with reading.
- C. Apply standard English usage in written and oral contexts.
- D. Evaluate effective use of words, sentences, and paragraphs in context.

*Applications for the unit:*

1. A grammar preassessment and a postassessment were embedded in each Grammar Self-Study Packet.
2. Sentences from the literature selections were used in class to reinforce the independent study of grammar.
3. Vocabulary webs were used to study the etymology, meaning, and relationships of words in literature. The webs promoted increased word power and facilitated vocabulary analysis. Sentence selections from the literature studied were analyzed for grammatical properties.
4. Grammar Self-Study Packets were completed by students outside of class with teacher support and in class small group work.
5. Revision and editing of written work gave students opportunities to demonstrate and refine effective use of language.
6. Self-assessment and peer assessment instruments provided opportunities to evaluate the use of language, vocabulary, and grammar.

**Content Goals and Outcomes:**

**GOAL #4: To develop listening/oral communication skills.**

*Students will be able to:*

- A. Discriminate between informative and persuasive messages.
- B. Evaluate an oral persuasive message according to main idea and arguments cited to support it.
- C. Develop skills of argument formulation.
- D. Organize oral presentations, using elements of reasoning as the basis.

*Applications for the unit:*

1. The inquiry-based discussion model promoted active listening and expression of ideas.
2. Issues of significance provided a context for argument formulation.
3. Opportunities for oral presentations woven into the units included some or all of the following: group and individual reports, debates, interviews, reporting on research, and panel discussions.
4. Critical listening experiences were provided through guest speaker presentations, video viewing, and/or peer presentations.
5. Self-assessment and peer-assessment instruments provided opportunities to evaluate oral communication and elements of persuasion.

**Process Goal and Outcomes:**

**GOAL #5: To develop reasoning skills in the language arts.**

*Students will be able to:*

- A. State a purpose for all modes of communication, their own as well as others.
- B. Define a problem, given ill-structured, complex, or technical information.
- C. Formulate multiple perspectives (at least two) on a given issue.
- D. State assumptions behind a line of reasoning in oral or written form.
- E. Apply linguistic and literary concepts appropriately.
- F. Provide evidence and data to support a claim, issue, or thesis statement.
- G. Make inferences, based on evidence.
- H. Draw implications for policy development or enactment based on the available data.

*Applications for the unit:*

- 1. A reasoning wheel was developed as a teaching tool for teachers to select questions that engage students in reasoning.
- 2. The research model incorporates all of the reasoning elements.
- 3. The persuasive writing model and related assignments address major reasoning elements: purpose, point of view, evidence, conclusions, and implications.
- 4. Questions based on the reasoning model were developed for each literary discussion.
- 5. A postassessment using the reasoning model was embedded in each unit.

**Concept Goal and Outcomes:**

**GOAL #6: To understand the concept of change in the language arts.**

*Students will be able to:*

- A. Understand that change is pervasive.
- B. Illustrate the variability of change based on time.
- C. Categorize types of change, given several examples.
- D. Interpret change as progressive or regressive in selected works.
- E. Demonstrate the change process at work in a piece of literature.
- F. Analyze social and individual change in a given piece of literature.

*Applications for the unit:*

- 1. A postassessment using the change model was embedded in each unit.
- 2. The generalizations about change were used as one basis for literature discussion.
- 3. Selected writing assignments addressed the concept.
- 4. Culminating unit experiences traced the concept of change across time periods, cultures, and pieces of literature.
- 5. Vocabulary webs encouraged students to examine how words have changed over time.
- 6. Emphasis on the writing process, oral communication, and research illustrate the concept of change as a process of individual learning.
- 7. Metacognition was emphasized as a change strategy for learning.

## **Student Readings**

### **Novels/Books**

<i>Childtimes</i> (and related works by this author)	Eloise Greenfield
<i>Stars Come Out Within</i> (and related works by this author)	Jean Little
<i>A Day of Pleasure</i> (and related works by this author)	Isaac Bashevis Singer
<i>The Invisible Thread</i> (and related works by this author)	Yoshiko Uchida
<i>Starting from Home: A Writer's Beginnings</i> (and related works by this author)	Milton Meltzer
<i>The Lost Garden</i> (and related works by this author)	Laurence Yep
<i>The Times of My Life: A Memoir</i>	Brent Ashabranner

### **Poems/Short Stories/Essays**

"Autobiographia Literaria"	Frank O'Hara
"'I Am Cherry Alive,' the Little Girl Sang."	Delmore Schwartz
"The Ghost Cat"	Donna Hill
"The Platoon System"	Beverly Cleary
"All Summer in a Day"	Ray Bradbury
"Ode to My Library"	Gary Soto
"Why I Am a Writer"	Pat Mora
"Charles"	Shirley Jackson
"How I Became a Writer"	Phyllis Naylor
"The Magic Jacket"	Walter de la Mare
"Where the Rainbow Ends"	Richard Rive

Selections From

*Speaking for Ourselves: Autobiographical Sketches by Notable Authors of  
Books for Young Adults* Donald R. Gallo (Ed.)

Autobiographical Selections

*The Reading Teacher*

*Speaking for Ourselves*

Donald R. Gallo (Ed.)

Extensions

*Maurice's Room*

Paula Fox

*A Fire in My Hands*

Gary Soto

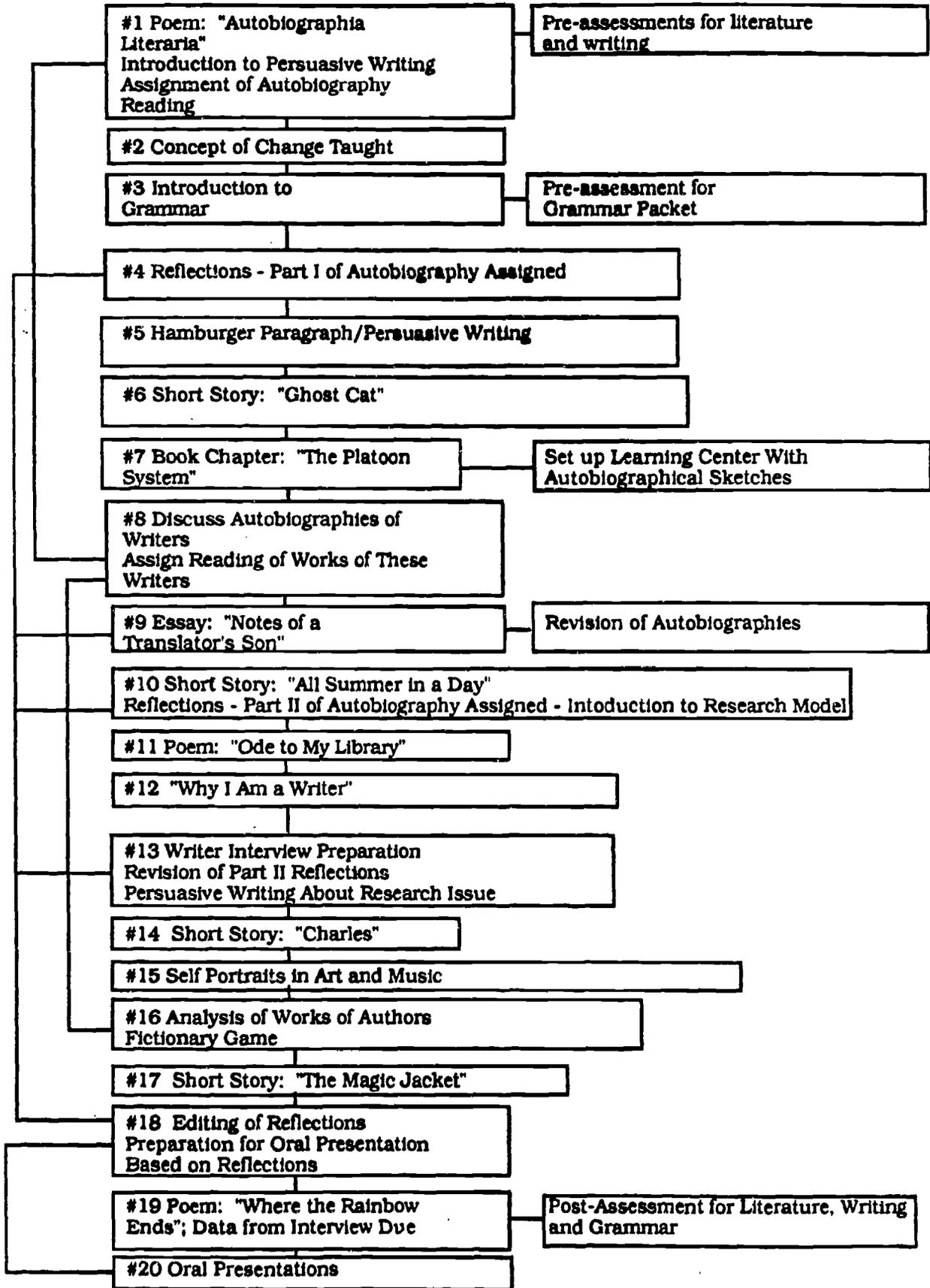
*Baseball in April and Other Stories*

Gary Soto

"Through an Editor's Eyes"

Phyllis R. Naylor

**Organizational Flow of Lessons in the Unit**



## **Assessment Model**

Assessment in this unit is ongoing and composed of multiple options. Pre- and post-tests served to assess student growth in the four major strands of the language arts. These serve multiple purposes. Performance on the pre-assessments should establish a baseline against which performance on the post-assessment may be compared. In addition, teachers may use information obtained from the pre-assessments as an aid to instructional planning as strengths and weaknesses of students become apparent.

Daily discussions, response journal entries, and writing portfolio samples were evaluated by both the teacher and the student through informal and formal approaches. In some cases, peer editing was also employed as part of the writing assessment process. These activity-based assessment strategies are authentic measures that will ensure student learning in a relevant way.

Some of the assessment strategies used in the unit are detailed below.

**A. Response Journal:** Each student should use a spiral notebook as a Response Journal. It will be used for a variety of activities, including brainstorming, concept mapping, and informal writing assignments. Each entry should be labeled with the date and the title of the selection which is being discussed. The Response Journals will be monitored by the teacher on a periodic basis. The teacher reads the journal and writes comments back to the student.

**B. Writing Portfolio:** Each student will maintain a manila folder as a writing portfolio; in it, he/she will chronologically arrange formal writing assignments. At the conclusion of the unit, students will be asked to prepare writing self-assessments in which they reflect upon themselves as writers.

**C. Student-Teacher Conferences:** Opportunities should be provided for each student to meet periodically with the teacher to discuss current work and plans for further development. To prepare for the conference, the student will complete a self-assessment form (see Section V).

**D. The following Assessment Protocols are included in Section V of this unit:** Group Discussion Assessment, Writing Self Assessment, Peer Assessment of Writing, Teacher Assessment for Writing, Persuasive Speech Evaluation Form (teacher/peer), Teacher Reasoning Assessment, Concept of Change Assessment, Research Product Assessment, Autobiographical Product Assessment and Overall Student Assessment Progress Report.

Even though assessment is not always specified for lesson activities, it is assumed that the teacher of the unit will consult Section V for the appropriate instruments to be used in assessing on-going activities and products. Pre- and post assessment instruments appear in the relevant lessons of the unit in which they were administered and then used for instructional purposes.

## **Special Features of the Unit**

### **Metacognition**

- \* **Journals:** Students revealed their thinking and the effects of the literature on them personally.
- \* **Concept Mapping:** Graphic organizers were used for a variety of purposes within the unit including vocabulary study and as an organizer for writing and information obtained from listening. More information about graphic organizers may be found in Section III.
- \* **Linkage of metacognition to writing and research:** Teachers were encouraged to make explicit the connections of these processes. A chart illustrating the interrelationships of these areas of study to metacognition behaviors may be found in Section III.

### **Multiculturalism**

This unit includes literature from diverse cultures including Japanese American, African American, Jewish/Polish, Mexican American, and Native American. It probes the effect of culture on the lives and writings of the authors and explores cultural differences and commonalities in the relevant cultures.

### **Interdisciplinary Applications**

Self portraits of artists such as Van Gogh and Picasso and self portraits through music such as the ones by Mozart and Eric Clapton are used in this unit to form interdisciplinary links with literary autobiography. Students will be encouraged to locate other personal statements in areas of the arts such as dance and drama that reflect their own interests and talents. Finally, students will write an autobiographical piece that may be accompanied by dance, music or art.

### **Instructional Techniques**

Teachers are encouraged to ask probing questions during group discussions if it appears that the questions in the unit are not sufficing. They are also encouraged to adapt the questions to the needs of their particular classroom.

The model used throughout the unit to promote thinking is the eight elements of thought developed by Paul (1992). See Section III for the model and a description of the individual elements. For techniques of furthering the questioning methods, teachers are encouraged to use the Paul reasoning model's question tree as shown in the Wheel of Reasoning

## **Independent Learning Opportunities**

Concurrent with the lessons that are outlined in this unit, students will be engaged in independent work that is continuous in nature. Several strands of activities are described below. Independent work is necessary for the completion of the unit and necessary for a great extent of the student's gain in understanding and knowledge.

**A. Grammar:** An independent learning packet for the study of grammar accompanies this unit. An introductory lesson is included in Lesson 3 to orient students to the packet. Then students will be expected to complete the grammar activities at their own pace. Throughout the unit, the lessons reinforce the grammar study by engaging students in an analysis of a sentence from each literature selection. The individual grammar packet is designed to take only about two to three hours of work. The teacher should check progress in the grammar packets each week. The increases in grammatical understanding that resulted in pilot classes have been very positive.

**B. Reading:** After literature selections are discussed in unit lessons, students will be encouraged to read additional selections by the same author. Related works by other authors will be suggested in lesson extensions. In Lesson 1 students are given an independent reading assignment featuring autobiographies of authors from various cultures. Students work on this assignment through much of the unit. Then they read the writings of these authors. The assignment of the reading of the autobiographies might be done over a long vacation, spring break, or winter holiday. This allows the students time to complete their autobiographies and does not tie up valuable classroom time as you wait for them to complete their books.

**C. Writing:** Students are assigned to write an autobiographical piece about themselves as a culminating product in this unit. Even though instruction in the writing process is featured in class, much of the writing takes place outside of class.

**D. Vocabulary:** Students will be expected to keep a section in their notebooks for the recording of new vocabulary words that they encounter in independent reading. (See Lesson 6 for format.)

**E. Research:** The research strand in this unit requires students to investigate some aspect of their future. This is incorporated into their autobiographical writing and also serves as a springboard for a piece of persuasive writing. The research strand is introduced in Lesson 10.

Other lesson-specific extensions will be found in individual lessons.

## **Resources**

Bibliographies in Section VII of the unit list various resources and references for teacher support.

## **Beyond the Card Catalog: Teachers and Students Collaborating with Librarians**

Because literature and information play key roles in the search for meaning, this unit depends on rich and extensive library resources. Working with librarians is essential for both teachers and students throughout the unit. Teachers and school librarians should work together in the planning stages of the unit to tailor the literature and research demands to the interests and abilities of the students. Because many of the resources suggested in this unit exceed the scope of school libraries, public and academic librarians should also be involved in planning and implementation. Librarians can suggest resources, obtain materials on interlibrary loan, and work with students on research projects.

Students should be encouraged to become acquainted with the librarians in their community for several reasons. First, libraries are complex systems of organizing information. The systems vary from one library to another and technological access to the systems is constantly changing. Librarians serve as expert guides to the information maze, and they are eager to assist library users. Secondly, the most important skill in using the library is knowing how to ask questions. Students should learn that working with a librarian is not a one-time inquiry or plea for assistance, but an interactive communication and discovery process. As the student asks a question and the librarian makes suggestions, the student will gain a better understanding of the topic and find new questions and ideas to explore. To fully exploit library resources, these new questions and ideas should then be discussed with the librarian. Learning to use the services of librarians and other information professionals is an important tool for lifelong learning.

## **Model of Implementation**

### **Schedule for Lessons and Grouping Context**

This unit is designed for high ability learners in grades four through six. Its 20 lessons are intended to be 90-100 minutes each in duration constituting a double period in reading and language arts. However, the experiences of teachers who have piloted the unit have indicated that a thorough and full treatment of the unit and its six goals has the potential to encompass a full semester.

Recommended implementation for grouping would be in one of the following models:

- full-time self-contained gifted
- daily instructional grouping for language arts and reading of high ability learners
- or cluster grouping of high ability learners in a heterogeneous classroom

### **Notes from the Teacher**

The teacher of the unit kept log data during the implementation phase of the unit. Selected comments from that log are included below to provide an understanding of how individual pieces of literature or key strategies actually worked in the classroom setting.

- \* The high ability students were motivated to accept responsibility for their abilities. Their "Self-Portraits" were insightful and contained the necessary details for allowing a glimpse into their talents.*
- \* Another aspect of the unit which worked well was the study of a particular author. The students showed much interest in getting to know an author through inspection of his or her autobiography and analyzing his or her works based on knowledge of the author's life. The students really benefited from learning about authors as real people who undergo real experiences that affect their lives and thus their written works.*
- \* An example, where student development was evident was observed with Daniel. Although on formal writing assessments he seemed weak, on his "Reflection" assignment there were definite strengths. This child has Attention Deficit Disorder and does not perform well on tests, especially when timed; however, when given time to develop a personal story, his writing ability was evident. He told of his competition with another student in the shuttle run. His work was detailed, suspenseful, and it truly reflected gifted abilities.*
- \* The postassessment revealed that the students did improve their grammar skills, and the students said they enjoyed the packet. They stated that it*

was better than learning grammar the usual way because the packet showed them how everything was connected and why grammar is important.

\* Students were to bring in the writing assignment on a particular author. I was disappointed that 7 out of 17 students showed up without their assignments. These students were sent back to the regular classroom, not as a punishment, but because they couldn't very well discuss their pieces of writing without doing a piece of writing. It really hit home that GT Resource is many times considered fluff and frill, not only by other educators and parents, but by students as well. The attitude seemed to be, "I'm not getting a grade in G/T anyway." On a more positive note, the students that did complete the assignment did a wonderful job in their small-group discussions and the seven students who showed up without their assignments on Friday, all showed up with it the next day.

\* Some aspects of the unit worked particularly well with my group of students. The most positive aspect was the incorporation of rich, varied, complex literature into the activities. My students practically devoured the suggested reading material and were eager to discuss various pieces with the group. They were especially pleased with the number of multicultural selections available to them. I believe the selected readings worked well simply because they were carefully selected with gifted learners in mind. The students enjoyed reading works that stirred their emotions, taught them about a variety of people and cultures, and exposed them to new vocabulary.

\* There was one lesson in the unit which caused my students great difficulty. This was the lesson on the concept of change, during which students were asked to analyze if given generalizations were true. Not only were the concepts hard for the students to grasp, the vocabulary used was largely unfamiliar to them. It was necessary to first clarify the terminology, then discuss what each of the generalizations meant. Perhaps my students would have done better with this lesson if it had been introduced a little later in the unit. They did understand the generalizations better as the unit progressed, and we continued to revisit them.

\* My students were asked to maintain one section of their notebooks as a response journal, and another section as a portfolio of their writing. Examination of the students' writing reveals that they have improved in their ability to generate, organize, and articulate ideas in writing as the unit progressed. There is also evidence in these writings that students gained understanding of the concept of change and generalizations which may be made about change.

## **II. The Concept of Change**

**This unit is organized around the concept of change and how it functions in literature, writing, speech, and language. As a theme in literature it is viewed at the level of character growth and development over time and at the level of social and cultural change apparent in literary contexts.**

**Teachers are encouraged to read the following paper as a prelude to teaching the concept of change. The paper provides a broad-based background in understanding the concept and additional readings for further understanding.**

## **The Concept of Change: Interdisciplinary Inquiry and Meaning**

by  
Linda Neal Boyce

### **What is Change?**

Because change is a complex concept that inspires fear as well as hope, the idea of change has engaged thinkers throughout the ages and across disciplines. Change is therefore best studied as an interdisciplinary concept for several reasons. First, an understanding of change in one discipline informs the study of change in another discipline and results in important connections. Secondly, an interdisciplinary study of change provides insights into the structure of each discipline. Equally important, the increasing rate of global change resulting in social, political, and environmental upheaval, an information explosion, and a technological revolution creates an urgent need to understand the dynamics of change.

To provide a basis for understanding change as a concept, this paper explores change in several disciplines. While exploring the concepts, it identifies resources for teachers and for students that focus on change. Finally, the paper examines the way the concept of change was applied in the National Language Arts Project for High Ability Learners.

### **Religion and Philosophy**

The *Encyclopedia of Philosophy* (Capek, 1967) and *Encyclopedia of Religion and Ethics* (Hyslop, 1910) provide overviews of change from the perspectives of religion and philosophy. Both sources agree that change is one of the most basic and pervasive features of our experience. Hyslop goes so far as to say that change is difficult to define and that it is easier to discuss the types of change. He identifies four types of change: (1) qualitative change, a change in the qualities or properties of a subject such as chemical reaction; (2) quantitative change which includes expansion, contraction, detrition, and accretion; (3) local change, or a change in the subject's position in space; and (4) formal change, a change of shape. He adds that all changes involve time which is an essential condition of change.

Historically, philosophers and theologians have not always acknowledged the existence of change (Capek, 1967 & Hyslop, 1910). Ideas of God, Being, and One that are based on eternal order and perfection of nature regard time and change as illusions of finite experience. Hyslop points out that acknowledging change is crucial to inquiry; that change represents the dynamic as the source of all investigations into causes. He states, "Curiosity regarding causal agency begins with the discovery of change and terminates in explanation" (p. 357). Capek's and Hyslop's essays offer an important backdrop to our understanding of the current controversies, the intense emotion, and the values that surround the concept of change.

## **Social Studies**

In his outline of "Social Studies Within a Global Education," Kniep (1991/1989) identifies change as one of the conceptual themes for social studies and asserts, "The process of movement from one state of being to another is a universal aspect of the planet and is an inevitable part of life and living" (p. 121). He lists adaption, cause and effect, development, evolution, growth, revolution, and time as related concepts. Kniep's comprehensive scope and sequence for social studies includes: (1) essential elements (systems, human values, persistent issues and problems, and global history), (2) conceptual themes (interdependence, change, culture, scarcity, and conflict), (3) phenomenological themes (people, places, and events), and (4) persistent problem themes (peace and security, national/international development, environmental problems, and human rights). Change is both a concept to understand and an agent to consider in all social studies ideas and themes.

In discussing social change, Daniel Chirot (1985) views social change as pervasive. He states that most societies, however, delude themselves into believing that stability prevails and that unchanging norms can be a reality.

Chirot identifies demographic change, technological change, and political change as the most important causes of general social change. In his discussion of how and why critical changes have occurred, Chirot considers three transformations in social structure among the most important:

- the technological revolution produced by the adoption of sedentary agriculture
- the organizational revolution that accompanied the rise of states
- the current "modernization" that encompasses major changes in thought, technology, and politics (p.761).

He points out that studying current major changes such as the increasing power of the state and the proletarianization of labor helps us understand smaller changes such as those in family structure, local political organizations, types of protest, and work habits. Because change impacts on our lives in large and small ways, we must understand and confront it.

Vogt's (1968) analysis of cultural change echoes Chirot's discussion of social change: "It can now be demonstrated from our accumulated archeological and historical data that a culture is never static, but rather that one of its most fundamental properties is change" (p. 556). Vogt cites three factors that influence change in a given culture:

- Any change in the ecological niche as a result of natural environmental changes or the migration of a society as when the Anasazi Indians left Mesa Verde to find new homes and lost their cultural identity in the process
- Any contact between two societies with different cultural patterns as when Hispanic and Native American cultures converged in New Mexico

- Any evolutionary change occurring within a society such as when a food-gathering society domesticates its plants and animals or incorporates technology to effect lifestyle changes

In his discussion of cultural adaptation, Carneiro (1968) distinguishes between cultural adaptation (the adjustment of a society to its external and internal conditions) and cultural evolution (change by which a society grows complex and better integrated). Adaptation may include simplification and loss resulting from a deteriorating environment. Thus, adaptation may signal negative as well as positive changes for a cultural group.

History--the social sciences discipline that chronicles change--provides insight into specific changes from a range of perspectives. For instance, resources such as *The Timetables of History* (Grun, 1991) and the *Smithsonian Timelines of the Ancient World* (Scarre, 1993) record changes by significant annual events in the areas of history and politics; literature and theater; religion, philosophy, and learning; the visual arts; music; science and technology; and daily life. These tools allow readers to see at a glance the simultaneous events and significant people involved in changes occurring throughout the world or in a specific area.

Various scholars chronicle ideas about change on an interdisciplinary canvas. Boorstin (1983) focuses on man's need to know and the courage of those who challenged dogma at various times in history. He provides an indepth look at the causes of change, considering such questions as why the Chinese did not "discover" Europe and America and why the Egyptians and not the Greeks invented the calendar. Tamplin (1991) demonstrates the interrelationship of personal, cultural, and societal change with discussions and illustrations of literature, visual arts, architecture, music, and the performing arts. Petroski (1992), chronicles change and investigates its origins through technology. He argues that shortcomings are the driving force for change and sees inventors as critics who have a compelling urge to tinker with things and to improve them.

### Science

Echoing the call for curriculum reform that centers on an indepth study of broad concepts, Rutherford and Ahlgren (1979) in *Science for All Americans* state:

Some important themes pervade science, mathematics, and technology and appear over and over again, whether we are looking at an ancient civilization, the human body, or a comet. They are ideas that transcend disciplinary boundaries and prove fruitful in explanation, in theory, in observation, and in design.

Rutherford and Ahlgren proceed to recommend six themes: systems, models, constancy, patterns of change, evolution, and scale. Of the six themes, three of them--constancy, patterns of change, and evolution--focus on change or its

inverse. In discussing patterns of change, Rutherford and Ahlgren identify three general categories, all of which have applicability in other disciplines: (1) changes that are steady trends, (2) changes that occur in cycles, and (3) changes that are irregular.

Sher (1993) identifies and discusses four general patterns of change: (1) steady changes: those that occur at a characteristic rate; (2) cyclic changes: those changes that repeat in cycles; (3) random changes: those changes that occur irregularly, unpredictably, and in a way that is mathematically random; and (4) chaotic change: change that appears random and irregular on the surface, but is in fact or principle predictable. She considers the understanding of chaotic change as one of the most exciting developments in recent science.

As in the other disciplines, change in science can be studied as a concept and as a specific application or type of change. For example, our view of the earth over the last 40 years has changed from a static globe model to a dynamic plate tectonics model, affecting our understanding of earthquakes, volcanoes, and other seismic events (NASA, 1988; 1990).

### Language--Creative and Changing

S. I. and Alan Hayakawa in *Language in Thought and Action* (1990) state categorically, "Language...makes progress possible" (p.7). They argue that reading and writing make it possible to pool experience and that "cultural and intellectual cooperation is, or should be, the great principle of human life" (p. 8). They then examine the relationships among language, thought, and behavior and how language changes thinking and behavior. For instance, they discuss how judgments stop thought therefore leading to unfounded and dangerous generalizations. They explore the changing meanings of words and point out "no word ever has exactly the same meaning twice" (p. 39). For the Hayakawas, dictionaries are not authoritative statements about words but rather historical records of the meanings of words. Finally, the Hayakawas discuss the paralyzing effects of fear of change and the anger that accompanies it. They propose that the debate around issues facing society should center on specific questions such as "What will be the results?" "Who would benefit, and by how much?" and "Who would be harmed, and to what degree?" rather than questions of "right" or "wrong." They contend that this way of thinking reflects a scientific attitude and harnesses language to accurately "map" social and individual problems, thereby enabling change.

While *Language in Thought and Action* is an eloquent manifesto about the possibilities of language, the anthology *Language Awareness* (Eschholz, Rosa, & Clark, 1982) provides a resource on specific topics. The essays cover the history of language; language in politics and propaganda; the language of advertising; media and language; jargon; names; prejudice and language; taboos and euphemisms; language play; and the responsible use of language. Each essay examines either changes in language or how language changes thinking and action. For example, in her outline of the devices of propaganda

that include name calling, generalities, "plain folks" appeal, stroking, personal attacks, guilt or glory by association, bandwagon appeals, faulty cause and effect, false analogy, and testimonials, Cross (1982) examines the manipulative power of language.

The powers of language range from strident manipulation to the quiet heightening of awareness. Response to language involves a change--a change of perspective, a new understanding, an insight in the search for meaning. Coles (1989) speaks of the power of literature to give direction to life and to awaken moral sensibilities. He states, "Novels and stories are renderings of life; they can not only keep us company, but admonish us, point us in new directions, or give us the courage to stay a given course" (p.159).

While Coles discusses the impact of literature on private lives, Downs (1978) discusses revolutionary books throughout history in his *Books That Changed the World*. Examining such books as *The Bible*, Machiavelli's *The Prince*, Beecher's *Uncle Tom's Cabin*, Darwin's *Origin of Species*, and Freud's *The Interpretation of Dreams* Downs attempts to discover and to analyze two categories of writings: works that were direct, immediate instruments in determining the course of events and works that molded minds over centuries. He concludes that, "Omitting the scientists in the group, for whom these comments are less pertinent, the books [which changed the world] printed since 1500 were written by nonconformists, radicals, fanatics, revolutionists, and agitators" (p. 25).

The reading process which enables readers to search for information and meaning is an active, recursive process that includes choosing a book, reading, discussing from the reader's point of view, listening to another's point of view, reflecting and responding, and re-reading or making a new choice (Bailey, Boyce, VanTassel-Baska, 1990). Effective reading includes revising an interpretation or changing ideas, a step which is mirrored in the writing process and in speaking and listening. Kennedy (1993) sees all of the language processes--reading, writing, speaking, listening, and thinking--as complex, interrelated activities; activities that result in a dynamic, changing discourse.

Censorship reflects the public's acknowledgement and fear of the power of language to change thinking, behavior, and society at large. The debate over censorship and freedom of expression has raged for centuries and ranges from the use of racist and sexist language in literature to the effects of violence on television. Plato, one may remember, argued against allowing children to listen to imaginative stories and banned the poets from his ideal society. The continuing controversy regarding the burning of the American flag is one of several censorship issues widely debated in our society that illustrates the linkage of symbols, language, and freedom of expression (Bradbury and Quinn, 1991).

## **Telecommunications in a Changing World**

Telecommunications has dramatically changed our capacity to access information. Electronic mail, known as e-mail, is a telecommunications system that links computers around the world through telephone lines and satellites. It has created significant changes in scientific and business communities such as: increased flexibility for team members working in various locations across time zones, an end to isolation of researchers around the world, and the restructuring of organizations by eliminating corporate hierarchies (Perry, 1992a). Perry also cites the role of e-mail in the Russian coup of Boris Yeltsin and the use of faxes during the Tiananmen uprising. E-mail and fax machines provided sources of information that were difficult to control and allowed dissenters to communicate with one another and with the outside world (Perry, 1992b).

Video, television, cable, compact discs, and computers and the Internet are transforming not only access to information, but the content of information as well. In a recent *U. S. News and World Report* article John Leo (March 8, 1993) discusses the new standard of television news that blends information and entertainment. He contends that images, story line, and emotional impact are replacing a commitment to evidence, ethics, and truth. In another development, compact discs and computers are combining sound tracks, animation, photography, and print information that replace standard multi-volume encyclopedias and that enable users to combine information in new ways. The *Grolier Multimedia Encyclopedia* (1994) on CD-ROM for example, supplements its text with features such as animated multimedia maps that show the growth and development of American railroads, the women's suffrage movement, and other topics. This changing information technology, demands new standards for the evaluation of information and new consideration of how technology can limit or expand thinking.

## **The Concept of Change and Language Arts Unit Development**

For the purposes of teaching the concept of change for the National Javits Language Arts Project for High Ability Learners, five generalizations about change were drawn from the literature of various disciplines. Table 1 illustrates those generalizations and their accompanying outcomes. Examples of how the generalizations were addressed in the units through language study, language processes, and literature follow Table I.

**Table I**

**Generalizations and Outcomes About Change**

<b>Generalizations</b>	<b>Outcomes</b>
1. Change is pervasive	Understand that change permeates our lives and our universe.
2. Change is linked to time	Illustrate the variability of change based on time
3. Change may be perceived as systematic or random	Categorize types of change, given several examples.  Demonstrate the change process at work in a piece of literature.
4. Change may represent growth and development or regression and decay	Interpret change in selected works as progressive or regressive.
5. Change may occur according to natural order or be imposed by individuals or groups	Analyze social and individual change in a given piece of literature.

**Language Study**

Throughout the units, word study and vocabulary served as a primary source for studying change. Students constructed vocabulary webs that mapped words by: (1) the definition, (2) a sentence that used the word from the literature being studied, (3) an example of the word, (4) an analysis of the word that identified stems (roots, prefixes, and suffixes), word families, and word history. To build on the verbal talent of high ability learners, resources such as *Sumer is Icumen In: Our Ever-Changing Language* by Greenfeld (1978) and *Oxford Guide to Word Games* by Augarde (1984) were included in the units to encourage students to explore language changes and to play with the possibilities of inventing it themselves.

Each unit included a grammar packet developed by Michael Thompson and based on his work, *The Magic Lens: A Spiral Tour Through the Human Ideas of Grammar* (1991). Thompson's packets were designed to help students learn why some ideas are clear and others are confusing; to understand the power of grammar to reveal deep thinking and deep meaning. Implicit in this study was the idea that changing the grammar of a sentence or paragraph meant changing its meaning. Literature selections upon which the units were built and the students' own writing provided the context for studying grammar.

**Language Processes**

The processes of reading, writing, listening, and speaking were studied as change processes. Literature discussions were based on the premise that each person's interpretation and understanding of meaning would be different from

another person's interpretation. Through listening to one another, students were encouraged to seek new meaning and to examine how their interpretations changed during the discussion. In like manner, students studied the writing process as a way to explore ideas and to generate their own thinking and learning. The revision stage of writing emphasized seeking feedback and listening to responses from teachers and peers. Considering another's perspective often led to changes in the understanding of one's own work and to subsequent changes in the structure and clarity of the writing.

Oral communications in these units centered on persuasive speaking and critical listening. Students studied how to change their audience's opinion and actions through argument formulation and strategies of persuasion. As students listened to persuasive speeches, they analyzed the arguments and evaluated their effectiveness. Resources for the speaking and listening components included videotapes of master persuaders such as Franklin D. Roosevelt, Martin Luther King, Jr., and Adolph Hitler that provided students with opportunities to consider the role of persuasion in social and historical contexts. Other resources such as *The American Reader: Words That Moved a Nation* (Ravitch, 1990) documented the persuasive role of oral communications such as orations, Congressional hearings, and songs in the process of change.

### **Literature**

Each of the units centered on literature selections with vocabulary and language study emerging from the selections. The development of the concept of change also emerged from the literature discussions and activities. Typically each literary piece was examined for evidence of character changes, both physical and psychological, as well as social, political, and economic changes. For instance in "The Power of Light" by I. B. Singer (1962) students discussed the issue of whether characters change themselves or are changed by events outside of their control.

In addition to the literature selections which were discussed with the total group, additional resources embedded in each unit illustrated the generalizations about change and addressed the social, cultural and environmental implications of change. For instance, *Commodore Perry in the Land of the Shogun* (Blumberg, 1985) documents the dramatic social and cultural changes created by Perry's visits to Japan in 1853 and 1854. Illustrated with reproductions of primary sources, the account presents misconceptions, hostilities, and humorous episodes encountered from multiple points of view. Change is palpable while reading the book. A very different book, *Letting Swift River Go* by Yolen (1992) tells of the crowning of a Swift River town for the building of the Quabbin Reservoir, a water supply for Boston and now a wilderness area. The open-ended story alludes to necessary tradeoffs and provides opportunities to discuss changes linked to time as well as the positive and negative aspects of change.

## **Conclusion**

The idea of change crosses all disciplines and offers learners an opportunity to construct a concept that will inform their lives in meaningful ways. Because of the accelerating rate of change in our world, students need to understand the concept and to acquire effective tools for meeting its challenges. Language with its powers of inquiry, persuasion, and critique provides a powerful tool for meeting the challenges of change.

Literature, in particular, offers students and teachers a rich content arena for analyzing change and for considering the issues that surround it. Literature captures the voices, the emotions, and the concerns of thinkers through the ages and across cultures. It demonstrates types of change, responses to change, the causes and agents of change, as well as the effects of change. In a time of dizzying change, literature also offers continuity and a welcomed opportunity for reflection.

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### **III. Teaching Models Used in the Unit**

In this section, teachers will find the primary models that guided the development and initial teaching of the unit. These models are used consistently throughout the unit to ensure emphasis on unit outcomes. It is suggested that teachers be familiar with these models and how to implement them before using the unit.

1. The Taba Model of Concept Development
2. Vocabulary Web Model
3. Literature Web Model
4. The Reasoning Model
5. Wheel of Reasoning
6. Models for Graphic Organizers
7. The Writing Process Model
8. Research Model
9. Metacognition Model
10. Hamburger Model for Persuasive Writing

## **The Concept Development Model**

The concept development model, based upon the Hilda Taba Concept Development model, involves both inductive and deductive reasoning processes. Used in a beginning lesson in each unit, the model focuses on the creation of generalizations from a student-derived list of created concepts. The model is comprised of seven steps and involves student participation at every step. Students begin with a broad concept, determine specific examples from that, create appropriate categorization systems, establish a generalization from those categories and then apply the generalization to their readings and other situations.

1. With the stimulus of a broad concept, such as *change*, students generate examples of the selected concept. Examples are derived from students' own understanding and experiences. Focusing questions such as "*What does this word mean to you? Can you give me any examples of this concept?*" allow open-ended responses in which students of all levels can participate. Students use their memories of events and things to determine if there is an appropriate "fit" with the concept.

2. Once an adequate number of examples have been elicited, students then group items together. Focusing questions include "*Do any of these examples have anything in common? Could you put any of these things together somehow?*" Such a process allows students to search for interrelatedness, and to organize a mass of material. Students create relationships in flexible manners and perceive the world using their personal schema. The teacher acts as a facilitator and asks the students focusing questions such as "*Why do you think that these belong together?*" Students are required to explain their reasoning and to seek clarification from each other.

3. With focusing questions such as "*What could you name this group? What title would you give this collection?*", students are asked to label their groups. Labeling also forces students to establish flexible, hierarchical concepts of relatedness; the idea that one thing or a concept could name a variety of other things. What the students mean affects the placement of particular items. The labeling process allows them to communicate the intent of their thinking. The labels should be fairly universal in nature. If labels appear to be too specific, further subsuming should occur, using the focusing questions of "*Do any of these groups have anything in common? What could we call this new group?*" Steps two and three should be repeated. New groups should then be given new labels.

4. Students are then asked to think of non-examples of the broad concept. With focusing questions such as "*What does not fit this concept? Can you name things that are not examples of the concept?*", students are required to differentiate and distinguish between examples and non-examples. There is understanding of what is contained and what is not contained within the definitional outlines of the concept.

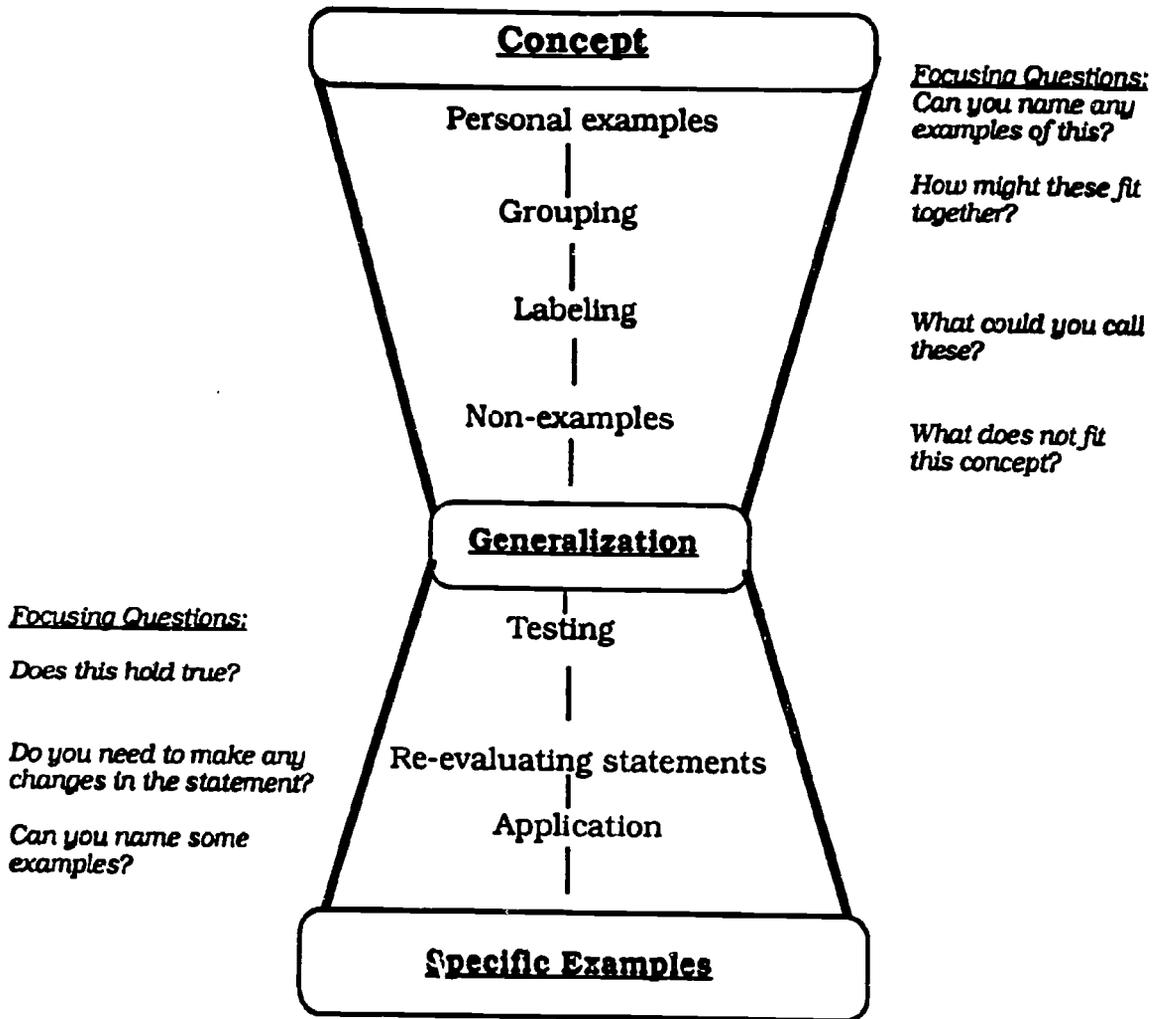
5. The students then determine a statement of generalization, using the concepts elicited from the labeling process. Examples for change could include "*Change may be positive or negative*", and "*Change is linked to time*". Generalizations should be derived from student input and may not precisely reflect the teacher's established concepts. However, they should be fairly global in nature.

6. Although the generalizations were derived from students' own experiences, they are then applied to readings from the units and tested in specific language arts contexts. Focusing questions such as "*How well does the generalization hold up in this piece?*" allow students to take the generalizations that they derived and evaluate how well events in stories uphold those generalizations. If any changes are needed in the language of the generalizations, students may go back and make changes. The teacher can use a focusing question such as "*Are changes in the generalization necessary?*"

7. Students are then asked to identify specific examples of the generalizations from their own readings. *Can you name any examples of this generalization from this piece?* Critical reading skills are reinforced as students begin to apply the generalization to books and stories. Students are asked to apply the generalization that they have created to other situations, including those found in readings, their own writings and their own lives.

The following model graphically represents this process, beginning with the inductive process of presenting the stimulus of the overriding concept, generation of personal examples, organizing and sorting the examples, giving the groups labels, and determining the generalization statement. Once the generalization is created, students evaluate the validity of the generalization, determine any changes that may be necessary, and then apply the generalization to their readings and their lives.

## The Taba Model of Concept Development

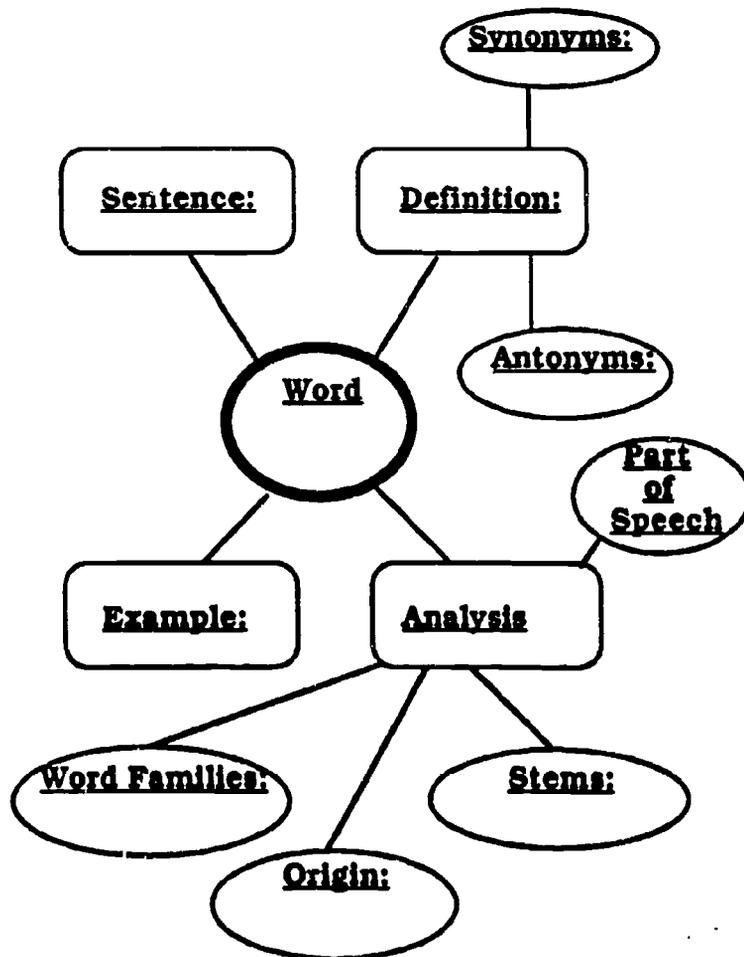


## Vocabulary Web Model

The purpose of the vocabulary web is to enable students to grasp an in-depth understanding of interesting words. Rather than promote superficial vocabulary development, the web approach allows for deep student processing of challenging and interesting words.

The following is an example of a vocabulary web. The teacher should introduce the activity by doing the first one with the whole class. Subsequently, students should work in groups to complete worksheets for other assigned words that are found in the literature selections. Students may add any number of extensions to the main circles if they identify additional information about the word.

Once students become familiar with this activity they should use a streamlined version to accommodate new words that they meet in their independent reading. A vocabulary section should be kept in a separate place in students' notebooks for this purpose. They need only list the word, definition, and sentence where the word was encountered. *The American Heritage Dictionary*\* (Third Edition) is recommended for this activity.



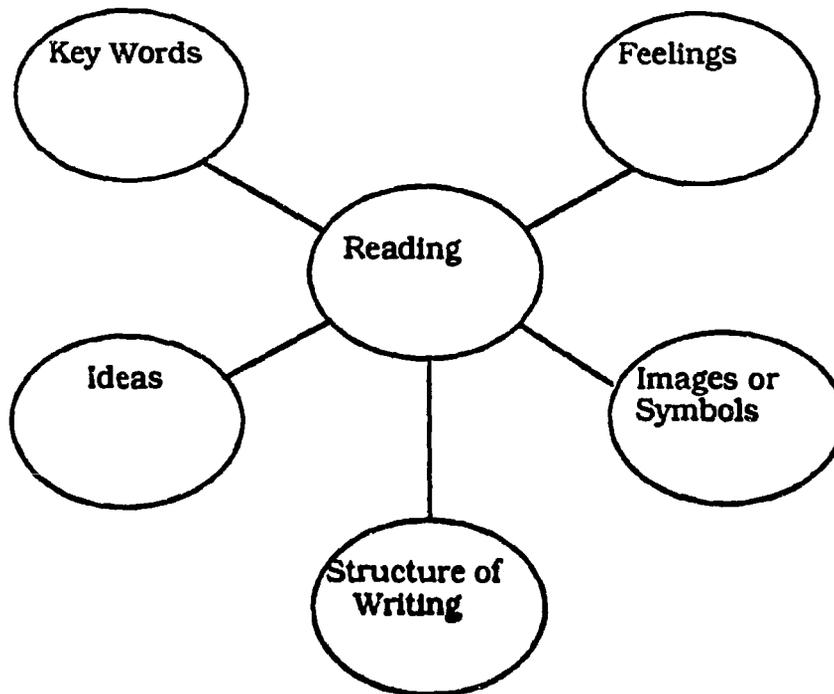
\*Source:  
*American heritage dictionary of the English language.* (3rd ed.). (1992). Boston, MA: Houghton-Mifflin.

## Literature Web Model

The literature web encourages students to consider five aspects of a selection they are reading: key words, ideas, feelings, structure of writing, and images (or symbols). The web helps students to organize their initial responses and provides them a platform for discussing the piece in small or large groups. Whenever possible, students should be allowed to underline and to make marginal notes as they read and reread. After marking the text, they then organize their notes into the web.

After students have completed their webs individually, they should compare their webs in small groups. This initial discussion will enable them to consider the ideas of others and to understand that individuals interpret literature differently. These small groups may compile a composite web that includes the ideas of all members.

Following the small group work, teachers have several options for using the webs. For instance, they may ask each group to report to the class; they may ask groups to post their composite webs; or they may develop a new web with the class based on the small group work. However, each web serves to prepare students to consider various issues the teacher will raise in whole group discussion.



## **The Reasoning Model**

The reasoning model used throughout the unit focuses on eight elements (Paul, 1992). It is embedded in all lessons of the unit through questions, writing assignments, and research work.

1. **Purpose, Goal, or End in View**: Whenever we reason, we reason to some end, to achieve some purpose, to satisfy some desire or fulfill some need. One source of problems in reasoning is traceable to "defects" at the level of goal, purpose, or end. If our goal itself is unrealistic, contradictory to other goals we have, confusing or muddled in some way, then the reasoning we use to achieve it is problematic. The goal, purpose, or end of our thinking is something our mind must actively create.

2. **Question at Issue (or Problem to Be Solved)**: Whenever we attempt to reason something out, there is at least one question at issue, at least one problem to be solved. One area of concern for the reasoner should therefore be the very formulation of the question to be answered or problem to be solved. If we are not clear about the question we are asking, or how the question relates to our basic purpose or goal, then it is unlikely that we will be able to find a reasonable answer to it, or one that will serve our purpose. The question at issue in our thinking is something our mind must actively create.

3. **Points of View or Frame of Reference**: Whenever we reason, we must reason within some point of view or frame of reference. Any defect in our point of view or frame of reference is a possible source of problems in our reasoning. Our point of view may be too narrow or too parochial, may be based on false or misleading analogies or metaphors, may not be precise enough, may contain contradictions, and so forth. The point of view which shapes and organizes our thinking is something our mind must actively create.

4. **The Empirical Dimension of Our Reasoning**: Whenever we reason, there is some "stuff," some phenomena about which we are reasoning. Any defect, then, in the experiences, data, evidence, or raw material upon which our reasoning is based is a possible source of problems. We must actively decide which of a myriad of possible experiences, data, evidence, etc. we will use.

5. **The Conceptual Dimension of Our Reasoning:** All reasoning uses some ideas or concepts and not others. Any defect in the concepts or ideas (including the theories, principles, axioms, or rules) with which we reason, is a possible source of problems. The concepts and ideas which shape and organize our thinking must be actively created by us.

6. **Assumptions (The Starting Points of Reasoning):** All reasoning must begin somewhere, must take some things for granted. Any defect in the starting points of our reasoning, any problem in what we have taken for granted, is a possible source of problems. Only we can create the assumptions on the basis of which we will reason.

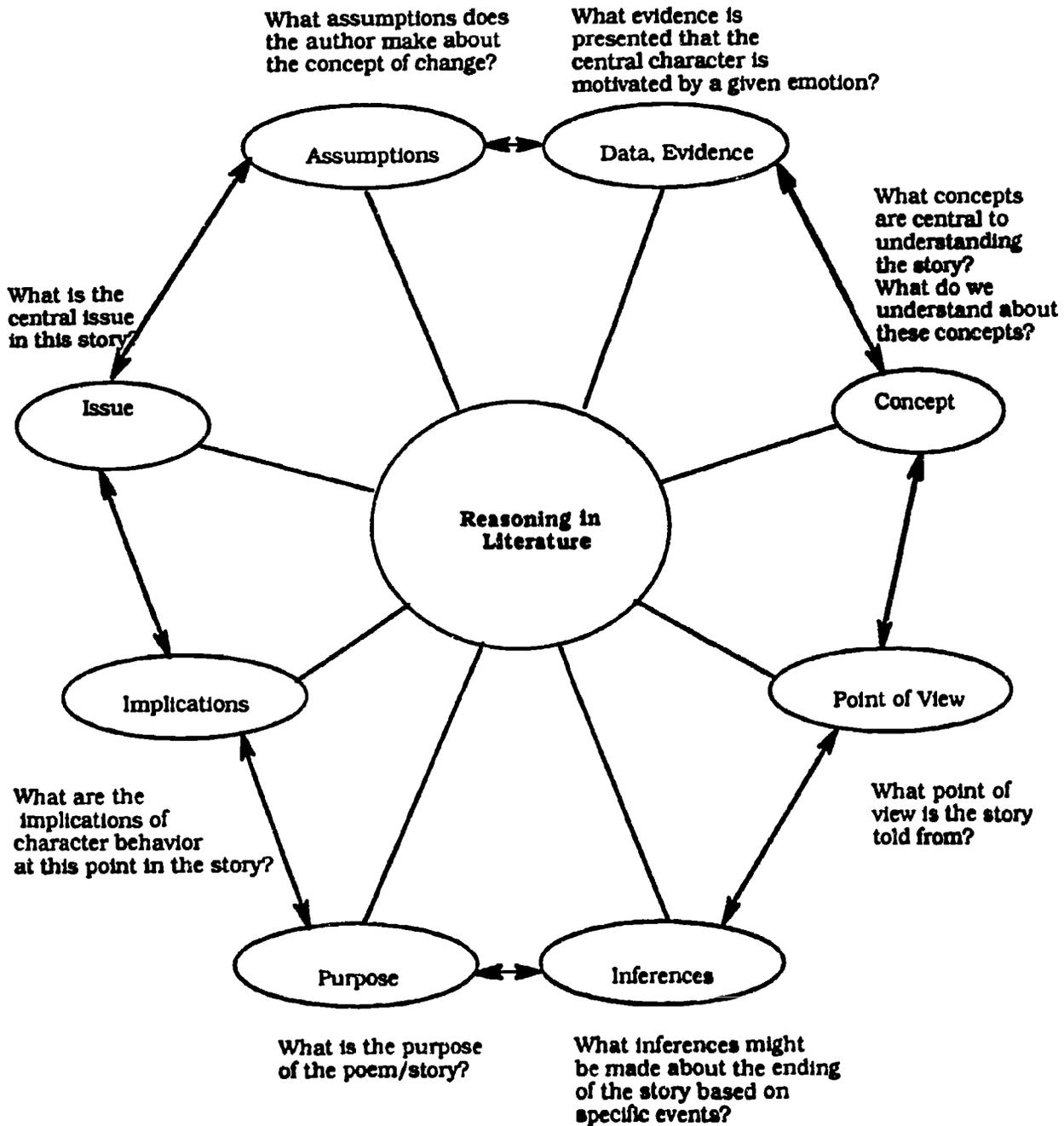
7. **Inferences:** Reasoning proceeds by steps called inferences. To make an inference is to think as follows: "Because this is so, that also is so (or probably so)". Any defect in the inferences we make while we reason is a possible problem in our reasoning. Information, data, and situations do not determine what we shall deduce from them; we create inferences through the concepts and assumptions which we bring to situations.

8. **Implications and Consequences (Where Our Reasoning Takes Us):** All reasoning begins somewhere and proceeds somewhere else. No reasoning is static. Reasoning is a sequence of inferences that begin somewhere and take us somewhere else. Thus all reasoning comes to an end, yet could have been taken further. All reasoning has implications or consequences beyond those the reasoner has considered. Any problem with these (implications that are false, undesirable consequences), implies a problem in the reasoning. The implications of our reasoning are an implicit creation of our reasoning.

Source:

Paul, R. (1992). *Critical thinking: What every person needs to survive in a rapidly changing world*. CA: The Foundation for Critical Thinking.

## Wheel of Reasoning

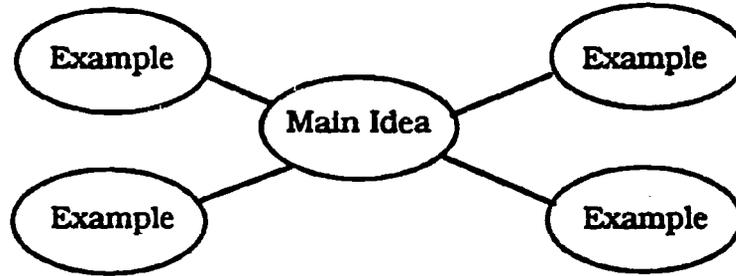


This model should be used to probe different avenues of student reasoning about what they read. Teachers may select a few of the questions or develop the complete Wheel of Reasoning through story-based questions. (Some types of questions will work better with certain pieces of literature.) The purpose of using the Wheel is to enhance reasoning qualities of mind in students as they engage in written and oral communication.

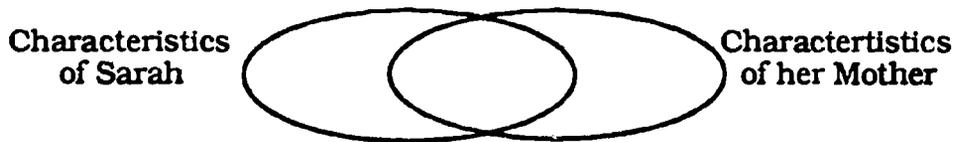
## Models for Graphic Organizers

Graphic organizers help students to organize their thinking and to develop strategies for studying and communicating. Various types of organizers provide different patterns for thinking. The patterns used in the units for this project include:

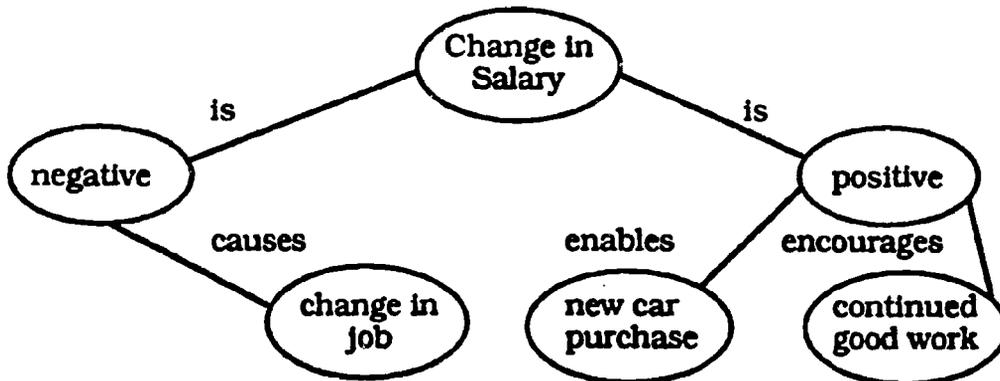
Webs to show relationships



Venn Diagrams for comparison and contrast



Concept maps to define concepts and to show cause/effect links



## **The Writing Process Model**

The writing process shows the stages that writers use to work on a piece. The stages are not separate parts that writers go through from one to five. Rather, writers move back and forth among the stages and use them to construct, clarify, and polish their writing. The writing process model is used throughout the unit to encourage students to engage in actively improving their own writing.

1. **Prewriting:** List your ideas and begin to organize them. You may want to use a graphic organizer such as a web or a Venn diagram. Graphic organizers help you to "see" what you will write about. As you write, you can add to your diagram or change it.
2. **Drafting:** Write a rough draft getting your ideas onto paper and not worrying about mechanics such as spelling, grammar, or punctuation. Some writers call this stage "composing." Sometimes the first draft is a messing around stage where your drafting or composing helps you to "hear" what you want to say.
3. **Revising:** Conferencing is an essential step in the revising stage. Ask people (friends, family, teachers) to listen to your work and to tell you what they like, what they don't understand, and what they'd like to know more about. This is the place to make major changes in your "composition" or draft. Sometimes you may want to go back to the prewriting stage and redo your organizer so that your paper has a new structure. Do not be tempted to skip this step and jump directly to Step 4.
4. **Editing:** After you have revised your paper, look for the small changes that will make a big difference. Check your choice of words and identify mechanical errors. After you make the changes and corrections, proofread your work one final time. You may want to ask a friend or an adult for help.
5. **Sharing or Publishing:** There are numerous ways to share and to publish your work. You can bind it into a book, recopy it in your best handwriting and post it on a bulletin board, read it aloud to your class or family, or make it into a gift for someone special.

## Research Model

The research model provides students a way to approach an issue of significance and work it through individually and in small groups. Its organization follows major elements of reasoning.

### 1. Identify your issue or problem.

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is your position on this issue?

### 2. Read about your issue and identify points of view or arguments through information sources.

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

### 3. Form a set of questions that can be answered by a specific set of data. Ex: 1) What would the results be of \_\_\_\_\_? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

### 4. Gather evidence through research techniques such as surveys, interviews, or experiments.

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

**5. Manipulate and transform data so that it can be interpreted.**

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

**6. Draw conclusions and inferences.**

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

**7. Determine implications and consequences.**

What are the implications and consequences of my results in light of the initial problem?

Do I know enough or are there now new questions to be answered?

**8. Communicate Results.**

Have I used Sections 1-7 above to organize a written report?

Have I used Sections 1-7 above to organize an oral presentation?

## Metacognition Model

METACOGNITION STEPS	RESEARCH PROCESS	WRITING
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### I. Task Analysis and Planning

◆ Set Goals	◆ Identify Problem Or Issue	◆ Prewriting
◆ Determine Steps To Reach Goals	◆ Identify Points Of View On Arguments	
◆ What Do I Know?	◆ Form A Set Of Questions	
◆ What More Do I Need to Know?		
◆ What Obstacles Must Be Overcome? How Can Potential Errors Be Fixed?		
◆ What Will The Solution Look Like?		

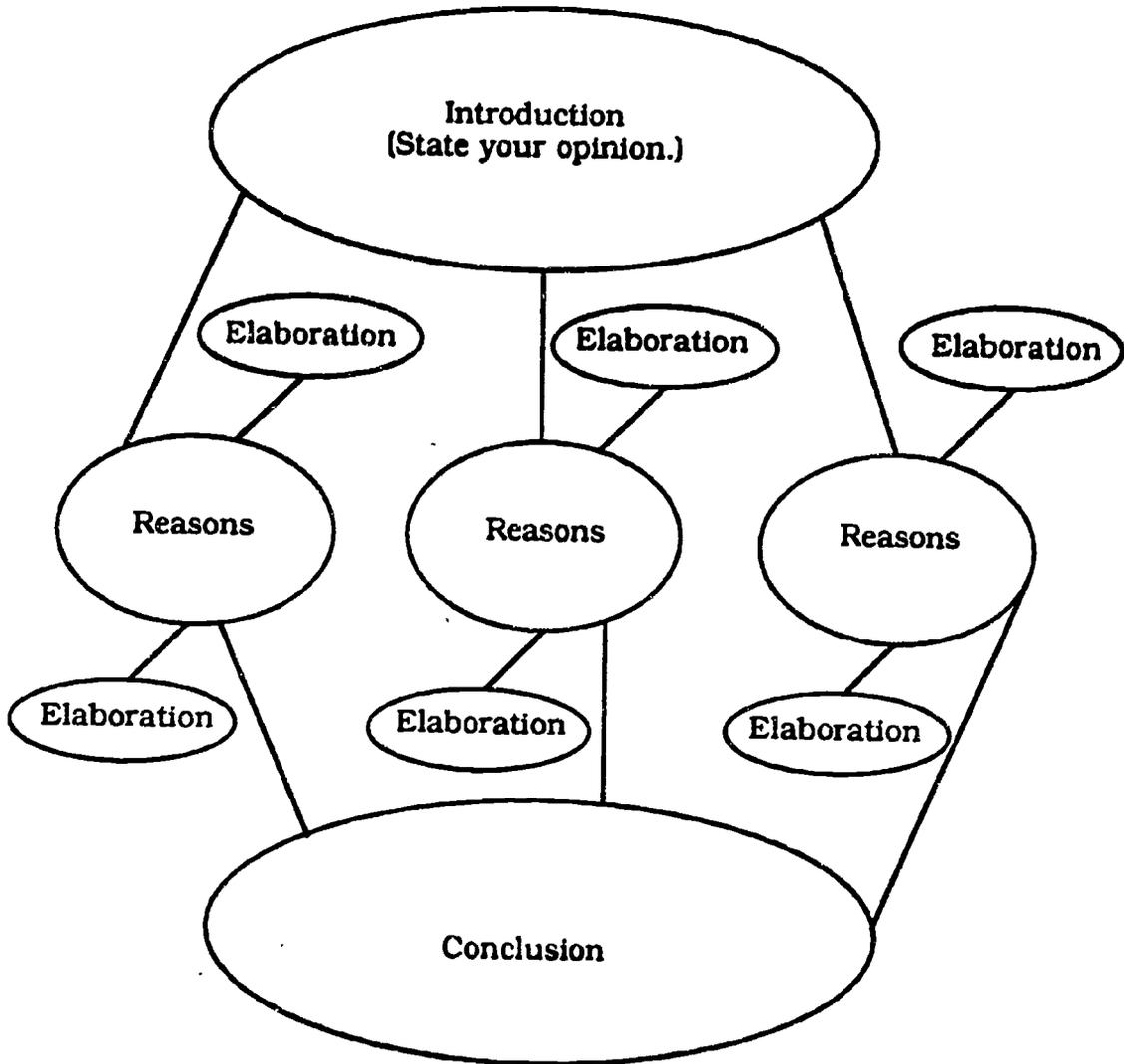
### II. Monitoring Progress

◆ Is Progress Being Made?	◆ Gather Evidence	◆ Composing
◆ What Are Next Steps?	◆ Manipulate And Transform Data For Interpretation	◆ Revising
◆ Are Strategies Working?		
◆ What Are Other Strategies?		
◆ Identify Mistakes And Fix Them		

### III. Assessing Progress

◆ Was Goal Researched?	◆ Draw Conclusions And Inferences	◆ Editing
◆ Were Mistakes Fixed?	◆ Determine Implications And Consequences	◆ Publishing
◆ Does Solution Fit Prediction?	◆ Communicate Results	
◆ Was Time Used Well?		
◆ What Could Be Improved?		

### Hamburger Model for Persuasive Writing



#### **IV. Lesson Plans**

**This section of the unit contains the 20 lessons that make up the direct teaching-learning modules of the 40-hour unit. Each lesson is comprised of a stated instructional purpose, materials needed to carry it out, specific student activities, questions for discussion, homework and extensions, and a teacher log for notes on implementation. Embedded assessment activities are also included in selected lessons. Student handout material may be found at the back of each lesson or in the Appendix.**

**Additionally, each lesson has been aligned with the overall unit framework, designated at the top of each lesson overview. A letter explaining the use of the unit to parents is included for distribution at the beginning of unit teaching.**

**A Teacher Feedback Form may be found on the last page of Section IV.**

Dear Parents,

Your child is engaged in a special unit of study designed specifically to meet the needs of high ability students. The goals of the unit are:

- ▼ To develop analytical and interpretative skills in literature.
- ▼ To develop persuasive writing skills.
- ▼ To develop linguistic competency.
- ▼ To develop listening/oral communication skills.
- ▼ To understand the concept of change.
- ▼ To develop reasoning skills.

In this language arts unit called, *Autobiographies: Personal Odysseys of Change*, we will study the concept of change by looking at talent development through autobiographies of writers and considering ways to take responsibility for our own education and talent development. We will use the language processes of reading, writing, speaking and listening as essential elements in harnessing talent. As we read literature from various cultures, we will relate it to our lives and use it as a springboard to learn about our own heritage and the heritages of our friends and neighbors.

In class we will read and discuss short pieces of literature--poems, short stories, and essays. As we read the literature, we will respond to it and think critically about it by analyzing ideas, vocabulary, and structure. Specifically, we will seek to understand ourselves and look at some of the catalysts for developing talent--the things that influence it and ways to nurture it. Everyone will keep a response journal to clarify thinking and to help prepare for written and oral assignments.

This unit includes the following independent projects which will be completed at home:

- ▼ Independent grammar packet.
- ▼ Reading and autobiography of an author and related writings.
- ▼ A written autobiography.
- ▼ An oral presentation based on some aspect of the written autobiography.

Although the independent projects will be completed outside of class, we shall discuss them in class. There will be opportunities to work with the teacher and classmates on each project as the unit progresses. The time frame for these projects is summarized in the schedule below.

<b>Lesson Number &amp; Date Assigned</b>	<b>Description of Assignment</b>	<b>Lesson Number and Due Date</b>
1 (date)	a. Autobiography Reading  b. 3-paragraph essay based on autobiography reading	a. Lesson 8 (date)  b. Lesson 8 (date)
3 (date)	Grammar packet	Lesson 19 (date)
4 (date)	4-6 page draft of part I of self portrait	Lesson 9 - Peer Conferencing (date)
8 (date)	Read the work(s) of author whose autobiography was read in Lesson 1	Lesson 16 - Class Discussion (date)
10 (date)	a. Research assignment  b. 1-2 page draft of part II of self portrait	Lesson 13 a. Persuasive Writing Exercise (date)  b. Peer Conferencing (date)
13 (date)	a. Revision of self portrait  b. Interview someone in the community	a. Lesson 18 - Peer Editing (date)  b. Lesson 19 (date)
18 (date)	Prepare for oral presentation of a segment of your self portrait at the author party	Lesson 20 - Author Party (Date)

The unit will be assessed in several ways. First, a preassessment will assess entering skills in the language arts areas of literature, writing, and linguistic competency. Secondly, a writing portfolio will document progress in writing. We shall assess each project with a self assessment, a peer assessment, and a teacher assessment. Postassessments will be given to assess exit skills in the same language arts areas above. Finally, I welcome comments and feedback from you as parents.

We believe that good curriculum and instructional practice should involve parents as well as teachers, thus we suggest the following ideas for you to become involved with the work of the unit:

1. Read the same books your child is reading and discuss with her key ideas from the readings.
2. Research family history and heritage with your child.
3. Play games such as Scrabble or Boggle with the family to enhance vocabulary and language usage.
4. Encourage your child to write every day in a diary or log.
5. Try to set up a correspondence with a relative who can serve as a resource for family history.
6. When viewing film or television together, discuss the ideas presented, with your child, and encourage close attention to: (1) how persuasion is handled in the media, and (2) how various cultural and ethnic groups are portrayed.

Thank you in advance for your interest in your child's curriculum. Please do not hesitate to contact me for further information as the unit progresses.

Sincerely,

## Overview of Lesson 1

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X		X	X	X

### Instructional Purpose:

\*To read and evaluate the meaning, mood, and/or feelings of a poem by group discussion.

, \*To introduce reading and discussion of selected multicultural literature.

### Materials Used:

1. "Autobiographia Literaria" (Handout 1A).
2. Pre-assessment for Literature (Handout 1B).
3. Literature Interpretation Scoring Rubric.
4. Pre-assessment for Writing (Handout 1C).
5. Scoring Criteria for Writing Pre and Post Assessments.
6. Authors and Autobiographies Assignment (Handout 1D).
7. Samples of persuasive writing (Handouts 1E-1H).

#### Sources of Samples:

Gentile, C. (1992). *Exploring new methods for collecting students' school-based writing: NAEP's 1990 portfolio study*. Washington, DC: U. S. Government Printing Office.

## Lesson 1

### Activities:

**Note to teacher:** Please send home the "Letter to Parents" with each student who is engaged in the unit at a point you are ready to begin the unit.

1. Give students a copy of "Autobiographia Literaria" by Frank O'Hara (Handout 1A) to read and have them complete the **Pre-Assessment for Literature** (Handout 1B) and the **Pre-Assessment for Writing** (Handout 1C).
2. Collect the papers, discuss the literature questions, and continue discussion using the following questions.

### Questions to Ask

- \* *Why do you think authors feel the need to write, often from an early age?*
- \* *Is writing an important act? Why or why not?*
- \* *People who write often love to read. What is the relationship of these two acts?*
- \* *What is your favorite book? Why?*

3. The poem is included on p. 31 of a poetry anthology for young people called *Talking to the Sun*, edited by Kenneth Koch and Kate Farrell (New York Metropolitan Museum of Art and Henry Holt, 1985). Accompanying this poem is a reproduction of a painting of a young person. Show the picture to the students.

### Questions to Ask

- \* *What do you see in the picture? Name as many details as you can.*
- \* *Why do you think the editors chose this picture to accompany the poem? In what ways is the boy in the picture like the narrator of the poem?*
- \* *How does the picture make you feel?*
- \* *What title would you give to this picture?*

.....

**4. Introduce some of the task requirements of the unit:**

- Explain that students will be doing independent reading in which they will choose an autobiography of an author from the list provided. The assignment handout provides questions to guide their reading and will provide a prompt for a writing assignment. Give out Handout 1D.
- Explain to students that during this unit they will be using the writing process to produce several pieces of writing, including one that is autobiographical in nature. Guidance in the steps of the process will be provided during in-class sessions.

5. Instruct students to write in their **Response Journals** about their understanding of the major tasks that are required in this unit. This serves as an indicator of students' listening competency.

6. Discuss the **Writing Pre-Assessment** (Handout 1C).

7. Begin the persuasive writing section of this lesson. Make overhead transparencies of **Persuasive Writing Pieces** (Handouts 1E-1H). Use the following questions to get students to identify what is good and what is not good about each.

**Questions to Ask**

- *What is the opinion of the writer? Is it clearly stated?*
- *What does the writer say to convince you of his point of view?*
- *How many reasons does the writer give to support his point of view? Are you convinced by each?*
- *How does the writer conclude his argument?*
- *If you wrote a summary of each persuasive piece, what would it say?*

8. Have students **rank the samples** in terms of quality. Probe the distinction between the adequate and superior examples.



**Homework:**

1. Select a book from Handout 1D and begin reading. The assignment should be completed by Lesson 8.

**Note to teacher:** The autobiographies in the homework assignment for this lesson include the works of authors from diverse backgrounds and cultures. Later in this unit, students will be asked to consider the cultural background of the chosen author and how it is reflected in his or her writing. Brent Ashabranner and Milton Meltzer, two of the authors on the list, have written a number of books which help students to understand different cultures; a sampling of their books is listed in Lesson 8. You may want to encourage students to consult their books or similar works in order to better understand another culture.

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**Extensions:**

1. Create a brief statement recalling an event from early childhood and how you felt about it. Illustrate your statement with some form of graphic art: collage, painting, photograph, etc.
2. Create a photo/drawing montage of key aspects or events in your life. Annotate it with prose, poetry, or dramatic dialogue.

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**Teacher Log Notes:**

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**"Autobiographia Literaria" (Handout 1A)**

When I was a child  
I played by myself in a  
corner of the schoolyard  
all alone.

I hated dolls and I  
hated games, animals were  
not friendly and birds  
flew away.

If anyone was looking  
for me I hid behind a  
tree and cried out "I am  
an orphan."

And here I am, the  
center of all beauty!  
writing these poems!  
Imagine!

By Frank O'Hara

**Pre-Assessment for Literature (Handout 1B)**

1. State an important idea of the poem in a sentence or two.
2. Use your own words to describe what you think the author means by the words, "And here I am, the center of all beauty!"
3. What does the poem tell us about the idea of change? Support what you say with details from the poem.
4. Create a different title for this poem. Cite two reasons from the poem to support your choice.

**Literature Interpretation  
Criteria Examples - Preassessment**

**1. State an important idea of the reading in a sentence or two.**

1. **limited response**  
-inaccurate, vague, or confusing  
*He was lonely as a child*
2. **simplistic statement about the story or simple story line**  
-limited elaboration; uses only parts of the main idea; creates title rather than main idea  
*Uses instance of change but also speaks to unhappiness as a child.  
Piece mentions relationships with others.*
3. **insight to theme**  
-shows understanding of the central meaning of the passage or story  
*Change demonstrated through poetry writing at older age in comparison to earlier loneliness*

**2. Use your own words to describe what the significance of the following sentence is.**

1. **limited response**  
-vague, incomplete or inaccurate  
*The author is happy now or doing something special.*
2. **accurate but literal response**  
*Idea of being a poet or being part of poetry*
3. **interpretative response**  
-shows good grasp of meaning  
*Being a poet allows one to be surrounded by beauty through words/ images/ ideas.*

**3. What does the poem tell us about the idea of change? Support what you say with details from the poem.**

1. **vague or shallow response**  
-disjointed, unclear
2. **a valid, understandable statement or generalization about change is made**  
-at least one detail from the story is provided
3. **a valid statement or generalization about change is made and well elaborated**

**4. Create a title for this story. List two reasons based upon the reading.**

1. **limited response**  
-title supplied without reasons; reasons given are merely rewording of title.
2. **appropriate title**  
-supported with at least one reason
3. **meaningful title**  
-supported by two or more reasons

**Writing Pre-Assessment (Handout 1C)**

Name: \_\_\_\_\_

Do you think that the poem, "Autobiographia Literaria," should be required reading for all students in your grade?

**Directions:** Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph.

## Criteria for Scoring Writing Pre- and Post-assessments

Assign the following point values as appropriate:

### An opinion is stated

- 0 -- No opinion stated or only yes/no answer provided
- 1 -- Simplistic statement or partial sentence
- 2 -- Well stated opinion

### Reasons are given for the opinion

- 0 -- No reasons provided or illogical statement provided
- 2 -- Provides one valid reason to support opinion and other tenuous reasons
- 4 -- Provides 2-3 valid reasons to support opinion with limited or no elaboration
- 6 -- Provides at least 3 substantive, insightful reasons with elaboration and/or evidence from the story or poem

### Conclusion

- 0 -- No conclusion is stated
- 1 -- Limited conclusion or sentence fragment provided
- 2 -- Well stated conclusion

Extra Credit: One additional point should be assigned for each of the following categories in which outstanding examples occur.

- Vocabulary -- rich and varied
- Structure of Writing and Grammar-- appropriate, fluid, organized

(Example: Argument builds effectively toward conclusion; sentence structure is effective.)

- Spelling and Usage --correct and appropriate

(Examples of usage include capitalization, punctuation, subject-verb agreement, clear use of referents)

**Total Score:**

### **Authors and Autobiographies Reading Assignment (Handout 1D)**

**Students:** Choose one of the following autobiographies of authors. You are responsible for reading it before Lesson 8 of this unit.

**Ashabranner, B. (1990).** *The times of my life: A memoir.* New York, NY: Dutton.

**Greenfield, E. (1979).** *Childtimes: A three-generation memoir.* NY: Crowell.

**Little, J. (1990).** *Stars come out within.* NY: Viking.

**Meltzer, M. (1988).** *Starting from home: A writer's beginnings.* NY: Viking.

**Singer, I. B. (1969).** *A day of pleasure: Stories of a boy growing up in Warsaw.* Translated from Yiddish. NY: Farrar, Straus & Giroux.

**Uchida, Y. (1991).** *The invisible thread.* Englewood Cliffs, NY: Julian Messner.

**Yep, L. (1991).** *The lost garden.* Englewood Cliffs, NY: Julian Messner.

Use the following questions to guide your reading. Respond to one question in a three-paragraph essay after finishing the book. This should be turned in by Lesson 8.

- How did reading and writing help the author grow?
- What events in the author's life or what personal characteristics contributed to his/her becoming a writer?
- How did the writing career fit into the family lifestyle or expectations?
- How did the writing career change the family lifestyle or expectations?
- What personal qualities of the author did you admire most?
- How did family traditions or the author's community affect his/her life?
- How did the author's culture--things such as family traditions, community expectations and customs, religion, and ethnic heritage-- affect his/her writing?

# Just Say No!

(Handout 1E)

When they ask you to take drugs you have to say no! They ruin your brain and make you crazy. Don't you think it is good to say no because you have better things to do.

So just Say no!

## Why We Should Say No to Drugs

(Handout 1F)

People should say no to drugs because it's dangerous. Getting hooked on drugs is stupid. Some people offer other people drugs. The people who offer other people stuff like crack and cocaine must want to damage their brains because they probably want to kill them, and families come all over the world just to a funeral because a kid took drugs. Please just say No!!

# Just Say No to Drugs

(Handout 1G)

Some kids think it's cool to do drugs. They say it's a great way to have fun. I think doing drugs is really dumb. I just say no to drugs.

Doing drugs can slow your brain waves down. This causes your body's motions to slow down. Then you will begin to have more accidents.

Having a drug habit can cause you to break the law. You may begin to steal so that you can buy drugs. You may commit violent crimes just to get drugs.

Doing drugs can cause you to lose your family and friends. Your friends may not want to be with someone who is high all the time. Your family may turn against you because you do drugs.

So, I just say no to drugs. It will be better for my family, friends, and me. So be cool and say no to drugs.

## Look Mom!

(Handout 1H)

Look mom, I know you don't want me to have a slingshot, but think of all the wonderful things I could do with it! There are tons of reasons why I should be able to have one. Here are just some of the reasons.

For one thing, I would be able to keep the neighbors cats away from the birds in the bird house! I know you'd hate it if those cats got in there and actually ATE one!

Another reason is at Christmas time, I could go out and kill maybe an ornament out of him! I know you spend a lot of money on Christmas decorations every year.

And most importantly, I feel that you should let me have a slingshot because I am on top of everything. I'm doing well in school, been doing my homework, and for the past week, I've been babysitting my little brother!

I deserve a slingshot!

## Overview of Lesson 2

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X				X

### ***Instructional Purpose:***

\*To introduce the concept of change, using a heuristic model for teaching concepts. (See model in Section III of the unit.)

### ***Materials Used:***

1. Change Handout (See reproducible form in Appendix).
2. Examples or selections drawn from the Annotated Bibliography on Change for Readers and Writers in Section VII.

## Lesson 2

### Activities:

1. Explain to students that the **concept of change** will be the basis of their excursion into the literature. Use the following as the basis for an introductory discussion on change.

**Brainstorm ideas about change and write down all responses.**

- *What words come to mind when you think about change? What kinds of things change?*

**Categorize the ideas that were written down.**

- *How could you categorize these ideas into groups?*
- *What could you call each group? Why?*
- *What are some of the characteristics of change?*

**Brainstorm a list of things that do not change.**

- *What can you say about these things?*
- *What do you call each group? Why?*
- *Are the following characteristics of change: routines or habits, rules and regulations, table manners, laws, customs of cultures? Why or why not?*

**Make generalizations about change.**

- *What can you say about change that is usually true? How are our examples alike?*

**Note to Teacher:** Refer back to the categories if necessary to elicit the generalizations. When the students seem satisfied with their set of generalizations, explain that this may not be the only set. Share the following list and explain that it is the core set of generalizations that is used for this unit. Have students compare these to their set. Discuss them.

- 1) *Change is linked to time. (How is change linked to time?)*
- 2) *Change may be positive or negative. (Does change always represent progress?)*
- 3) *Change may be perceived as orderly or random. (Can we predict change?)*
- 4) *Change is everywhere. (Does change apply to all areas of our world?)*
- 5) *Change may happen naturally or be caused by people. (What causes change?)*

**How are change and its generalizations different from the following?**

- *non-living things (e.g., a chair, a pair of scissors)*
- *traditions (e.g., special holidays, celebrations of birth, passage, and death)*
- *church rituals (e.g., celebrations of Christmas or Hanukkah)*
- *universal truths (e.g., all living things die; all triangles have three sides)*

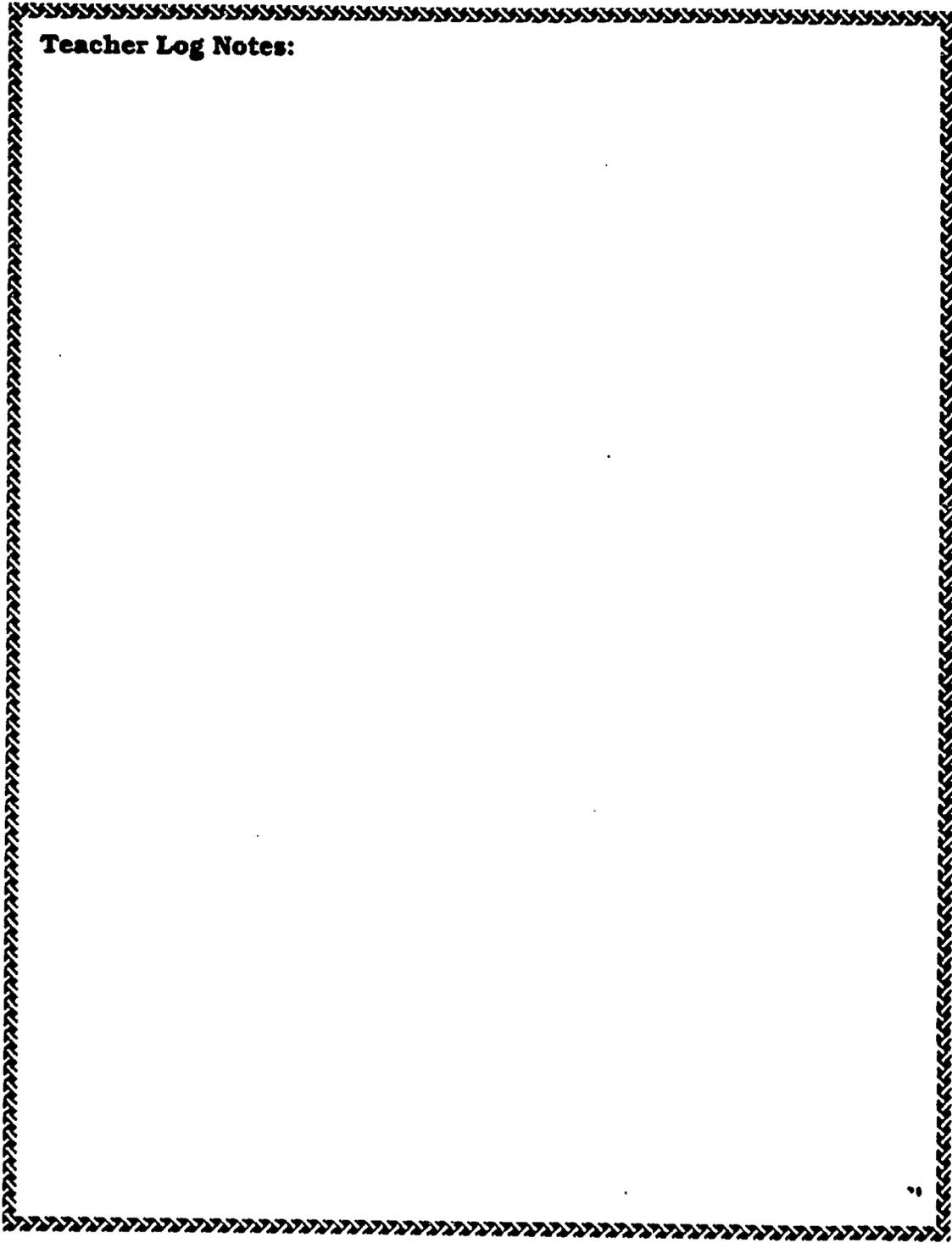
2. Complete the attached **Change Model** (Appendix) in groups of 4-5.
3. Discuss student group work. Complete an individual web based on the group examples in your **Response Journal**. (You will be adding to this web as we complete discussions of additional readings in the unit.)
4. Explain that the unit will use language arts to address various aspects of change in people and society.
5. **Writing Process:** Have students brainstorm ideas in their **Response Journals** as a prewriting exercise in preparation for a piece of autobiographical writing. At this point the prewriting should generate a list from the student's life of possibilities for subject matter. These may be humorous incidents, significant moments, embarrassing moments, events that have changed their lives, tragic events, joyous occasions, everyday events that become meaningful after scrutiny, or anything else that comes to mind. The autobiography that students will write will focus on elements of change in their lives.



**Homework:**

Write a three-paragraph essay arguing that one of the five generalizations about change is true. Provide examples and reasons for your argument. Keep in mind the elements of good persuasive writing that were discussed in Lesson 1.

**Teacher Log Notes:**



## Overview of Lesson 3

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X			X

### **Instructional Purpose:**

- \*To introduce Grammar Self-Study Packets.
- \*To analyze a poem.

### **Materials Used:**

1. Grammar Handout (Handout 3A).
2. "'I Am Cherry Alive,' the Little Girl Sang" (Handout 3B).
3. Grammar Self-Study packets.
4. Grammar Preassessment from Grammar Self-Study packets.
5. Flack, J. D. (1992). *Lives of promise: Studies in biography and family history*. Englewood, CO: Libraries Unlimited.

## Lesson 3

### Activities:

1. Explain to students that they are going to take a test to assess their knowledge of **Grammar**. This test will reveal their weaknesses and strengths in this area to enable us to emphasize in the unit the areas that need to be strengthened for them.

**Note to teacher:** The grammar pre- and post-assessments may be modified for use with any particular literature selection by changing the words in the sentences to correspond with characters and events in the reading.

2. Students take **Grammar Pre-Assessment** - 15 minutes.

3. Collect papers; discuss items from the **Grammar Pre-Assessment** (See **Grammar Self-Study** packets).

4. Open the lesson by starting: *"Now just imagine that you travel to a land far away, and the gray-bearded King of the land says, "You may have all of the treasures in my kingdom if you can tell me how many kinds of words there are." The king then looks down to the green valleys far, far below, and an icy wind comes down from the frozen peaks above, and blows through your hair.*

*What would you say? There are thousands and thousands of words in the dictionary. Are there thousands of kinds of words? Are there hundreds of kinds of words?*

*Well, you are in luck, because when you set off on your adventure one day, you will be prepared with the knowledge that there are only eight kinds of words! Just imagine! All of those words in the dictionary can be put into only eight piles, and the eight different kinds of words are easy to learn. We call the eight kinds of words the **eight parts of speech** because all of our speech can be parted into only eight piles of words." (See **Grammar Self-Study** packets for Grade 5)*

5. Give students **Handout 3A**. It consists of words from the eight parts of speech.

6. Then ask students to cut the words apart. Have them arrange the words in eight piles and justify their categories.

7. Review word piles for accuracy in categorization by part of speech.

**Key:**

a.	(verbs) cry run play hit smile	b.	(nouns) closet chair person word sun	c.	(conjunctions) and but or nor for	d.	(adjectives) anxious angry excitable sad colossal
e.	(adverbs) wearily very slowly too clumsily	f.	(pronouns) he she it they we	g.	(interjections) aha wow oh yo	h.	(prepositions) in at from by to

8. Have groups make up sentences using one word from each category. Share sentences and discuss how the nouns and pronouns function in each sentence.

9. Use the poem, "I Am Cherry Alive," the Little Girl Sang," as an illustration of form (parts of speech) of the underlined words (Handout 3B). Then discuss the poem using the following questions:

**Questions to Ask**

- \* *What is the purpose of the poem?*
- \* *What words in the poem convey how the little girl feels? What types of words are they?*
- \* *What have grown-ups forgotten, according to the poem? (lines 17-20)*
- \* *What does the title of the poem mean?*
- \* *What does this poem say about change?*
- \* *Interpret the last two lines of the poem.*

10. The poem is included in *Talking to the Sun* on p. 54. Show the accompanying picture from a Japanese handscroll.

- \* *Why do you think the editors have chosen this picture to accompany the poem? How is the little girl like the narrator of the poem?*
- \* *Choose a title for the picture.*

11. Hand out the **Grammar Self-Study packets** and explain how they are to be used. There will be opportunities for students to ask questions about grammar throughout the unit.



**Homework:**

1. Begin the Grammar Self-Study packets. The deadline for completion is Lesson 19.
2. Using the brainstormed lists of life events that were generated in Lesson 2, have students create a timeline. The events do not need to be fully fleshed out and should act only as a reminder of life events. Include:
  - What happened to you from your birth to age four or five- just before you entered school?
  - What happened the first few years of school?
  - What has happened recently?
  - What do you anticipate in your future?

**Note to teacher:** The book, *Lives of Promise*, can be used as a resource for helping students complete the timeline activity. It provides creative ways to help students think about their lives.

**Teacher Log Notes:**

**Grammar Handout (Handout 3A)**

CRY	CLOSET	NOR	WORD
ANXIOUS	PLAY	CHAIR	AND
RUN	ANGRY	PERSON	SAD
BUT	EXCITABLE	YO	SUN
HIT	AT	SMILE	COLOSSAL
FOR	VERY	IN	FROM
SLOWLY	WEARILY	AHA	HE
SHE	IT	TOO	OH
WOW	THEY	CLUMSILY	WE
BY	TO	OR	

**"I Am Cherry Alive" - Grammar (Handout 3B)**

Indicate the form for each underlined word in the passage below. A list of options is at the bottom of the page. Form (part of speech) should be indicated for the underlined word.

"I am cherry alive," the little girl sang.  
"Each morning I am something new:  
I am apple, I am plum, I am just as excited  
As the boys who made the Hallowe'en bang:  
I am tree, I am cat, I am blossom too:  
When I like, if I like, I can be someone new.  
Someone very old, a witch in a zoo:  
I can be someone else whenever I think who,  
And I want to be everything sometimes too:  
And the peach has a pit and I know that too,  
And I put it in along with everything  
To make the grown-ups laugh whenever I sing:  
And I sing: *It is true; It is untrue;*  
I know, I know, the true is untrue,  
The peach has a pit, the pit has a peach:  
And both may be wrong when I sing my song,  
But I don't tell the grown-ups: because it is sad,  
And I want them to laugh just like I do  
Because they grew up and forgot what they knew  
And they are sure I will forget it some day too.  
They are wrong. They are wrong. When I  
sang my song, I knew, I knew!  
I am red, I am gold, I am green, I am blue,  
I will always be me, I will always be new!"

Delmore Schwartz, 1913-1966

Forms of Words  
(parts of speech)  
nouns  
pronouns  
verbs  
adjectives  
adverbs  
conjunctions  
interjections  
prepositions

## Overview of Lesson 4

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X				X

### **Instructional Purpose:**

\*To introduce the assignment of the autobiography and begin the process of writing.

### **Materials Used:**

1. *Reflections--Self Portrait* (Handout 4A).
2. Autobiographical Assessment Form (Section V)
3. Sample published autobiographies.

## Lesson 4

### Activities:

1. Explain to the students that they are going to be writing an **Autobiography** focused on elements of change in their lives. Have the students use the homework assignment as a springboard to brainstorm and write down answers to the following questions:

#### Questions to Ask

- *What have been the major changes in your life?*
- *What/who created these changes?*
- *What were the results of these changes? How was your life different afterwards?*

2. Discuss with the students the way to begin a story. As examples, read the first few lines from 3 or 4 published autobiographies. After the lines from each autobiography have been read discuss the following questions.

#### Questions to Ask

- *How does the language of the sentence involve you in the story? What phrases, descriptive words, etc., make you feel as though you are part of the story?*
- *What information is contained in the first two sentences? Does the information need to be increased or reduced??*

3. Discuss with the students the importance of those first few sentences. They should grab the readers and interest them enough to read further. The students should break into small groups and create two sentences that might start an **autobiography** and "grab" the reader. They should then share their introductory sentences with the large group.

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### Homework:

1. Write a draft of 4-6 pages of your autobiography using Handout 4A as a guide. Your autobiography will be assessed according to the Autobiographical Product Assessment Form (Section V). It is due in Lesson 9.

**Teacher Log Notes:**

## **Reflections - Self Portrait Assignment (Handout 4A)**

Your autobiography should be a snapshot of who you are and what you wish to become. It should present themes and influences that have been present in your life and may continue to affect you.

1. Part I of your autobiography draft will be a 4-6 page original written piece.
2. There should be a theme throughout the piece. It could be events, such as moving, or it could be people such as your parents or friends. It could be a central focus such as your creative ability or how certain events or circumstances have changed your life. Whatever you choose, your autobiography should not be a recitation of isolated facts because the events and stories should flow into each other.
3. Using your last homework assignment, choose those events/ people/ themes that are important to your chosen theme. You will not be using all of the events that you can remember, only those events that are important to your theme.
4. Pay close attention to the first few sentences of your piece. Do they grab the reader? Do the events following the introduction make sense? As you write the rest of your autobiography, make sure that there is a logical order and flow to your story.
5. Part II of your autobiography will address your near and distant future. It will involve doing some research about something that interests you. You will be given guidance on this part in Lesson 9.

## Overview of Lesson 5

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X				

### **Instructional Purpose:**

\*To introduce the Hamburger Model of paragraph writing.

### **Materials Used:**

1. Hamburger Model (Handout 5A). This handout also may be found in the the Appendix, Section VI.
2. Jumbled Paragraph (Handout 5B).

## Lesson 5

### Activities:

1. Share the Hamburger Model of Persuasive Writing with the students (Handout 5A). Use Handouts 1G and 1H to show how the model looks in practice. Ask students to identify the opinion, reasons, and conclusion parts of the model. Use colored pens to mark elements on the transparencies.
2. Give out the Jumbled Paragraph (Handout 5B) and ask students to work in small groups to rearrange the pieces using the Hamburger Model as a guide. Have a representative of each group share the group product. The rest of the class should provide feedback on the effectiveness of each paragraph.
3. Highlight the features of the best paragraph. On a transparency of this paragraph ask students to number the reasons and highlight the details (elaboration) of those reasons in colored pen. Ask: What information do the details give you? How do the details help convince you?

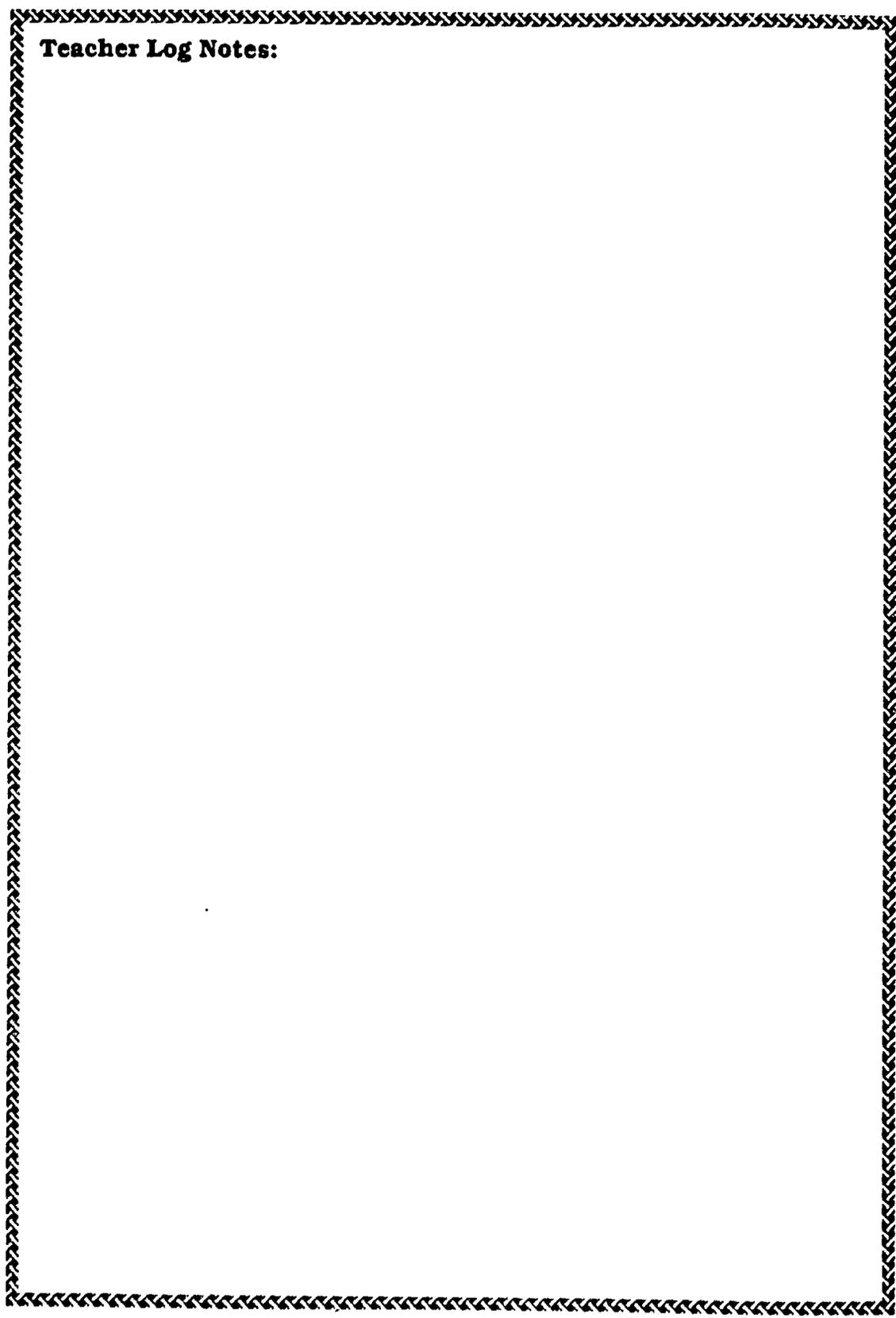
**Note to teacher:** This lesson is intended to give students practice on providing evidence to support a point of view (the meat of the paragraph). The details (elaboration) that may accompany the reasons may be thought of as the mustard, lettuce, etc.) The opinion and conclusion pieces will be addressed tomorrow.



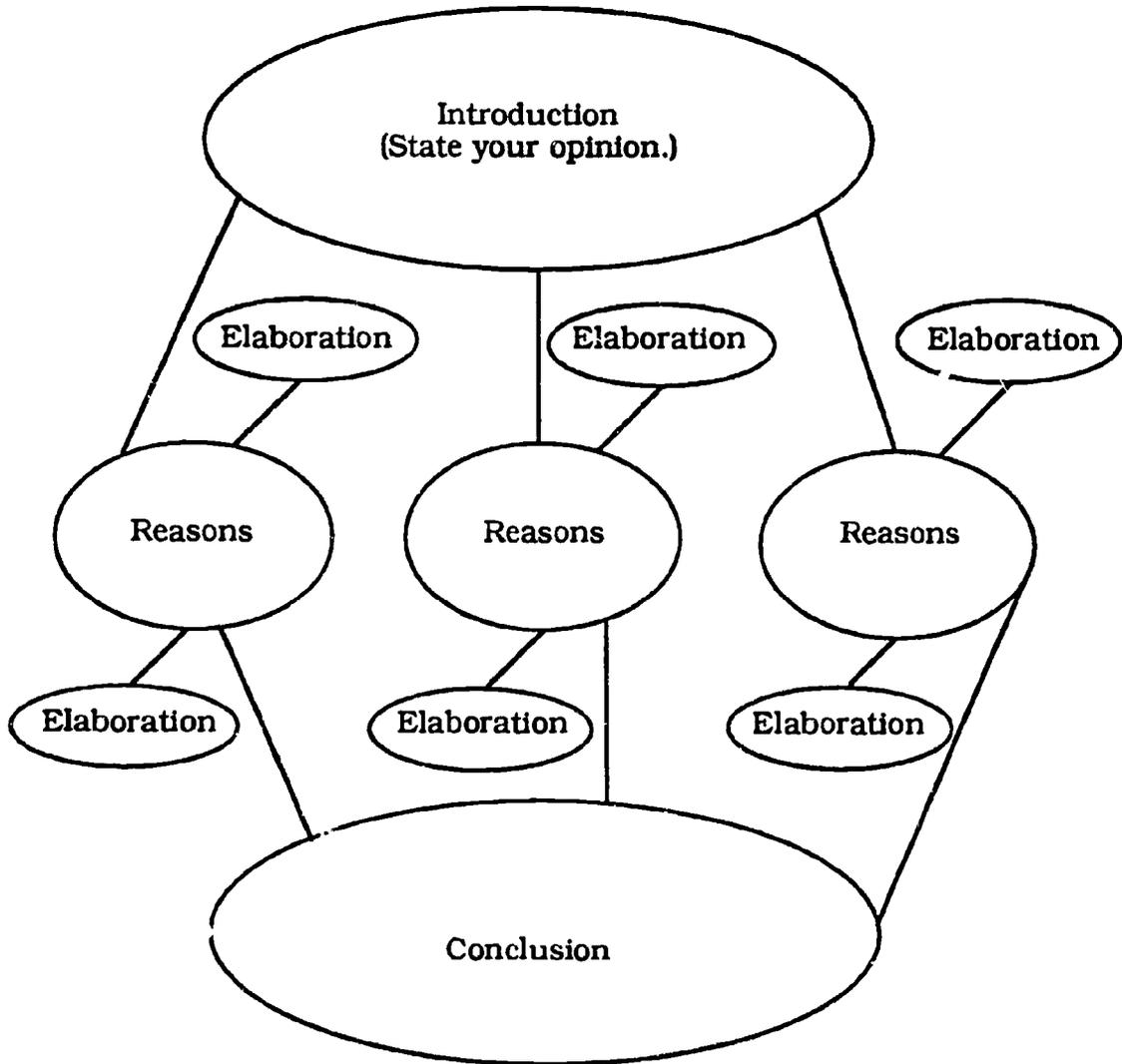
### Homework:

1. Take a point of view on whether uniforms should be required in your school and write a Hamburger paragraph defending your opinion.
2. Read "Ghost Cat" for the next lesson.

**Teacher Log Notes:**



**Hamburger Model for Persuasive Writing  
(Handout 5A)**



**Jumbled Paragraph**  
(Handout 5B)

**Letters vs. Phone Calls**

Finally, you can say more in a letter. First, letters are more personal. As you can see, the above three reasons show why letters are better than phones. No one reads a letter except for the person it's written to. Letters show that the person writing the letter cares enough about the person receiving the letter that they have taken the time to write. In my opinion, letters are better than phone calls for the following three reasons. Second, letters are more thoughtful. On the phone, people may forget to say something, but in a letter, they have time to think.

**Jumbled Paragraph**  
(Handout 5B)

**Letters vs. Phone Calls**

**Answer Key**

In my opinion, letters are better than phone calls for the following three reasons. First, letters are more personal. No one reads a letter except for the person it's written to. Second, letters are more thoughtful. Letters show that the person writing the letter cares enough about the person receiving the letter that they have taken the time to write. Finally, you can say more in a letter. On the phone, people may forget to say something, but in a letter, they have time to think. As you can see, the above three reasons show why letters are better than phones.

## Overview of Lesson 6

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

### **Instructional Purpose:**

- \*To develop analytical and interpretive skills in literature.
- \*To develop grammar skills.
- \*To explore new vocabulary words.

### **Materials Used:**

1. Junior Great Books selection from Series 5: "The Ghost Cat" by Donna Hill.
2. Literature Web (See reproducible form in Appendix).
3. Literature Web - Teacher Example.
4. Vocabulary Web (See reproducible form in Appendix).
5. Vocabulary Web - Teacher Example.
6. Fox, P. (1966). *Maurice's Room*. NY: Macmillan.

## Lesson 6

### Activities:

1. Give students the following **Grammar Challenge** in groups of two:

**Grammar Challenge:** Indicate the part of speech (form) for each word; for underlined words, identify how they are used in the sentence (function).

The sun smiled, and the sad girl slowly looked at the sky. Alas, they went away wearily, too tired for conversation.

Ask the first group finished to articulate the correct responses and defend them. Call on other groups until the exercise has been done and described correctly.

*Students will have read "The Ghost Cat" by Donna Hill. In this story, a family's young child comes to terms with the death of her father through visiting the beach. Through playing with ideas and imaginary animals, Jodi is able to verbalize the reality of his death.*

2. Introduce a **Literature Web**. Teachers: See the completed example that is included with handouts for this lesson. Have students complete a web in order to focus their thoughts before the following discussion. Blank copies may be found in Appendix.
3. Have students discuss their **Webs** in small groups and then have them complete a group web. Create a class web as a whole group and discuss it as a prelude to the overall discussion of the story.

### Questions to Ask

#### Literary Response and Interpretation Questions

- \* Read the first sentence of the story. What important information does it tell us about the story?
- \* In this story, Jodi "invents" a ghost cat. Why? (Cite reasons)
- \* How is Filmore's approach to dealing with his father's death different from Jodi's?
- \* Jodi says, "When somebody leaves you, they always murder you a little bit." What does she mean by that statement?
- \* Why did the author title the story "Ghost Cat"? Would you change it? Why or why not?

### Reasoning Questions

- *What assumptions can you make about why the family wants to vacation at a beach again?*
- *What might you infer is the mother's approach to coping with her husband's death?*
- *What evidence do we have by the end of the story that Jodi has come to terms with her father's death? Cite evidence from the text.*

### Change Questions

- *How did the ghost cat change Jodi? How did it help her deal with pain?*
- *In what ways did the father's death change the life of Jodi, Filmore, and their mother?*
- *What does the author say about change in this story?*

4. **Write** in your Response Journal about how an imaginary or real animal or friend helped you cope with change. How was the animal/friend helpful?
5. Introduce a **Vocabulary Web**. See the example **indignation**, from the reading "The Ghost Cat," that is included with handouts for this lesson (Teacher Example). Blank copies of the Vocabulary Web for students can be found in the Appendix. Have students work in small groups to do a web for the word "**reticent**."

**Note to teacher:** This vocabulary web activity should model in-depth word study for students. It allows for flexibility in the kinds of information recorded. Throughout the unit as you notice words that need study, suggest them for a web analysis. A classroom set of webs may be kept in a notebook or students may keep their own sets of webs.

6. **Grammar:** Examine the following sentence from the chapter with respect to its grammar. Indicate the part of speech for each underlined word:

Filmore saw his mother's eyes grow cloudy, but she hid them by hugging Jodi. He went and made a circle with them, turning his face away also.

7. Check for questions students might have about the Grammar Self-Study packets.

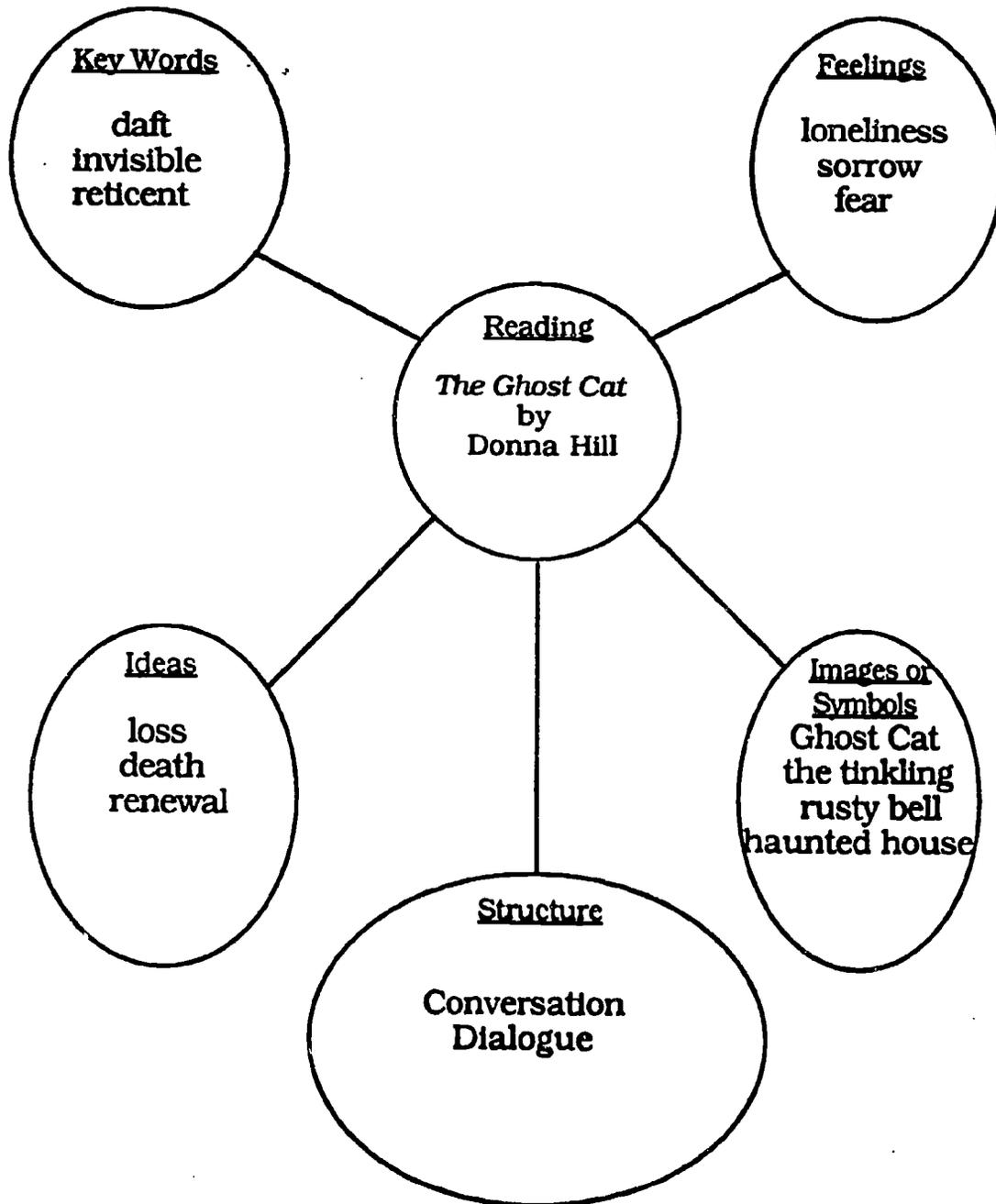


**Extensions:**

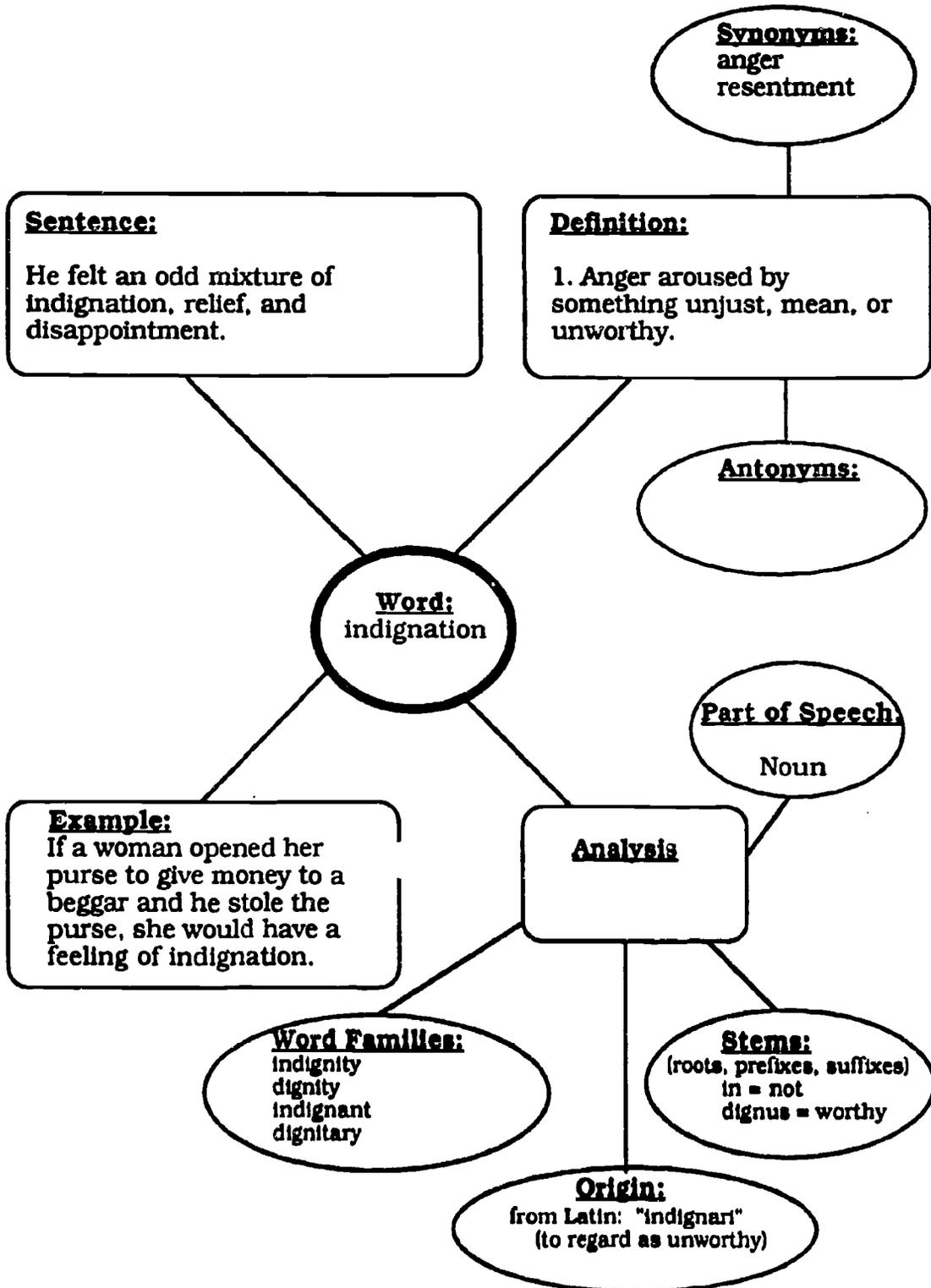
Read *Maurice's Room* by Paula Fox and write an essay arguing ways that Maurice and Jodi, from "The Ghost Cat," are alike.

**Teacher Log Notes:**

**Literature Web - Teacher Example**  
*(See model section for full explanation)*



**Vocabulary Web - Teacher Example**  
*(See model section for full explanation)*



**Ghost Cat**  
**by**  
**Donna Hill**

It was growing so dark that Filmore had to stop reading, but as soon as he put his book down, he began to notice the loneliness again.

His mother had been driving without a word ever since they had turned onto this remote and bumpy road. Jodi was asleep, curled up in back with her stuffed animal friend. There was nothing to see out the window except black trees and shrubs along the roadside thrashing in the wind. To the west, through the trees, he could see that the sun had melted onto the horizon, but to the east the sky looked dark and bruised.

Suddenly his mother said, "That must be the house." She stopped the car.

Jodi sat up. "Are we here?" Jodi always awoke at once, alert and happy. She did not seem to know what loneliness and sorrow were. Jodi had glossy black curls and eyes like agates. She was little for her six years, but sturdy and fearless, as even Filmore would admit, but only to himself. To others, sometimes as a compliment, he said she was daft.

"You two wait here while I take a look," said their mother.

Filmore watched their mother walk along the path between the swaying, overgrown bushes. She looked small, walking alone, not much taller than his sister, in fact. Filmore whispered, "Jodi, don't you wish Daddy were here with us?"

Jodi was brushing down the apron of her animal friend.

"Remember last summer with Daddy?" Filmore said. "The beach, how broad and clean and dazzling it was? Remember what fun we had in the boat?"

Jodi turned her animal friend about, inspecting her from all sides.

"Here comes mother," Filmore said. "Let's not remind her of Daddy." But he needn't have warned Jodi. She seemed not to have heard a word.

"This is it," their mother said. "Help me with the bags, please, Filmore.

He and Jodi scrambled out of the car.

"Wait, wait!" Jodi called. "I dropped Mrs. Tiggy-winkle! Don't worry, Mrs. Tiggy-winkle! We'll never leave you! We love you!"

"What does she care," Filmore protested. For some reason he was annoyed with his sister. "She's only a stuffed hedgehog."

"She is not! She's a raccoon!"

"Listen, either she's a hedgehog or she's not Mrs. Tiggy-winkle!"

"Filmore, please," their mother said, pushing through the creaking gate.

A stone path led to a cottage perched on a little bluff overlooking the cove. Trees were sighing and moaning over the roof, and shrubs whispered at the door. The wind dropped suddenly as though the house were holding its breath, and Filmore could hear the push of waves up the beach and their scraping retreat over pebbles and shells.

His mother paused at the stoop to search through her bag for the key. Now Filmore could see scaling paint, shutters hanging loose, and windows opaque with dust. "What a dump!" he muttered.

When he saw his mother's face, he was sorry. His mother had gone back to teaching and labored to keep up their home; no one knew better than Filmore how hard it had been.

"The agent told us we'd have to take it as is," she said. "That's how we can afford it." She found the key, but could hardly shove the door open for sand that had sucked up against it.

"We came for the beach, anyway," Filmore said. "Who cares about the house? I wouldn't care if it was haunted!"

"Oh, I love the haunted house!" Jodi cried, bursting into the front room. "Oh, we have a big window with the whole black sky in it! Oh, and a fireplace! And rocking chairs!" The floor squealed under her feet as she ran around excitedly. "And here's the kitchen, with a black monster stove!"

Their mother laughed. She had the same dark curly hair, the same eyes as Jodi, and when she laughed, she did not look much older. "It's charming, really. Just needs a little work. But first we need some sleep."

They climbed narrow stairs and opened creaking doors to three small rooms with beds under dust covers. The covers pleased their mother and made Jodi laugh. "Ghosts and more ghosts!" she cried.

In his unfamiliar little room above the kitchen, Filmore kept waking in the night to whistles, squeals, and thumps that could have been ghosts in the house, that could have been anything sinister at all.

The next morning, Filmore woke to the melancholy crying of gulls. When he heard Jodi's light voice below, he pulled his clothes on hurriedly and went down to the kitchen.

"Good morning, dear," his mother said from the stove, where she was already cooking breakfast. "Did you sleep well?"

"I didn't sleep at all," Jodi put in cheerfully. "Neither did Mrs. Tiggy-winkle. We stayed awake all night and listened to the haunted house."

Filmore did not want to admit his own feelings. "You're daft!" "Something is here, you know," Jodi insisted. "Something besides us!"

"And I know what it is." Their mother laughed. "Sand! We'll get rid of it right now."

The house was so small that sweeping and dusting upstairs and down did not take long, and still there was time for the beach before lunch.

To Filmore, the beach was even more disappointing than the house. It was narrow and deserted, with low, dispirited waves the color of mud as far as the eye could see. There were no houses in sight, just cliffs and scraggy pine trees at each end of the cove. Edging the sand were patches of weeds and damp brown rags of algae that smelled like vinegar. The stain that marked high tide was littered with broken shells, sticks like bones, and here and there a dead fish. A troupe of sandpipers ran up the beach and back, as though frantic to escape.

Jodi loved everything. She made up a joyful beach song as she built a sand dragon and then she pressed Filmore to go with her while she filled her bucket with shells and treasures.

Stumping along at her heels, Filmore demanded, "Why don't you ever talk about Daddy? You were his dear rabbit, don't forget!"

"Look, Filmore!" Jodi cried. "I found a sand dollar!"

After lunch, they drove out for supplies. "It will be fun to see the village and the shops," their mother said.

The village turned out to be only a few houses scattered along the road, and on the beach, one rowboat upside down beside a shack with a sign for bait. The shops were only Judson's General Store and Judson's Gas Station.

A bell jingled as they went into the store. It was dim and cluttered and smelled of dusty bolts of cloth and strong cheese. Behind the counter stood a tall, thin woman who kept her hands in her apron pockets while she looked them over with stern interest.

"Good morning!" their mother said. "I'm Mrs. Coyne. This is my son Filmore and my daughter Jodi. We've rented the Hogarth place."

"Heard you did," said the storekeeper.

"We need milk and a few groceries. Also lumber and nails, if you have them. We'd like to mend the front stoop. You don't think the owner would mind, do you?"

"Not likely. He hasn't seen the place in years. But I'd wait if I were you. See if you like it there, first."

"Don't you think we'll like it?" Filmore asked.

"Been a lot of folks in and out of the Hogarth place. City folks, mostly. Like you. They never stay long."

"Because it's run-down, or is there something else?" Filmore asked.

His mother interposed. "Do you happen to know if the chimney works?"

"Did once. Likely needs sweeping."

"Is there someone who might do it for us?"

"Mr. Judson. My husband. He can fix the front stoop, too, if you want. Rehang those shutters. Trim the bushes. You would have to pay, though. The real estate agency won't. Cost you twenty dollars."

"That would be just fine!"

When Mrs. Judson was adding up the prices on a paper bag, Filmore asked, "Why don't people stay long at Hogarth's?"

Mrs. Judson was busy checking her figures.

"Because of what's there besides us," Jodi said. "Isn't that right, Mrs. Judson?"

Their mother looked at Mrs. Judson with a smile, but Mrs. Judson was busy packing groceries.

"But we like it, Mrs. Tiggy-winkle and I. It sounds so beautiful and sad. Especially the little bell."

"What little bell?" Filmore asked.

"Didn't you hear it? It was so sweet last night, going tinkle-clink all around the house."

Mrs. Judson rang up the money with a loud jangle of her register. "Suit you if Mr. Judson comes tomorrow morning?"

Back in the car, Filmore said, "She wasn't very friendly."

"I thought she was," said their mother. "She tried to help us all she could."

"She didn't smile, not once," Filmore said. "And she wouldn't tell us anything."

"That's because she was nervous," Jodi said.

"Why would she be nervous?" their mother asked.

"For us. She thinks we might be afraid in the house." Jodi said.

"But there's nothing to be afraid of!" said their mother.

Jodi laughed. "We know that!"

Early next morning, Mr. Judson arrived in a truck, with toolbox and planks of wood. He too was tall and thin, with the same gaunt face as his wife, but with a tuft of gray beard attached.

All morning while they were on the beach, Filmore could hear Mr. Judson hammering, thumping, and snipping. At noon he came and said, "Chimney's working. I laid a fire. Got to go, now. The missus will be waiting."

They walked with him to his truck. "How do you folks like it here?" he asked, lifting his toolbox into the back.

"We love it!" Jodi answered.

"It's a charming house, really," their mother said. "I wonder why it hasn't been sold?"

"Because of what's here," Jodi said. "Isn't that right, Mr. Judson?"

Mr. Judson was searching among his tools. "Must have left my pliers somewhere, Mrs. Coyne."

"It's a cat," Jodi said.

"A cat, Jodi?" their mother asked. "Are you sure? Is there a cat, Mr. Judson?"

"Never saw one here, myself. Leastwise not in years."

"You mean there used to be a cat?" Filmore asked.

"Mrs. Hogarth, she had one. Hogarth, he moved away when his missus died. Don't know what became of the cat."

"Could it be a neighbor's cat?"

"She has a squeaky little voice," Jodi said. "Probably hoarse from crying."

"Haven't heard tell of any lost cats," Mr. Judson said. He went around to the cab of his truck.

"Could it be a stray?"

"Oh, she's not a stray," Jodi said. "She wears a little rusty bell that goes tinkle-clink when she runs. It's so sweet."

Mr. Judson climbed into his truck and turned on the ignition. "If you find my pliers, will you bring them next time?"

As they watched the truck rattle down the road, Filmore asked, "Don't you think the Judsons act strange? Like they're hiding something?"

"No, dear," his mother said. "I think they're just reticent. That's how people are in this part of the country."

That night, Filmore was awakened by someone shaking his toes. "Filmore! I have to tell you something!"

Jodi was leaning against his bed with Mrs. Tiggy-winkle in her arms. Moonlight falling through the window made her eyes like holes in a mask. "Do you hear the cat?" Jodi whispered. "She's prowling and crying all around the house, now. She wants to come in."

Filmore held his breath to listen. He did in fact hear a wailing and sighing and rustling of leaves. "That's the wind."

"And the cat, too," Jodi insisted.

"All right, get in my bed, if you're scared."

"We're not scared. But we are cold." She climbed on the bed and settled the quilt around Mrs. Tiggy-winkle.

Filmore rolled over and closed his eyes. "Go to sleep. There isn't any cat. Mr. Judson said so."

"He did not. He said he never saw a cat, leastwise not in years. But we did."

Filmore turned back. "You saw it?"

"Yes, on the beach this afternoon. She was watching us through the weeds, a yellow cat with red eyes."

"Then why haven't mother and I seen it?"

"Because she's invisible."

"You said you saw it!"

"We did! Mrs. Tiggy-winkle and I! Both of us! First we saw her eyes and then we saw her whole self!"

"You don't even know what invisible means!"

"We do too! It means mostly people can't see her."

"It means nobody ever sees her!"

"But she can fix that when she wants to. Anyway, she is prowling and crying right now. She wants somebody to let her in."

"If she's invisible, she can let herself in!" Filmore cried, triumphantly.

"That's not the same," Jodi said, straightening the quilt.

Filmore turned away. "You make me tired! What did you come bothering me for!"

Jodi sighed and threw off the covers.

"You can stay if you're nervous," Filmore muttered.

"We aren't nervous. But you are! So we'll stay."

At breakfast, Jodi said, through a mouthful of blueberry pancakes, "When you have a cat, you're her mother and daddy, you know, so you must never leave her, like Mr. Hogarth did. That's why she's always crying and prowling and never can rest."

Their mother looked down at them from her pancake griddle.

"We have to put some food out for her, Mother," Jodi said.

"If there's any cat around here, it finds its own food," Filmore said.

"That's right, dear. It got along all right before we came."

"No, she didn't! She's skinny all over and her little bones show! Can't I give her my milk? Please, Mother, please!"

Their mother smiled. "Not your milk, Jodi. We'll find some scraps."

Filmore followed Jodi to the kitchen stoop, where she settled the scraps and a pan of water.

"She's already been here, looking for food," Jodi said. "See her paw prints?"

Filmore bent to examine the stoop. "That's just wet sand. The wind did that. You're putting this food here for nothing. No cat's going to eat it."

"Of course not. She's a ghost. Ghosts can't eat."

"Then why are you putting it here!" Filmore exclaimed, exasperated.

"She doesn't need to eat it, just to have it. To know we love her."

On the beach that afternoon, their mother was reading under the umbrella while Jodi sat beside her on the sand, sorting her beach treasure. Filmore waded for a while, but he felt uneasy by himself and soon came back to flop beside his sister.

The grasses above the beach rattled in the wind. "Is the cat watching us now?" he whispered.

"Oh, not now. The hot sand hurts her feet."

"I thought you said she was a ghost!"

"But she can hurt, just the same."

Later, clouds rolled up over the sea and the wind turned cold. Filmore took down the umbrella while his mother folded the beach chair and they ran for the house through pellets of rain.

That evening Filmore forgot the cat in the pleasure of popping corn over a snappy fire. Their mother sat rocking and mending, and Jodi sprawled on the hearth, humming to Mrs. Tiggy-winkle. Firelight threw quivering shadows on the walls. Outside the rain was like handfuls of sand thrown at the windows.

Filmore glanced at his mother. Her face was thoughtful and withdrawn. Whenever he caught her in such a mood, she would quickly smile, as though to insist she was all right. This time, however, she spoke.

"Remember last summer? Our last vacation with Daddy? Remember the day he bought every balloon the man had, and you three went along the beach and gave them away to children? He wanted us to share our happiness. Remember, Jodi, how happy he wanted us to be?"

"Is it popcorn yet?" Jodi asked. "I don't hear any more pops."

When Filmore passed her the popcorn, she said, "Mrs. Tiggy-winkle feels just the same as me. But not the cat. She hurts. Because she was murdered. That's why she's a ghost."

Filmore saw that his mother's needle had stopped, but she did not look at them.

"When somebody leaves you, they always murder you a little bit. But Mr. Hogarth, he murdered her a lot, until she was dead."

"If you know so much, how did he do it?" Filmore demanded.

"First he starved her and then he drowned her and then he told her she was bad. That's why she's so skinny and wet. She hates to be skinny and wet. She's outside now, crying at the kitchen door. Can't you hear her? She wants to come in by the fire."

"You're daft!" Filmore exclaimed. "That's just the wind!"

"Please, Mother, please! Can't I let her in!"

Their mother gave Filmore a glance that asked for patience. "All right, dear. Let her in."

Jodi rose with Mrs. Tiggy-winkle and went to the kitchen.

Filmore heard the kitchen door open and then the screen. A cold draft blew through the room and dashed at the flames on the hearth.

"Hurry up, please!" their mother called. "You're cooling off the house."

When Jodi came back, Filmore said, "Well where is the cat?"

"She can't come in because she knows you don't love her," said Jodi.

"But you and Mrs. Tiggy-Winkle love her! Isn't that enough?" said Filmore?

"Can Mrs. Tiggy-Winkle have some more popcorn, please?" said Jodi.

When the fire burned low and their mother announced bedtime, Jodi said, "She's crying again, Mother."

"Jodi, dear, why do you upset yourself this way? Can't you just enjoy your vacation with Filmore and me?"

"Yes, but she has to be happy, too! That's why we came here, you know! Can't I let her sleep on my bed tonight?"

Their mother sighed.

"You think I just imagine her, don't you?"

"Of course!" Filmore said. "You are the only one who sees her!"

"I am not! Mrs. Tiggy-winkle sees her, too!"

"And Mrs. Tiggy-winkle isn't real, either!"

"All right, if I just imagine her, why can't I have her on my bed?"

Their mother smiled. "I can't argue with that."

In his room, Filmore heard the squeal and slap of the screen door and then his sister's clumpy steps on the stairs. Straining, he thought he also heard soft paws running up beside her and the tinkle of a bell.

"Now she's got me doing it!" he muttered.

The rain grew quiet, the wind died, waves gently washed the shore. The next time Filmore opened his eyes, it was nearly daylight. He pulled on his robe and went to his mother's room.

"What is it Filmore?" she asked. Like Jodi, she always woke up at once.

"Let's see if Jodi really has a cat."

He took her hand as they went down the hall. "You don't believe there's a ghost cat, do you?"

His mother stopped in the hall. "Not literally, dear, of course. But Jodi does, so we must try to be understanding. She's still very little, you know. She isn't quite sure where reality stops and the stories of her mind begin."

"But why would she make up this crazy story?"

"We'll have to see if we can think of why."

Jodi's window opened on a huge dark sea and a rosy horizon. The sound of rolling waves was like the breathing of a giant in sleep. Jodi was curled under the quilt, her black hair shining on the pillow and Mrs. Tiggy-winkle under her chin.

"There's no cat!" Filmore whispered. "She made the whole thing up!" He felt an odd mixture of indignation, relief, and disappointment.

Jodi sat up brightly. "We're not asleep!"

"Did you and Mrs. Tiggy-winkle have a good night?" their mother asked.

"Yes, and so did the ghost cat. She stayed right here on my bed till she got warm and dry, and then she went away."

To Filmore she added, "If you don't believe me, look at this! She gave me her bell!"

Jodi opened her hand to show him a little rusty bell on a bit of frayed ribbon.

Filmore was going to accuse her of finding the bell on the beach, when he caught his mother's eye.

"Why did the ghost cat leave you?" their mother asked.

"Doesn't she love you?"

"Yes, but she had to go because she was dead. Just like Daddy, you know."

Filmore saw his mother's eyes grow cloudy, but she hid them by hugging Jodi. He went and made a circle with them, turning his face away also.

Muffled by their arms, Jodi said, "That's why we're hugging and crying and smiling, right?"

Hill, Donna (1983). *Ghost Cat* in *Eerie Animals: Seven Stories*. New York, NY: Atheneum Publishing.

## Overview of Lesson 7

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X	X	X	X

### **Instructional Purpose:**

- To develop analytical and interpretive skills in literature.
- To practice listening skills.
- To explore new vocabulary words.

### **Materials Used:**

1. Cleary, B. (1988). "The platoon system." *A girl from Yamhill: A memoir*. NY: Morrow.
2. Gallo, D. R. (1990). *Speaking for ourselves: Autobiographical sketches by notable authors of books for young adults*. Urbana, IL: National Council of Teachers of English.
3. "Literacy Vignettes" and "Personal Literacy Statements" from various issues of *The Reading Teacher*.
4. Responses to Writers' Essays Worksheet (Handout 7A).
5. Literature Web (See reproducible form in Appendix).
6. Vocabulary Web (See reproducible form in Appendix).

## Lesson 7

### Activities:

1. Read aloud to students: "The Platoon System." (pp. 141- 153) from Beverly Cleary's autobiography, *A Girl From Yamhill*. Have students complete a **Literature Web** (Appendix) to focus their reaction.
2. Use the following questions to guide discussion of the selection.

### Questions to Ask

- \* *Why did Beverly like Miss Smith's assignments?*
- \* *How does Beverly decide on a career in this excerpt? What are her reasons?*
- \* *What does Beverly mean when she says, "My career decision was lightly made." ? (page 147)*
- \* *Beverly notes that school is for learning, not entertaining. Do you agree or disagree with her? Why or why not?*
- \* *School seemed regimented to Beverly. Why do you think she felt that way? What evidence from the chapter can you use to support your view?*
- \* *In this chapter, Beverly discovers the pleasure of writing. What contributes to it?*
- \* *What did Beverly's mother mean by a "steady living?"*

4. Have students work in small groups to complete **Vocabulary Webs** for at least three of the following words from the chapter, "The Platoon System": **intercepted, curriculum, deteriorated, innovation, consternation, resignation, plagiarism, conformity, surreal, aloof, eccentric, intimidated, perjure, relentless, alimentary, incandescent.**
5. Discuss the use of vocabulary as a tool of writing. How does Beverly Cleary's choice of words contribute to the character and quality of her writing?
6. Have students respond to the following questions in their **Response Journals**: How is your school experience similar to Beverly's? How is it different? How has school changed since Beverly Cleary's school experience in the 1920's?

.....

7. Set up a center in the classroom that includes autobiographical essays from the following sources:

Gallo, D. R. (1990). *Speaking for Ourselves: Autobiographical Sketches By Notable Authors of Books for Young Adults*. Urbana, IL: National Council of Teachers of English.

"Literacy Vignettes" and "Personal Literacy Statements" from various issues of the *The Reading Teacher* [Almost every issue of *The Reading Teacher* includes short personal statements about reading and writing from well-known and not-so-well-known authors. For instance, Michael Bond, the author of Paddington stories writes about himself as a reader in the October 1991 issue (Vol. 45, No. 2, p. 106); Laura G. Heichel, a doctoral student, relates how searching the night skies with her father led her to write (December 1990, Vol 44, No. 4, p. 340); and the February 1992 issue (Vol. 45, No. 6, p. 415) includes a book report written as a poem by Jonathan David Roberts, a fifth grader.]

Assign students to read five of the essays. Since most are short (from a paragraph to 3 pages); it would be easy for students to read them during free class time or to take them home overnight. As students read each selection, they should make notes on the Response to Writers' Essays Worksheet (Handout 7A). The readings should be completed by Lesson 12.

\*\*\*\*\*

8. Have students mark the "hamburger buns" in the paragraphs they wrote for homework. Label the top one as the introduction and the last one as the conclusion. Ask a volunteer to compare the introduction and conclusion of his paragraph by using a transparency of a Venn Diagram (Appendix).

9. Debrief by reiterating the purpose of the introduction and the conclusion and highlighting their key features.

10. Have students write a persuasive paragraph using the assignment below. Tell them to pay careful attention to the introduction and the conclusion of the paragraph. Ask them to exchange paragraphs with a partner and critique them. In this chapter, Beverly Cleary's teacher suggests that she should write children's books when she grows up, but Beverly's mother suggests that she must find a way of making a "steady living." Choose one of the following points of view, write a paragraph defending that view, including supporting reasons.

a) It is more important to choose a career that you enjoy.

or

b) It is more important to choose a career that guarantees financial security.



**Homework:**

1. Have students do Vocabulary Webs (Appendix) for three more words from the list in #4 above.
2. Complete reading of autobiography for discussion in Lesson 8.



**Extensions:**

1. Read the entire book, "A Girl From Yamhill." Write a short essay about what you think were the greatest influences on Beverly Cleary's life. Support what you say with evidence from the book
2. If you enjoy her books, read another book by Beverly Cleary and write an essay on why you think she is a good writer.

**Teacher Log Notes:**

**Response to Writers' Essays Worksheet (Handout 7A)**

Author/Title	Role of Cultural or Ethnic Group	Early Influence of People	Internal Influences	Events Affecting Writing or Career Choice	Satisfaction Gained from Writing

## Overview of Lesson 8

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X					

### ***Instructional Purpose:***

\*To analyze and interpret assigned autobiographies.

### ***Materials Used:***

1. Literature Web (See reproducible form in Appendix).
2. Assignment sheet for literature selections (Handout 8A).

## Lesson 8

### Activities:

(Students should bring the completed writing assignment that was given in Lesson 1 (Handout 1D).

1. Divide students into groups according to books read. Each group should discuss the questions that were included in the assignment to guide their reading (See Handout 1D).

### Questions to Ask

- \* *How did reading and writing help the author grow?*
- \* *What events in the author's life or what personal characteristics contributed to his/her becoming a writer?*
- \* *How did the writing career fit into the family lifestyle or expectations?*
- \* *How did the writing career change the family lifestyle or expectations?*
- \* *What personal qualities of the author did you admire most?*
- \* *How did family traditions or the author's community affect his/her life?*
- \* *How did the author's culture--things such as family traditions, community expectations and customs, religion, and ethnic heritage-- affect his/her writing?*

2. As a whole class activity, continue the discussion, emphasizing similarities and differences between books.

3. Have students return to their groups and complete a **Literature Web** (Appendix) for the autobiography discussed in that group.



### Homework:

1. Choose a reading selection that was written by the author you have read about and begin your reading. (Handout 8A).



**Extensions:**

1. Write a one-page essay arguing how writers use the concept of change. Use a work by one writer as an example.

**Teacher Log Notes:**

**Reading Assignment (Handout 8A)**  
**Works of Authors Whose Autobiographies Have Been Read**

Read the equivalent of 50 pages from the works of the author whose autobiography you read. As you read, find and record examples of the following.

1. Choose examples of the following ways that the author uses language to enhance his writing. Include the example and the page numbers with your answer.
  - a) Interesting words
  - b) Vivid imagery
  - c) A paragraph or a few lines that you consider characteristic of the author's writing.
2. Cite examples of influences or experiences from the author's life that led to subject material for written work.
3. Find evidence that links the author's writing to cultural influences such as family traditions, religion, community expectations, heritage.

**Literature Sources**

Brent Ashabranner

*An Ancient Heritage: The Arab-American Minority.* HarperCollins, 1991.  
*People Who Make a Difference.* Dutton, 1989.  
*Still a Nation of Immigrants.* Dutton, 1993.  
*The Vanishing Border: A Photographic Journey Along Our Frontier with Mexico,* Putnam, 1987.

Eloise Greenfield

*Honey I Love and Other Love Poems.* Crowell, 1978.  
*Koya DeLaney and the Good Girl Blues.* Scholastic, 1992.  
*Sister.* Crowell, 1969.  
*Talk About a Family.* Lippincott, 1978.

Jean Little

*From Anna.* Harper, 1972.  
*Mama's Going to Buy You a Mockingbird.* Viking, 1984.  
*Take Wing.* Little, Brown, 1968

Milton Meltzer

*The Black Americans: A History in Their Own Words, 1619-1983.* HarperCollins, 1984.  
*The Hispanic Americans.* Thomas Y. Crowell, 1982.  
*The Jews in America: A Picture Album.* Jewish Publication Society, 1985.

L. B. Singer

*Naftali the Storyteller and His Horse, Sus, and Other Stories.* Farrar, Straus, Giroux, 1976.  
*Stories for Children.* Farrar, Straus, Giroux, 1984.  
*Zlateh the Goat and Other Stories.* Farrar, Straus, Giroux, 1984.

Yoshiko Uchida

*Jar of Dreams.* Atheneum, 1981.  
*Journey Home.* Atheneum, 1978.  
*Journey to Topaz.* Scribner, 1971; Creative Arts, 1985.

Laurence Yep

*Child of the Owl.* HarperTrophy, 1977.  
*Dragonwings.* HarperCollins, 1975.  
*The Rainbow People.* HarperCollins, 1989.

## Overview of Lesson 9

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X		X		X

### **Instructional Purpose:**

- \*To explore the writing process.
- \*To read and interpret an autobiographical essay.
- \*To learn about other cultures and one's own heritage by investigating naming traditions.
- \*To provide students opportunity to evaluate and receive feedback of their written work.

### **Materials Used:**

1. Naylor, P. (1987). *How I Became a Writer* (rev.ed.). New York: Scholastic.
2. Swann, B., & Krupat, A. (1987). *I Tell You Now: Autobiographical Essays by Native American Writers*. Lincoln, NE: University of Nebraska Press. (Handout 9A).
3. Role Playing Groups (Handout 9B).
3. Peer Assessment of Writing (Section V).
4. Copies of children's autobiographies.
5. Writing Self Assessment (Section V).

## Lesson 9

### Activities:

#### Writing Process: Peer Conferencing and Revision

1. Ask students to work with a partner to assist in revising their Reflections-Self Portrait.

A. Discuss the purposes of revision:

- \* To clarify the writing; to figure out what I'm trying to say.
- \* To identify audience reaction and needs; to fill in the gaps for my reader or to clarify my meaning.
- \* To refocus and restructure writing; to change the order or direction of my piece.
- \* To improve the quality of the piece of writing through changing paragraphs, sentences, and words.

B. Model the procedure using a short piece of writing on the overhead projector. Emphasize that revising does not mean correcting mechanics such as spelling; that is the editing process and will come later.

C. Give students another sample to revise in pairs. Have groups share their ideas.

D. As an example of revision in the life of a professional author, read aloud to the students the following excerpt from Phyllis Naylor's book, "How I Became a Writer."

*I thought that this book had absolutely everything in it that children could ever want, and I got so enamored of my effort that I sent it off to a publisher who was offering a prize for the best manuscript accepted that year.*

*I did not win the prize. In fact, the manuscript was rejected. But the editor saw possibilities in it. It needed more of a central theme, she said. If I would completely rewrite it, from the viewpoint of one character rather than the whole family, then she would consider it again. Not buy it, necessarily--just consider it.*

*My first reaction, when I read her letter, was that what she wanted was impossible. But the more I thought about it, the more I realized that she was right. Here was my chance to prove that I could do it. So I rewrote the entire book. It took seven months, but after I finally sent it off, back came a contract and a check. (pp. 61-62)*

E. 1. Divide the class into groups of 3-4. One student reads his paper to the others who will examine the writing in two specific areas. Give out the Role Playing Groups (Handout 9B) that describes the revision functions that students will perform.

2. A copy of the story should be passed out to the three role-playing groups. Allow an author to volunteer to read his/her story aloud.

3. Once the piece has been read aloud, the students should each make at least one positive comment.

- \* The comments should be specific. "I like it" doesn't allow the author to learn what "worked". The students might point out particular words or phrases that were effective, or stories that were particularly descriptive.

4. The group should then discuss the particular areas that concern them as, narrative technicians and then transitional traffic cops.

- \* Positive comments and recommendations should be made and written down.
- \* Students should feel free to write on their copy of the autobiography.
- \* The teacher may facilitate group discussions, but the students should feel responsible for the quality of revisions.

5. The author should spend this group discussion time reviewing his/her own work and making any changes s/he discovered during the reading. S/he should spend this time completing the Writing Self Assessment found in Section V.

6. One child should act as the spokesperson and identify strengths and weaknesses found. As the group leader speaks, the others should remain silent, including the author.

7. The author now has the opportunity to offer a defense. S/he may choose only one or two points to defend. The defense allows him/her to clarify the most important points and forces him/her to focus only on those issues that were the most critical. Limiting the response also reduces the degree of conflict between the students and reinforces the idea that a written piece of work stands alone. Point out to students that in reality, readers of stories rarely have the author at hand to answer questions.

8. Finally, using the Peer Assessment of Writing found in Section V, the students have an opportunity individually to sum up what they learned; what worked, what didn't, and what changes could be made.

9. The author then receives the copies of the autobiography that have been edited so that s/he can make the necessary changes.

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Read "Notes of a Translator's Son" by Joseph Bruchac (pp. 195-205).<sup>\*</sup> In this essay Joseph Bruchac asks the question, "Who am I?" and answers it in part by talking about his several names and his heritage.

<sup>\*</sup>Swann, B. & Krupat, A. (1987). *I Tell You Now: Autobiographical Essays by Native American Writers*. Lincoln, NE: University of Nebraska Press.

Discuss the essay with the following questions:

### Questions to Ask

- \* *What do you learn about Joseph Bruchac from his names?*
- \* *Joseph Bruchac talks about many changes in his life? Which of the changes do you consider the most important?*
- \* *How would you describe Bruchac's education and his learning about himself? Draw a timeline of the events in Bruchac's life to help you identify significant events.*



### Homework:

1. Continue revisions on your draft. This should be completed by Lesson 13 when you will have class time to engage in peer conferencing of your work.
2. Read "All Summer in a Day" by Ray Bradbury.
3. Interview family members about naming traditions in your family. Interview both sides of the family. You may want to use some of the following questions.

- \* *What do you know about our family surname? Its origin? Its meaning?*
- \* *Did our surname undergo change when ancestors immigrated to the United States? Are there family stories about the change?*
- \* *Are there any traditional first names, middle names, or nicknames in our family?*
- \* *Is there a naming tradition, such as always giving the firstborn son the name of his paternal grandfather?*
- \* *How do our names reflect our heritage?*

(Adapted from: Zeitlin, S. J., Kotkin, A. J., & Baker, H. C. (1982). *A Celebration of American Family Folklore*. New York: Pantheon, pp 269-270.)



**Extensions:**

1. Read some of the poetry and folklore collections of Joseph Bruchac. Some examples of his work are listed below:

Caduto, M. J. & Bruchac, J. (1989). *Keepers of the Earth: Native American Stories and Environmental Activities for Children*. Golden, CO: Fulcrum.

Bruchac, J. *Native American Stories*. Golden, CO: Fulcrum.

2. Read Chapter 6 "Through an Editor's Eyes" from *How I Came To Be a Writer* by Phyllis Reynolds Naylor.

A large rectangular box with a decorative border of repeating interlocking shapes. Inside the box, the text "Teacher Log Notes:" is written in the top left corner. The rest of the box is empty, intended for handwritten notes.

**Teacher Log Notes:**

**Notes of a Translator's Son  
(Handout 9A)**

The best teachers have showed me that things have to be done bit by bit. Nothing that means anything happens quickly-we only think it does. The motion of drawing back a bow and sending an arrow straight into a target takes only a split second, but it is a skill many years in the making. So it is with a life, anyone's life. I may list things that might be described as my accomplishments in these few pages, but they are only shadows of the larger truth, fragments separated from the whole cycle of becoming. And if I can tell an old-time story now about a man who is walking about, *waudjoset ndatlokugan*, a forest lodge man, *alesakamigwi udlagwedewugan*, it is because I spent many years walking about myself, listening to voices that came not just from the people but from animals and trees and stones.

Who am I? My name is Joseph Bruchac. The given name is that of a Christian saint-in the best Catholic tradition. The surname is from my father's people. It was shortened from *Bruchacek*-*"big belly"* in Slovak. Yet my identity has been affected less by middle European ancestry and Christian teachings (good as they are in their seldom-seen practice) than by that small part of my blood which is American Indian and which comes to me from a grandfather who raised me and a mother who was almost a stranger to me. I have other names, as well. One of those names is *Quiet Bear*. Another, given me by Dewasentah, Clan Mother at Onondaga, is *Gah-neh-go-he-yo*. It means *"the Good Mind."* There are stories connected to those names, stories for another time.

What do I look like? The features of my face are big: a beaked nose, lips that are too sensitive, sand-brown eyes and dark eyebrows that lift one at a time like the wings of a bird, a low forehead that looks higher because of receding brown hair, an Adam's apple like a broken bone, two ears that were normal before wrestling flattened one of them. Unlike my grandfather's, my skin is not brown throughout the seasons but sallow in the winter months, though it tans dark and quickly when the sun's warmth returns. It is, as you might gather, a face I did not used to love. Today I look at it in the mirror and say, *Bruchac, you're ugly and I like you.* The face nods back at me and we laugh together.

The rest of me? At forty-two I still stand 6'2" tall and weigh the 195 pounds I weighed when I was a heavyweight wrestler at Cornell University. My arms and hands are strong, as strong as those of anyone I've met, though my two sons-Jim who is sixteen and 6'4", and Jesse who is thirteen and close to 6'-smile when I say that. When they were little their games included *"Knock Papa Down."* Each year they've found it a little easier to do. My physical strength, in part, is from my grandfather, who was never beaten in a fight. Like his, the fingers of my hands are short and thick. I hold them out and see the bulges in the knuckles, the way both my index fingers are skewed slightly and cannot completely straighten. A legacy of ten years of studying martial arts.

Do we make ourselves into what we become or is it built into our genes, into the fate spun for us by whatever shapes events? I was a small child, often alone and often bullied. I was different-raised by old people who babied me.

bookish, writing poetry in grade school, talking about animals as if they were people. My grandfather joked when he called me a "mongrel," a mixture of English and Slovak and "French," but others said such things without joking. When I was seven I decided I would grow up to be so big and strong that no one would ever beat me up again. It took me nine years to do it. ("Be careful what you really want," a Tai Chi master told me. "If you really want it, you'll get it.") My junior year in high school I was still the strange kid who dressed in weird clothes, had no social graces, was picked on by the other boys, scored the highest grades in English and biology and almost failed Latin and algebra. That winter of my junior year my grandmother died. My grandfather and I were left alone in the old house. That summer I grew six inches in height. In my senior year, though clothing and social graces showed little evolution, I became a championship wrestler, won a Regents' scholarship, and was accepted by Cornell University to study wildlife conservation.

How can I now, in only a few pages, cover the next twenty-five years? How can I adequately describe five years at Cornell and the year at Syracuse University, where I held a creative writing fellowship? At Syracuse, told by an expatriate South African writing instructor that my prose was too poetic, I smashed my typewriter in frustration and burned everything I had written. (Carol, my wife of a year, looked out the window of our small rented student housing bungalow and wondered what kind of bear she had married.) What about the Vietnam protests and the Civil Rights movement, the march on Washington and that long walk in Mississippi where James Meredith and Martin Luther King, Stokeley Carmichael and Marlon Brando took water from canteens I lugged up and down the line while state troopers with shiny insect eyes took our photographs with Polaroid cameras, waiting for the night when their eyes would look out from under white Klan hoods? And what about three years spent in Ghana, West Africa, where I taught in a school by the Gulf of Guinea? The Thunder Cult's drum rumbled at night in the next compound and a mad old man asked me to join him in a visit to Mammy Water under the waves of the man-eating sea. It was in Ghana that our son James raised his arms to the brightness in the night sky and spoke his first word, *Moon!* (I fictionalized my Africa experience in a novel completed in the 1980s. In it a half-breed American teacher discovers himself and his own country through life in a foreign culture-which he finds less foreign than his white expatriate colleagues. It is called *No Telephone to Heaven*.) Then came ten years of teaching in American prisons, and a decade and a half of editing and publishing multicultural writing: my introduction to *How to Start and Sustain a Literary Magazine* (Provision House Press, 1980) is a brief autobiography of my life as an editor. And all of that was made richer and more complicated by twenty years of marriage and sixteen years of learning from two sons-whose accomplishments bring me more pride than anything I've ever done. There isn't space enough here for more than the mention of all those things.

I can only go onward by going back to where my memories begin. I was not a black belt in pentjak-silat then, not a Ph.D. in Comparative Literature, a Rockefeller Fellow, a published poet, a "well-known Native American writer," as articles about me usually begin. (Thoreau might have written his famous "simplify, simplify" for the average newspaper journalist. How easily a few ill-

chosen words can be used to encapsulate an entire human life!) Then I was only a child, with few experiences and fewer scars. All that I had in common with the person I am now is a confused heritage and the house I lived in then and still live in today. It is an old house with grey shingles, built by my grandfather on the foundation of a house owned by his wife's parents before it was burned down in a feud. It sits on Splinterville Hill, named for the ashwood baskets once made here. Just to the north of us, the Adirondack Mountains of upstate New York begin. I look out the window of the bedroom where Carol and I sleep and see, below the blue spruce trees my grandfather planted, the yard where I used to play.

How many memories of my childhood are my own and not those someone else had of me and told me about when I was older? I know that the image of a fence taller than my hands can reach is my own. I can still feel the chill, slightly rusted surface of its wire mesh against my face, my tongue almost freezing to its surface as I taste it on a day when the frost has glazed its red weave to the shimmer of a mirror. Is that my first memory or does the litter of puppies in Truman Middlebrooks' barn come before it? A warm milk smell of small animals, the sharpness of their teeth, the gentle insistence of their mother's muzzle nudged between me and them, pushing me away to roll on my back in the straw while someone's adult voice laughs. I know I am not being laughed at, so it is my grandfather's laughter that I hear. I never heard my father or my mother laugh when I was a child, and somehow life seemed too serious to my grandmother for her to indulge in much humor, even though she won her battle to keep me from my parents-that battle which I cannot remember but which has been replayed for me from the reluctant memories of those older than I. My grandfather, though, was often joking, often teasing. When he was serious it was a seriousness that no one laughed at.

The memory of me climbing the ladder, unafraid and right behind the old man, all the way to the roof forty feet up when I was only two, was my grandfather's. But it was recited about me so often that it became inseparably associated with my thoughts of my childhood. I know that I always dreamed of flight. I still do fly in my dreams. Its secret is simple just lift your legs when you're falling and you'll never touch the ground until you're ready. To this day I don't understand why I can't continue to do it in the seconds after I wake from such dreams. But I have faith that eventually I will solve that problem one way or another and float away, with my body or without it. And though I've had some spectacular falls-at least one of which I should never have survived-I still love high places, cliffs and trees and resounding waterfalls. I inherited that fearlessness about high places and dying from my grandfather, just as I inherited certain stories. Here is one of them which is as much a part of my own fabric as if I had been there when that day was being woven:

*I only went to school until I was in 3rd grade.*

*What happened then, Grampa?*

*I jumped out the window of the school and never came back.*

*Why?*

*I got in a fight with a boy who called me Indian.*

My grandparents raised me. I grew up only a quarter of a mile from my mother and father's home on what we always called "The Farm," a plot of ninety acres with several outbuildings, which had been the home of my grandparents when they were first married. My grandfather gave The Farm to them after they'd been married a few years and were still living with my grandparents. The room where I type this was my parents' room when I was a baby. They moved to The Farm with my younger sister, and I stayed "for a while" with my grandparents. I sat with my grandfather in the wooden chairs he had made and painted blue and placed in front of his general store: Bowman's Store. I was wearing shorts and my toes couldn't touch the concrete as I dangled them down, using a stick to keep my balance as I stayed in the chair. There was a shadow in front of me. My parents. My grandmother took my hand and led me back into the house. "Get to your room, Sonny."

There my memory is replaced by that of my other grandmother, the Slovak one who lived three miles away up the South Greenfield road.

*Your fader, he was ready to leave your mother. Dere vere so many tears, such crying about you. Ah. Den your fader and mother they come and say they vill take you back, now. Dat is vew your grandfather Bowman, he goes out of the room. Ven he come back it is with the shotgun. And he hold it to his head and say take him you vill never see me alive again.*

Though I did not hear that story until after I was married, I knew that I was important to my grandfather. I realize now I must have been, in part, a replacement for my mother's older brother, who died at birth. I was always close to my grandfather. He delighted in telling how I was his shadow, how I carried my stick just like a spear and followed him everywhere. But, close as I was, he would never speak of the Indian blood which showed so strongly in him. I have a tape recording we made soon after we returned to live with him, back from three years in West Africa to the old house on Splinterville Hill with our new son, his great-grand child, whose life would start the healing of wounds I had caused by simply being wanted.

*Are you Indian, Grampa?*

*No.*

*Then why is your skin so dark?*

*Cause I'm French. Us French is always dark.*

Yet I was conscious of the difference, of the way people looked at me when I was with my grandfather. When I was a freshman at Cornell University he came to visit, bringing two of my friends from high school, David Phillips and Tom Furlong. They spent two nights in the dorm, all of them sleeping in my room. My grandfather told everyone that David was my younger brother. They looked at my grandfather and then, more slowly, at me. David was black. When they asked me if it was true, I said, "What do you think?" When the fraternity rushing week came later that semester, I was on more than one "black list."

*O my God, Joe, that's Grampa sitting there by the coffin!*

I looked at the old man sitting in the front row in Burke's Funeral Home, right next to my grandfather's casket, and my own heart clenched its fist. Then the man looked at us. His face was younger and slightly less dark than that of his last surviving older brother. It was Jack Bowman. Though he lived in Lake George, the home of a more or less underground community of Abenaki Indian people even today, we had never met him before. In the year we had to get to know Jack before his own heart found a weak aorta less strong than his love for the land and his wife of fifty years, we heard more stories about my grandfather and his family. We also heard some of the denials of Indian ancestry, even though Jack offered no more of an explanation than his brother had for my grandfather's cutting himself off from his own side of the family after he married my grandmother, a woman of high education with degrees from Skidmore and Albany Law School, whose marriage to a semiilliterate and dark-skinned hired man of her father's sparked scandalized comment in Greenfield and Saratoga. In the face of those denials I felt, at times, like one who looks into a mirror and sees a blur over part of his own face. No matter how he shifts, changes the light, cleans the glass, that area which cannot be clearly seen remains. And its very uncertainty becomes more important than that which is clear and defined in his vision.

After Jack's death his wife Katherine fessed up. Yes, she said, Jack and Jesse were Indian. Everyone knew the Bowmans were Indian. She put it into writing and signed her name. It is the closest thing to a tribal registration that I will ever have. But it is enough, for I want to claim no land, no allotments, only part of myself.

There are many people who could claim and learn from their Indian ancestry, but because of the fear their parents and grandparents knew, because of past and present prejudice against Indian people, that part of their heritage is clouded or denied. Had I been raised on other soil or by other people, my Indian ancestry might have been less important, less shaping. But I was not raised in Czechoslovakia or England. I was raised in the foothills of the Adirondack Mountains near a town whose spring waters were regarded as sacred and healing by the Iroquois and Abenaki alike. This is my dreaming place. Only my death will separate it from my flesh.

I've avoided calling myself "Indian" most of my life, even when I have felt that identification most strongly, even when people have called me an "Indian." Unlike my grandfather, I have never seen that name as an insult, but there is another term I like to use. I heard it first in Lakota and it refers to a person of mixed blood, a *metts*. In English it becomes "Translator's Son." It is not an insult, like *half-breed*. It means that you are able to understand the language of both sides, to help them understand each other.

In my late teens I began to meet other Indian people and learn from them. It seemed a natural thing to do and I found that there was often something familiar about them. In part it was a physical thing—just as when I opened Frederick John Pratson's book *Land of Four Directions* and saw that the Passamaquoddy man on page 45 was an absolute double of photographs of Jesse Bowman. It was not just looks, though. It was a walk and a way of talking, a way of seeing and an easy relationship to land and the natural world and animals. *Wasn't no man, Jack Bowman said, ever better with animals than Jess. Why he could make a horse do most anything.* I saw, too, the way

children were treated with great tolerance and gentleness and realized that that, too, was true of my grandfather. He'd learned that from his father, he said.

*Whenever I done something wrong, my father would never hit me. He never would hit a child. He said it jes wasn't right. But he would just talk to me. Sometimes I wish he'd just of hit me. I hated it when he had to talk to me.*

The process of such learning and sharing deserves more space than I can give it now. It involves many hours of sitting around kitchen tables and hearing stories others were too busy to listen to, and even more hours of helping out when help was needed. It comes from travels to places such as the Abenaki community of Swanton, Vermont, and the still beating heart of the Iroquois League, Onondaga, and from realizing-as Simon Ortiz puts it so simply and so well-that "Indians are everywhere." If you are ready to listen, you'll meet someone who is ready, to talk.

This short sketch of my early years, which I shall end here, represents only the beginning of a long apprenticeship I've been serving (*forever*, it seems). I seem to have an unending capacity for making mistakes just as my teachers seem to have an unerring ability to turn my mistakes into lessons. But the patience, the listening that has made it possible for me to learn more than I ever dreamed as a boy, is also the lesson I've begun to learn.

The most widely anthologized of my poems describes one lesson I was taught in the way most good lessons come to you-when you least expect them. Let it represent that part of my life which has come from continual contact with Native American people over more than two decades. Because of that contact my own sons have grown up taking such things as sweat lodges and powwows and pride in Indian ancestry for granted. The small amount that I have learned I've tried, when it is right to do so, to share with others.

#### BIRDFOOT'S GRAMPA

The old man  
must have stopped our car  
two dozen times to climb out  
and gather into his hands  
the small toads blinded  
by our lights and leaping,  
live drops of rain.

The rain was falling,  
a mist about his white hair  
and I kept saying  
you can't save them all  
accept it, get back in  
we've got places to go.

But, leathery hands full  
of wet brown life

knee deep in the summer  
roadside grass,  
he just smiled and said  
*they have places to go to  
too*

(from *Entering Onodaga*, Cold Mountain Press, 1978)

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## **Role Playing Groups**

### **(Handout 9B)**

\* **Role One- *Narrative technicians***- This function will examine the narrative in terms of the objectives and the quality of the story. They will examine the story in three aspects:

- Concrete, specific, descriptive language
- Details that interest the reader and are pertinent to the focus of the story
- Logical sequence

\* **Role Two-*Transitional Traffic Cops***- This function will examine the flow of the story between sentences and paragraphs. They identify particular spots of discomfort and suggest transitional strategies.

## Overview of Lesson 10

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X		X	

### **Instructional Purpose:**

- \*To develop analytical and interpretative skills in literature.
- \*To develop grammatical skills.
- \*To explore new vocabulary skills.
- \*To introduce the research assignment and model for the future element of the personal autobiography.

### **Materials Used:**

1. Bradbury, R. (1984). All summer in a day. *Junior Great Books, Series 5, first semester, volume two* (pp 12-21). Chicago, IL: The Great Books Foundation (original work published in 1954).
2. Grammar Challenge Activity (Handout 9A).
3. Literature Web (See reproducible form in Appendix).
3. Vocabulary Web (See reproducible form in Appendix).
4. Research Assignment: Future Desires/ Wishes/ Dreams (Handout 9B).
5. Research Model (See reproducible form in Appendix).
6. Student Research Logs.
7. Resources for answering questions: Library, encyclopedias, community leaders, etc.

## Lesson 10

### Activities:

1. Give students the **Grammar Challenge** activity. (See Handout 10A). have students discuss results in small groups. Provide overall guidance to ensure that students understand the form and function of words.

*Students will have read the story "All Summer in a Day" by Ray Bradbury (assigned in Lesson 9). This is a science fiction story about a group of colonists from Earth who live on the planet Venus where the sun only shines once every seven years.*

2. Have students write in their **Response Journals** how they feel about the sun (i.e.: how it affects their activities, the way they feel).

3. Introduce a **Literature Web**. Teachers: See the completed example that is included with handouts for this lesson. Have students complete a web in order to focus their thoughts before the following discussion. Blank copies may be found in Appendix.

4. Have students discuss their **Webs** in small groups and then have them complete a group web. Create a class web as a whole group and discuss it as a prelude to the overall discussion of the story.

### 5. Questions to Ask

- \* *Why is the sun important in our lives?*
- \* *What does the title of the story refer to? How effective is it? Other ideas for a title?*
- \* *Why is Margot unhappy on Venus?*
- \* *Why do the children dislike Margot? Cite reasons.*
- \* *What do you infer are Margot's feelings as she comes out of the closet at the end of the story? Provide evidence from the story for your point of view.*
- \* *How does the concept of change function in this story?*

6. Have students create a short poem that describes their feelings about the summer. Write it in the **Response Journals**. Share the poems in small groups and post them in the room.

7. Have students identify lines in the story that are surprising or confusing. Discuss in small groups and share interpretations with the whole class.

8. Have students work in small groups to complete **Vocabulary Webs** for each of the words listed below from "All Summer in a Day." In the interest of saving time, the words may be divided up and the completed webs shared with the class: **concussion, consequence, apparatus, repercussions, tumultously, resilient.**

9. **Grammar:** Examine the following sentence from the story with respect to its grammar. Indicate the part of speech for each underlined word:

I think the sun is a flower.  
That blooms for just one hour.

10. Check for questions students might have about the grammar self-study packets.

11. The students will be writing about their hopes and desires for the future in the final section in their autobiography. In order to do this, some research becomes necessary. The students will need to begin a research log. Hand out the **Research Assignment: Future Desires/ Wishes/Dreams** (Handout 10B) and discuss the following.

12. In this segment, they may explore any one of the following:

#### Questions to Ask

- *What talents would you most like to develop and why?*
- *What would you like to be and do when you grow up and why?*
- *What are your dreams for the future?*

13. To be able to write about any one of the above in some depth, students will need to do some research. This research information will be used for subsequent lessons as well as the autobiography. Use the Research Model (Appendix) to elicit from students:

- *What they know about their future interest.*
- *What they need to find out.*
- *Where they can get the information.*

14. Steps for the research:

A) Ask the students to list everything they know about their future interests. Be sure that the information that they are listing is accurate and not obtained from questionable sources such as the movies or

television. Questionable information might be included in the need to know section.

\* Helpful teacher questions might include: Where did you learn that?

B) List the questions you want to be answered.

Ex. Suppose the student wants to be a pilot when she grows up.

She may want to answer these questions:

- \* What kind of training do I need?
- \* What is life like as a pilot?
- \* What are the pros and cons of being a pilot?

C) The students will then decide what resources are necessary to answer their questions. The resources needed are to be listed next to the questions.

Ex. Pilot Question 1- Library; Career counseling; Air Force information.

Pilot Question 2- Interview; Autobiography of a pilot

Pilot Question 3: Interview/ Observation

D) The students should then conduct the necessary research.

15. The students should use the information they have gathered to write the final section of their autobiography (approximately 2 more pages). Guidelines are outlined in Handout 10B.



### **Homework:**

1. The students will write the final piece, integrating it into their autobiography, including the information that they have learned and in the same style as their previous piece. The final product is due for editing in Lesson 18.



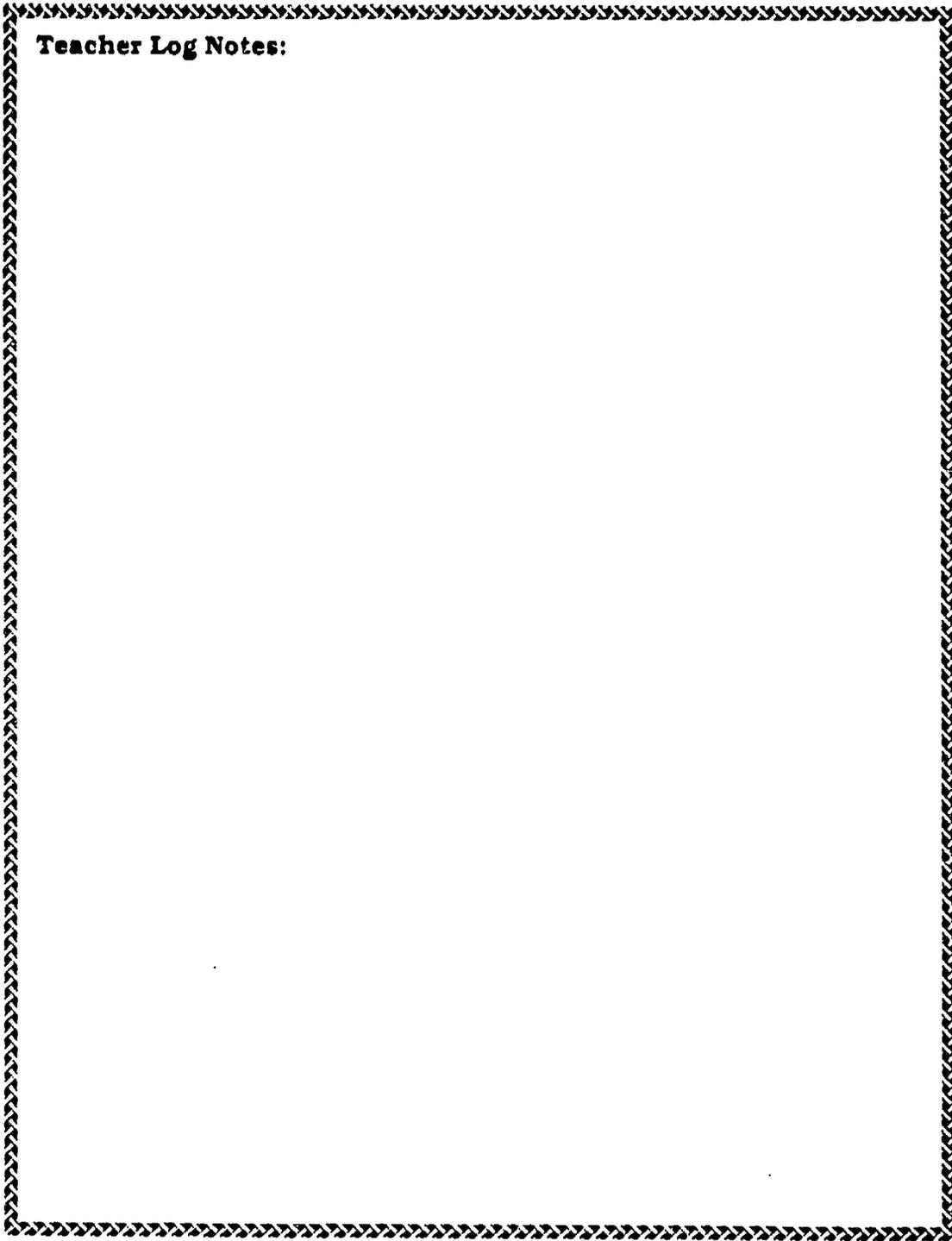
### **Extensions:**

1. Read other stories by Ray Bradbury and write a one-page paper on what makes his work "science fiction." Do you enjoy reading this type of literature? Why or why not? Comment in your paper.

2. Find out how long summer really is on the planet Venus. What determines the beginning and end of summer on a planet in our solar system.

3. Find out about countries that have summer all year long. What "causes" the four seasons?

**Teacher Log Notes:**



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### Grammar Challenge Activity (Handout 10A)

Identify the form (part of speech) for each word. For each underlined word, identify its function.

1. We went to the library yesterday.
2. The mother of Fillmore drove over the hill slowly.
3. Jodi smiled brightly and the cat jumped down from the bed.
4. Oh, I made a serious mistake on my paper!
5. The family made plans and left the house.

**Research Assignment: Future Desires/ Wishes/ Dreams  
(Handout 10B)**

A) You will be writing the final section of your autobiography. This section will concern your future wishes, desires, and dreams. List everything you know about your future interests. Be sure that the information that you are listing is accurate and not obtained from questionable sources such as the movies or television. Questionable information might be included in the need to know section.

B) *Examples of things you may want to research or argue:*

You want to be a pilot when you grow up. You may want to answer these questions:

- What kind of training do I need?
- What is life like as a pilot?
- What are the pros and cons of being a pilot?

C) You now need to decide what resources are necessary to answer your questions. The resources needed should be listed next to the questions.

*Examples from the Pilot Questions:*

- Pilot Question 1- Library; Career counseling; Air Force information.
- Pilot Question 2- Interview; Autobiography of a pilot
- Pilot Question 3- Interview/ Observation

D) Conduct the necessary research to complete your research assignment.

## Overview of Lesson 11

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X	X	X	X

### **Instructional Purpose:**

- \*To analyze and interpret a poem.
- \*To explore new vocabulary words.
- \*To explore the importance of culture.

### **Materials Used:**

1. "Ode to My Library" by Gary Soto\* (Handout 10A)  
\*Soto, G. (1992). *Neighborhood odes*. New York: Scholastic, Inc.
2. Literature Web (See reproducible form in Appendix).
3. Vocabulary Web (See reproducible form in Appendix).
4. Student Response Journals.

## Lesson 11

### Activities:

1. Have students silently read the poem "Ode to My Library," by Gary Soto.
2. Have individual students volunteer to read the poem aloud.
3. Have students complete a **Literature Web** in their Response Journals.
4. In small groups have students share their **Literature Webs** and then discuss as a whole class.
5. Continue discussing the poem by asking the following questions:

### Questions to Ask

- *How does the narrator of the poem describe "his" library?*
- *How does the narrator change his role in the poem?*
- *Why does he wish to bring his grandparents to his library?*
- *How does the culture of the author impact on his point of view? Cite evidence from the poem.*
- *What does the narrator of the poem mean by "our family of people" in the last line?*
- *What might the poem be titled? Create a new title and justify your selection.*

6. Students should record in their **Response Journals** an answer to the following question:

*\*How did the group discussion (listening and expressing one's own ideas) change your understanding of the poem?*

7. Have students work to complete a **Vocabulary Web** for one of the words they selected from the poem as interesting.



### Homework:

1. Read about the Inca and Aztec civilizations referenced in the poem. Write a one-page persuasive paper on why it is important to study these cultures.

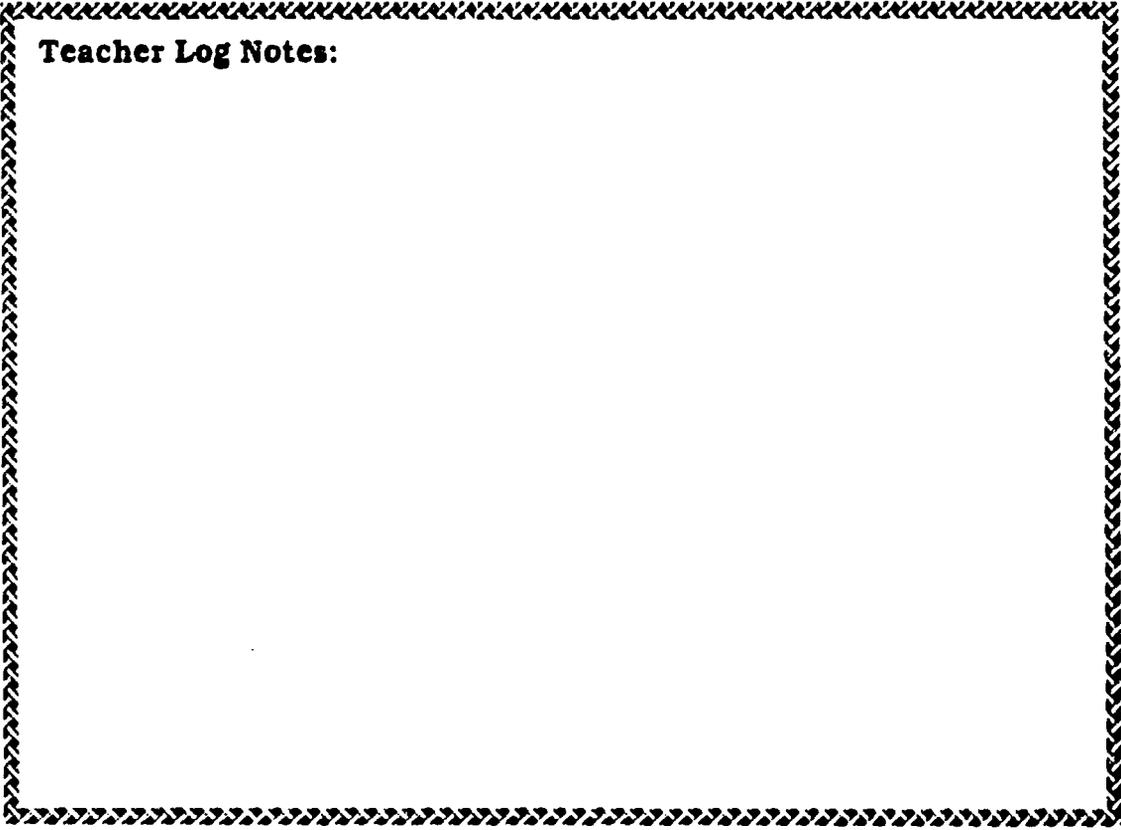


**Extensions:**

1. Read more poetry or short stories by Gary Soto. Write a paragraph about what you learned about the author from each book. Some sources are:

*A Fire in My Hands: A Book of Poems* by Gary Soto  
*Baseball in April and Other Stories* by Gary Soto

2. Gary Soto's writing reflects an interest in reading, traveling, and playing baseball. Choose something that has been a passion in your life and write about it in the form of a poem, short story, or essay.



**Teacher Log Notes:**

Ode to My Library  
Handout 11A

Gary Soto is a Mexican-American author who has written several volumes of poetry for young people. His poems have also been published in the New Yorker and Poetry magazines.

It's small  
With two rooms  
Of books, a globe  
That I once  
Dropped, some maps  
Of the United States and Mexico,  
And a fish tank with  
A blue fish that  
Is always making *jeta*<sup>1</sup>.  
There are tables and chairs,  
And a pencil sharpener  
On the wall: a crayon is stuck  
In it, but I didn't do it.

It's funny, but the  
Water fountain  
Is cooled by a motor,  
And the librarian reads  
Books with her  
Glasses hanging  
From her neck. If she  
Put them on  
She would see me  
Studying the Incas  
Who lived two steps  
From heaven, way in the mountains.

The place says, "Quiet, please."  
But three birds  
Talk to us  
Loudly from the window.  
What's best is this:  
A phonograph  
That doesn't work.  
When I put on the headphones,  
I'm the captain of a jet,  
And my passengers  
Are *mis abuelitos*<sup>2</sup>  
Coming from a dusty ranch  
In Monterrey. I want  
To fly them to California,  
But then walk  
Them to my library.  
I want to show them  
The thirty books I devoured  
In the summer read-a-thon.

I want to show them  
The mural I helped paint.  
In the mural,  
An Aztec warrior  
Is standing on a mountain  
With a machete  
And a band of feathers  
On his noble head.  
I made the cuts  
Of muscle on  
His stomach  
And put a boulder  
Of strength in each arm.

He could gather  
Enough firewood  
With one fist.  
He could slice  
Open a mountain  
With that machete,  
And with the wave of his arm  
Send our enemies tumbling.

If I could fly,  
I would bring  
*Mis abuelitos* to California.  
They would touch my hair  
When I showed  
Them my library:  
The fish making *jeta*,  
The globe that I dropped,  
The birds fluttering  
Their wings at the window.  
They would stand me  
Between them,  
When I showed them  
My thirty books,  
And the cuts  
On the warrior,  
Our family of people.

<sup>1</sup> *jeta* is the Spanish word for "thick lips" as in pouting.

<sup>2</sup> *mis abuelitos* is the Spanish word for "my grandparents."

## Overview of Lesson 12

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X				X	

### **Instructional Purpose:**

- To discuss influences on the lives of professional writers.
- To examine influences on students' own writing and reading.

### **Materials Used:**

1. Mora, P. (1990). Why I am a writer: On what motivates one Hispanic writer. *Hornbook*, 66(4), pp. 436-437.
2. Completed Response to Writers' Essays Worksheet (Handout 7A).

## Lesson 12

### Activities:

1. Read aloud to the class "Why I Am a Writer" by Pat Mora. Have students take notes in their **Response Journals** and organize the major ideas from the essay into a graphic organizer such as a web or a concept map.
2. Discuss the essay with students including the following questions:

- \* *What is the purpose of Pat Mora's essay?*
- \* *Do you think that Ms. Mora views writing as a pleasure or hard work? Cite support from the essay for your point of view.*
- \* *Do you think that this author's reasons for writing are the same as most other authors? Use the **Response to Writers' Essays Worksheet (Handout 7A)** to help in this comparison.*

3. Discuss the **Response to Writers' Essays Worksheet** assigned in Lesson 7. Add Pat Mora to the grid.
4. Have students write in their **Response Journals** about what has influenced their own writing or reading.
5. Have students share what they wrote.



### Homework:

1. Continue outside reading.



### Extensions:

1. Collect the views of three other writers about why they write. Compare and contrast them to Mora's point of view in a short paper.

**Teacher Log Notes:**

## Why I Am A Writer

By  
Pat Mora

I like people. I like long, slow lunches with my friends. I like to dance. I'm no hermit, and I'm not shy. So why do I sit with my tablet and pen and mutter to myself?

There are many answers. I write because I am a reader. I want to give to others what writers have given me, a chance to hear the voices of people I will never meet. Even if I met these authors, I wouldn't hear what I hear alone with the page words carefully chosen, woven into a piece unlike any other, enjoyed by me in a way no other person will enjoy them. I love the privateness of writing and reading.

I write because I am curious. I am curious about me. Writing is a way of finding out how I feel about anything and everything. Now that I've left the desert where I grew up, for example, I'm discovering how it feels to walk on spongy autumn leaves and to watch snow drifting up on a strong wind. I notice what's around me in a special way because I am a writer. I notice my world more, and then I talk to myself about it on paper. Writing is my way of saving my feelings.

I write because I believe that Hispanics need to take their rightful place in American literature. We need to be published and to be studied in schools and colleges so that the stories and ideas of our people won't quietly disappear. Although I am happy when I finish the draft of a poem or story, I always wish that I wrote better, that I could bring more honor and attention to the *abuelitas* - grandmothers - I write about. That mix of sadness and pleasure frequently occurs in a writer's life.

Although we don't discuss it often because it is depressing, my people have been and sometimes still are viewed as inferior. We have all been hurt by someone who said, "You're not like us; you're not one of us. Speaking Spanish is odd; your family looks funny." Some of us decide we don't want to be different; we don't want to be part of a group that is often described as poor and uneducated. I spoke Spanish at home to my grandmother and aunt, but I didn't always want my friends at school to know that I spoke Spanish. And I didn't like myself for feeling that way. I sensed it was wrong, but I didn't know why. Now I know.

I know that the society we live in affects us. It is not easy to learn to disregard the unimportant things about people - the car they drive, the house they live in, the color of their skin, the language they speak at home. It takes courage to face the fact that we all have ten

toes, get sleepy at night, get scared in the dark. Some families, some cities, some states, and even some countries foolishly convince themselves that they are better than others. Then they teach their children this ugly lie. It's like a weed with burrs and stickers that prick people.

How are young people who are Hispanic or members of any ethnic group supposed to feel about themselves? Some are proud of their cultural roots. But television commercials are busy trying to convince us that our cars, clothes, and even our families aren't good enough. It is so hard to be yourself, your many interesting selves, because billboards and magazine ads tell you that being beautiful is being thin, blond, and rich, rich, rich. No wonder we don't always like ourselves when we look in the mirror.

So I write to try to correct these images of worth. I take pride in being a Hispanic writer. I will continue to write and to struggle to say what no other writer can say in quite the same way.

"Why I am a Writer" by Pat Mora from *The Horn Book Magazine*, 1990, reprinted by permission of the The Horn Book, Inc.

## Overview of Lesson 13

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X		X	X	X

### ***Instructional Purpose:***

- \*To prepare for an interview with an author.
- \*To enhance listening skills.
- \*To revise Part II of students' autobiographical writing.
- \*To write a persuasive paragraph based on student research.

### ***Materials Used:***

3. Peer Assessment of Writing (Section V).

## Lesson 13

### Activities:

1. Student teams of two will be assigned to interview someone in their community who writes ( newspaper person, a book author, a politician, a professor, scientist, teacher, or business person). The assignment will require students to investigate people and occupations to see how writing is used in various occupations. The information that is acquired from the interview will be written into a short paper. It is due for Lesson 19.

2. To prepare for the interview, students brainstorm ideas for each of the following headings:

- Selecting an interviewee

This could be a columnist for the local paper, a scientist who writes professional papers detailing his/her research, a writer of fiction (published or not), or anyone else who writes for any reason.

- Listening

Be an active listener. Be responsive and sensitive. Give prompts such as, "That sounds really interesting. Can you give an example? Can you tell me more?" Do not rush the interviewee. Do not disagree with the person you are interviewing.

- Questions

The questions you ask will determine what kind and the amount of information you receive. Consider what you know about the person you are interviewing and think of some questions. Open-ended questions elicit longer, more interesting answers.

- So that students may compare information in class everyone should include the following questions:

Tell me how you go about writing.

How do you get started?

Do you revise your work? How?

Do you have copies of drafts and finished pieces I could take back to class?

Does anyone read or comment on your work while it is in progress? If so, who?

How do you go about editing and proofreading?

Even though you should write questions in advance, be prepared to make up new ones to follow up on what the person tells you once s/he starts talking with you.

Later in the interview, feel free to return to early questions if they need to be clarified.

Be sure to give your subject a chance to tell you something that would be of interest but that you didn't think to ask about ("Is there anything else that you would like to tell me about?").

- Practice

Practice by interviewing your family or your classmates. During this class period, the teacher will be the practice interviewee.

- Writing up what you found out

Do not simply write out your questions followed by the answers. Get a sense of what important kinds of things you learned about this person and his/her writing. Perhaps a web would help organize those areas and then you can supply the details.

- Write a thank you letter to the person you interviewed.

3. Practice the interview process. Have students interview you about your life as a reader. In small groups students can prepare questions. Then groups can take turns asking questions. All students should take notes on the responses.

\*\*\*\*\*

4. Have students engage in peer conferencing and revisions on Part II of their autobiographical writing (See Lesson 9).

5. Have students choose an issue from the research on their autobiographical work and write a persuasive paragraph or paper taking a point of view on something that has personal meaning for the student.

*Examples:*

- It is important for me to attend college if I want to become a politician.
- If we institute an aluminum can recycling project in our school we can generate funds to buy fitness trail equipment. This will help the environment and benefit the fitness of the community.
- We should establish a bike trail from a major park to our school.
- My church youth group should sponsor an orphan child from another country.



**Homework:**

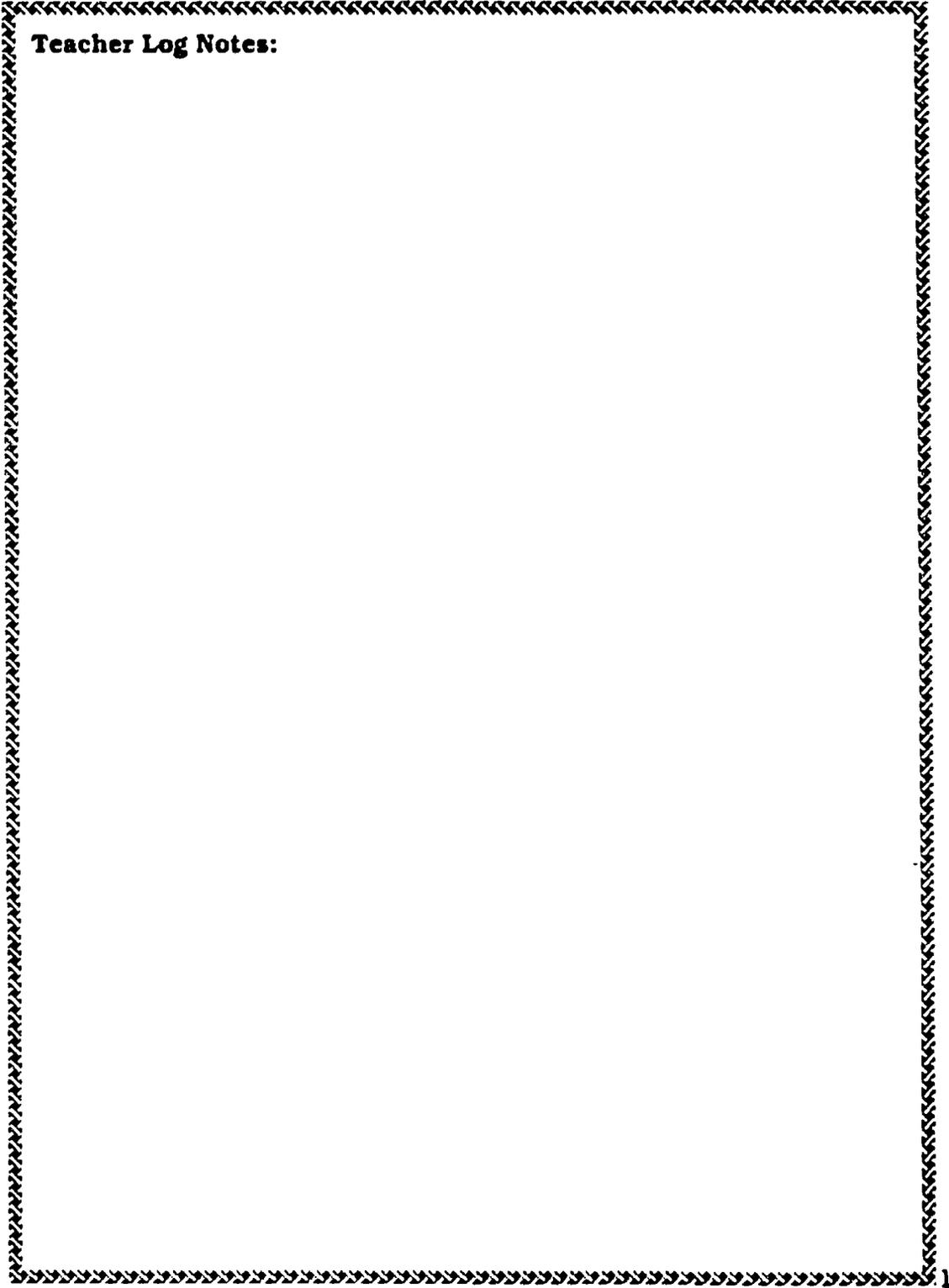
1. Prepare your interview questions. Choose an author to interview. Ask the person for a sample of their writing. After the interview, create a "portrait" of the author; include a sample of the author's work. The interview and portrait should be completed by Lesson 19.
2. Read "Charles" by Shirley Jackson for the next class period.



**Extensions:**

1. Write a one-page paper about your family members as readers and writers.
2. Develop a connection to a writer through your local arts council. Have that person work with the students in this unit by sharing writing techniques, reading their work, critiquing students' work, and engaging with students in the writing process.

**Teacher Log Notes:**



## Overview of Lesson 14

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

### **Instructional Purpose:**

- \*To develop analytical and interpretative skills in literature.
- \*To explore new vocabulary words.
- \*To develop grammar skills.

### **Materials Used:**

1. Literature Web (See reproducible form in Appendix).
2. Vocabulary Web (See reproducible form in Appendix).
3. Jackson, S. (1984). "Charles." *Junior Great Books, Series 5, first semester, volume two* (pp 2-11). Chicago, IL: The Great Books Foundation (original work published in 1948).

## Lesson 14

### Activities:

*Students will have read "Charles" by Shirley Jackson. This story takes place during the first few weeks of a young boy's kindergarten experience and deals with his reaction to the experience.*

1. Have students do a **Literature Web** for "Charles."
2. Have students discuss their webs in small groups and then have them complete a group web. Discuss group webs as a class.
3. Ask students: What words or lines did you underline in "Charles"? What do they mean? (Discuss by examples given.)
4. **Questions to Ask**

#### Literary Response and Interpretation Questions

- *Why does Laurie need Charles?*
- *How effective was the ending of the story? Why or why not?*
- *What do you think the main idea of the story is? Provide evidence from the story to support your point of view.*

#### Reasoning Questions

- *Who is Charles? Cite evidence from the story to support your opinion.*
- *What point of view do Laurie's parents have about Charles?*
- *What can you infer about Laurie's adjustment to kindergarten from his teacher's comment "We had a little trouble adjusting, the first week or so, but now he's a fine little helper with occasional lapses, of course."*
- *What might be another title for the story? Provide at least two reasons for your choice*

#### Change Questions

- *How does Charles's behavior change in the story? Why does it change?*

5. In your **Response Journal** write a comparison of Jodi, from "The Ghost Cat" and Laurie, both children who invent imaginary beings. What do these

two characters have in common? (Cite as many commonalities as you can think of.)

6. Have students work in small groups to complete **Vocabulary Webs** for each of the words listed below from "Charles." In the interest of saving time, the words may be divided up and the completed webs shared with the class: ***insolently, elaborately, reformation.***

7. Examine the following sentence from the story with respect to its grammar. Indicate the part of speech for each underlined word:

We don't have any Charles in the kindergarten.

8. Give students the following **Grammar Challenge** activity in groups of three:

**Grammar Challenge:** Use the following words to write three sentences. Identify the form and function of each word.

bed	and	a
retired	climbed	we
stairs	began	Charles
at	to	school
dangerous	Aunt Maude	to
the	slowly	study
game	went	oh

**Note to Teacher:** Arrange words on individual cards or sheets of paper, one per card for each group.

9. Discuss the sentences and analyze their grammar. Check for questions students might have about the grammar self-study packets.

~~~~~

### **Homework:**

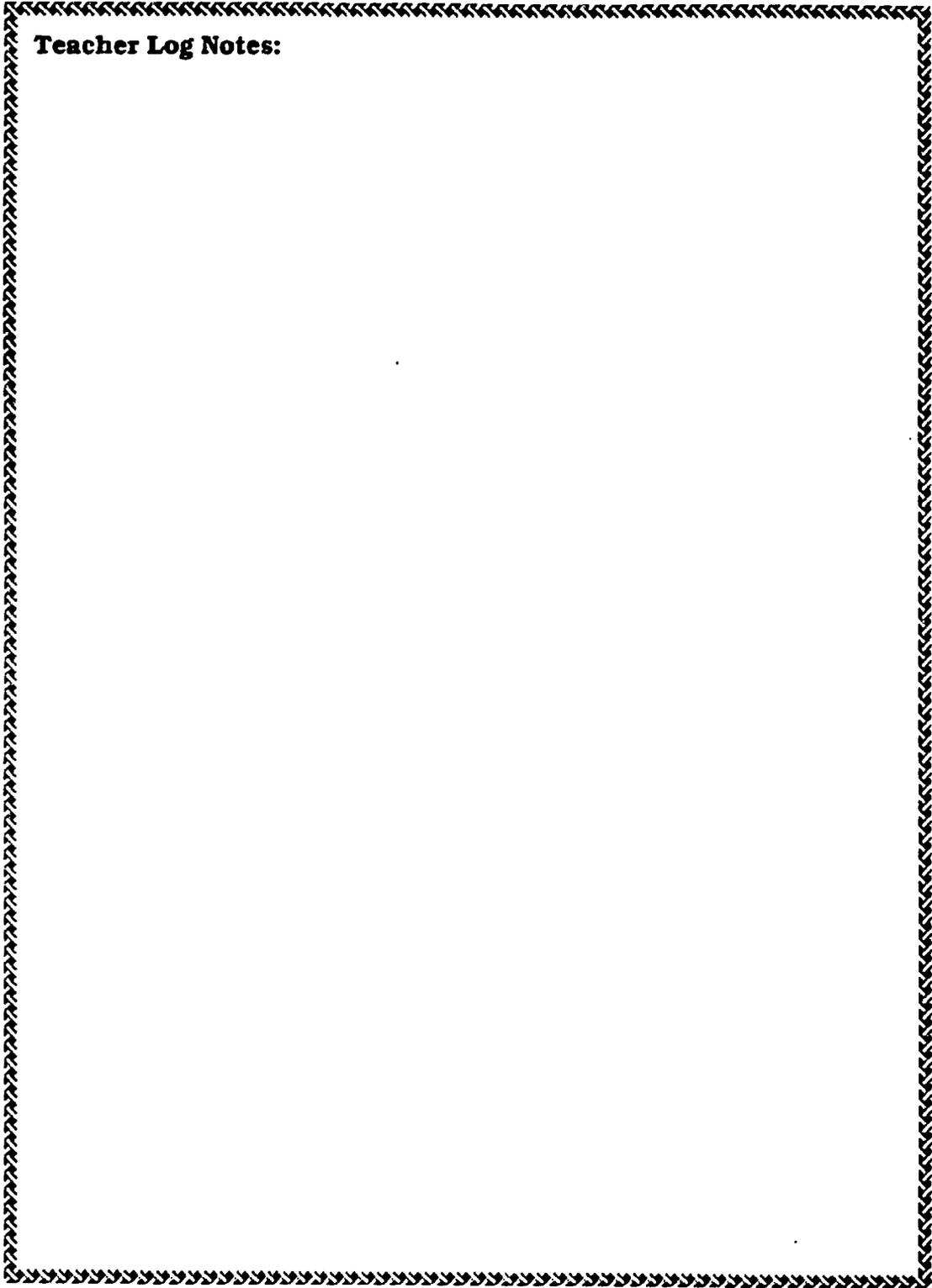
1. Continue reading authors' works from Handout 8A.

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### **Extension:**

1. Write a paragraph that persuades the reader to read your favorite book.

**Teacher Log Notes:**



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**Charles**  
**by**  
**Shirley Jackson**

The day my son Laurie started kindergarten he renounced corduroy overalls with bibs and began wearing blue jeans with a belt. I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, swaggering character who forgot to stop at the corner and wave good-bye to me.

He came home the same way, the front door slamming open, his hat on the floor, and the voice suddenly become raucous shouting, "Isn't anybody *here*?" At lunch he spoke insolently to his father, spilled his baby sister's milk, and remarked that his teacher said we were not to take the name of the Lord in vain.

"How was school today?" I asked, elaborately casual.

"All right," he said.

"Did you learn anything?" his father asked. Laurie regarded his father coldly. "I didn't learn nothing," he said.

"Anything," I said. "Didn't learn anything."

"The teacher spanked a boy, though," Laurie said, addressing his bread and butter. "For being fresh," he added, with his mouth full.

"What did he do?" I asked. "Who was it?"

Laurie thought. "It was Charles," he said. "He was fresh. The teacher spanked him and made him stand in a corner. He was awfully fresh."

"What did he do?" I asked again, but Laurie slid off his chair, took a cookie, and left, while his father was still saying, "See here, young man."

The next day Laurie remarked at lunch, as soon as he sat down, "Well, Charles was bad again today." He grinned enormously and said, "Today Charles hit the teacher."

"Good heavens," I said, mindful of the Lord's name. "I suppose he got spanked again?"

"He sure did," Laurie said. "Look up," he said to his father.

"What?" his father said, looking up.

"Look down," Laurie said. "Look at my thumb. Gee, you're dumb." He began to laugh insanely.

"Why did Charles hit the teacher?" I asked quickly.

"Because she tried to make him color with red crayons," Laurie said. "Charles wanted to color with green crayons, so he hit the

teacher and she spanked him and said nobody play with Charles but everybody did."

The third day—it was Wednesday of the first week— Charles bounced a see-saw on the head of a little girl and made her bleed, and the teacher made him stay inside all during recess. Thursday Charles had to stand in a corner during story-time because he kept pounding his feet on the floor. Friday Charles was deprived of blackboard privileges because he threw chalk.

On Saturday I remarked to my husband, "Do you think kindergarten is too unsettling for Laurie? All this toughness and bad grammar, and this Charles boy sounds like such a bad influence."

"It'll be all right," my husband said reassuringly. "Bound to be people like Charles in the world. Might as well meet them now as later."

On Monday Laurie came home late, full of news. "Charles," he shouted as he came up the hill; I was waiting anxiously on the front steps. "Charles," Laurie yelled all the way up the hill, "Charles was bad again."

"Come right in," I said, as soon as he came close enough. "Lunch is waiting."

"You know what Charles did?" he demanded, following me through the door. "Charles yelled so in school they sent a boy in from first grade to tell the teacher she had to make Charles keep quiet, and so Charles had to stay after school. And so all the children stayed to watch him."

"What did he do?" I asked.

"He just sat there," Laurie said, climbing into his chair at the table. "Hi, Pop, y'old dust mop."

"Charles had to stay after school today," I told my husband. "Everyone stayed with him."

"What does this Charles look like?" my husband asked Laurie. "What's his other name?"

"He's bigger than me," Laurie said. "And he doesn't have any rubbers and he doesn't ever wear a jacket."

Monday night was the first Parent-Teachers meeting, and only the fact that the baby had a cold kept me from going; I wanted passionately to meet Charles's mother. On Tuesday Laurie remarked suddenly, "Our teacher had a friend come to see her in school today."

"Charles's mother?" my husband and I asked simultaneously.

"Naaah," Laurie said scornfully. "It was a man who came and made us do exercises, we had to touch our toes. Look." He climbed down from his chair and squatted down and touched his toes. "Like

this," he said. He got solemnly back into his chair and said, picking up his fork, "Charles didn't even *do* exercises."

"That's fine," I said heartily. "Didn't Charles want to do the exercises?"

"Naaah," Laurie said. "Charles was so fresh to the teacher's friend he wasn't *let* do exercises."

"Fresh again," I said.

"He kicked the teacher's friend," Laurie said. "The teacher's friend told Charles to touch his toes like I just did and Charles kicked him."

"What are they going to do about Charles, do you suppose?" Laurie's father asked him.

Laurie shrugged elaborately. "Throw him out of school, I guess," he said.

Wednesday and Thursday were routine; Charles yelled during story hour and hit a boy in the stomach and made him cry. On Friday Charles stayed after school again and so did all the other children.

With the third week of kindergarten Charles was an institution in our family; the baby was being a Charles when she cried all afternoon; Laurie did a Charles when he filled his wagon full of mud and pulled it through the kitchen; even my husband, when he caught his elbow in the telephone cord and pulled telephone, ashtray, and a bowl of flowers off the table, said, after the first minute, "Looks like Charles."

During the third and fourth weeks it looked like a reformation in Charles; Laurie reported grimly at lunch on Thursday of the third week, "Charles was so good today the teacher gave him an apple."

"What?" I said, and my husband added warily, "You mean Charles?"

"Charles," Laurie said. "He gave the crayons around and he picked up the books afterward and the teacher said he was her helper."

"What happened?" I asked incredulously.

"He was her helper, that's all," Laurie said, and shrugged. "Can this be true, about Charles?" I asked my husband that night. "Can something like this happen?"

"Wait and see," said my husband said cynically. "When you've got a Charles to deal with, this may mean he's only plotting."

He seemed to be wrong. For over a week Charles was the teacher's helper; each day he handed things out and he picked things up; no one had to stay after school.

"The PTA meeting's next week again," I told my husband one evening. "I'm going to find Charles's mother there."

"Ask her what happened to Charles," my husband said. "I'd like to know."

"I'd like to know myself," I said.

On Friday of that week things were back to normal. "You know what Charles did today?" Laurie demanded at the lunch table, in a voice slightly awed. "He told a little girl to say a word and she said it and the teacher washed her mouth out with soap and Charles laughed."

"What word?" his father asked unwisely, and Laurie said, "I'll have to whisper it to you, it's so bad." He got down off his chair and went around to his father. His father bent his head down and Laurie whispered joyfully. His father's eyes widened.

"Did Charles tell the little girl to say *that*?" he asked respectfully.

"She said it twice," Laurie said. "Charles told her to say it *twice*."

"What happened to Charles?" my husband asked.

"Nothing," Laurie said. "He was passing out the crayons."

Monday morning Charles abandoned the little girl and said the evil word himself three or four times, getting his mouth washed out with soap each time. He also threw chalk.

My husband came to the door with me that evening as I set out for the PTA meeting. "Invite her over for a cup of tea after the meeting," he said. "I want to get a look at her."

"If only she's there," I said prayerfully.

"She'll be there," my husband said. "I don't see how they could hold a PTA meeting without Charles's mother."

At the meeting I sat restlessly, scanning each comfortable matronly face, trying to determine which one hid the secret of Charles. None of them looked to me haggard enough. No one stood up in the meeting and apologized for the way her son had been acting. No one mentioned Charles.

After the meeting I identified and sought out Laurie's kindergarten teacher. She had a plate with a cup of tea and a piece of chocolate cake; I had a plate with a cup of tea and a piece of marshmallow cake. We maneuvered up to one another cautiously, and smiled.

"I've been so anxious to meet you," I said. "I'm Laurie's mother."

"We're all so interested in Laurie," she said.

"Well, he certainly likes kindergarten," I said. "He talks about it all the time."

"We had a little trouble adjusting, the first week or so," she said primly, "but now he's a fine little helper. With occasional lapses, of course."

"Laurie usually adjusts very quickly," I said. "I suppose this time it's Charles's influence."

"Charles?"

"Yes," I said, laughing, "you must have your hands full in that kindergarten, with Charles."

"Charles?" she said. "We don't have any Charles in the kindergarten."

"Charles" from the THE LOTTERY by Shirley Jackson. Copyright (c) 1949 by Shirley Jackson, renewal copyright (c) 1977 by Laurence Hyman, Barry Hyman, Sarah Webster and Joanne Schnurer.

## Overview of Lesson 15

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
			X	X	X

### **Instructional Purpose:**

\*To explore self portraits in art and music.

### **Materials Used:**

Bonafoux, P. (1985). *Portraits of the Artist: The Self-Portrait in Painting*. New York: Rizzoli.

Mozart. C Minor Piano Concerto (Kochel #491)

Clapton. "Tears in Heaven"

Coates, T. (1989). *Creating a Self-Portrait*. New York: Watson-Guptill.

Dallas Museum of Art. *Black Art Ancestral Legacy: The African Impulse in African-American Art*. New York: Harry N. Abrams.

Highwater, J. (1983). *Arts of the Indian Americas: Leaves from the Sacred Tree*. New York: Harper & Row.

National Museum of Women in the Arts. (1987). *Women in the arts*. New York: Harry N. Abrams.

Shrodes, C., Finestone, H., & Shugrue, M. (1992). *The Conscious Reader* (5th ed.). New York: Macmillan.

Van Devanter, A. C. & Frankenstein, A. V. (1974). *American Self-Portraits, 1670-1973*. Washington, D. C.: International Exhibitions Foundation.

## Lesson 15

### Activities:

#### Music:

1) Eric Clapton's "Tears in Heaven" and Mozart's C Minor Piano Concerto (Kochel #491) were both written as an expression of personal tragedy.

Play a recording of Mozart's piano concerto at least once and discuss the following question:

- Assume you know nothing about Mozart and his music. How did Mozart express grief in his Concerto?

Play Clapton's "Tears in Heaven" and discuss the same question:

- Assume you know nothing about Clapton and his music. How did Clapton express his grief in this piece?

Ask students to compare the two pieces by asking the following questions:

- What is your personal reaction to each piece?
- Which piece do you consider more effective as an expression of grief? Why?

2) Watch the video *Aaron Copland: A Self Portrait*. In this video Aaron Copland, his colleagues, friends, and critics reminisce about music in America and Copland's contributions to twentieth century music in this country. After watching the video, discuss how different media change what we learn by asking the following questions:

- What were you able to learn from the video self portrait of Copland that you would not have been able to learn by reading an autobiographical essay?
- How are these differences important?

#### Art:

1) In his book *Creating a Self-Portrait*, Tom Coates explores the history and techniques of self-portraits in art. In some cases, Coates shows various stages of the painting of a self portrait and provides comments from the artist. Allow students to read and enjoy this book on their own as they have time available in class. Ask students to write a paragraph comparing and contrasting a written self-portrait with a visual self-portrait.

2) Show the self-portrait of Paul Gauguin reproduced on the introductory pages (page xxxiii) of *The Conscious Reader* edited by Shrodes, Finestone, and Shugrue (Macmillan, 1992). Ask the following questions that accompany the reproduction:

\*Why does the painting appear to be divided in half?

\*What are the symbols in each half?

\*What do the symbols in the painting tell you about Gauguin's feelings about himself? What is your evidence?

3) Provide resources such as those listed in the materials section of this lesson. Ask students to browse the books and to find self-portrait art that intrigues them. Throughout the remainder of the unit students can share their discoveries and reactions.



### **Homework:**

1. Students should continue working on their *Reflections: Self Portrait* project. This lesson may give them ideas for adding art or music to their work.
2. Complete teaching assignment on works of authors whose autobiographies have been read.



### **Extensions:**

1. When you find an intriguing work of self-portrait art from one of the resources listed above, research the life of the artist and try to find other work by that artist. In this way, you will begin to see how an artist's life influences his or her work.
2. Begin reading "The Magic Jacket" by Walter de la Mare. You must be prepared to discuss it during Lesson 17.

**Teacher Log Notes:**

A large rectangular area with a decorative border, intended for writing teacher log notes. The border consists of a repeating pattern of small, stylized 'X' or 'Z' shapes. The interior of the rectangle is blank, providing space for text.

## Overview of Lesson 16

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X			

### ***Instructional Purpose:***

\*To analyze the use of language in works of authors that students have been reading.

### ***Materials Used:***

1. Fictionary Directions (Handout 16A).
2. Peer Assessment Writing Form (Section V).

## Lesson 16

### Activities:

1. Students will bring completed assignments to class. (See Lesson 8); these are responses to the writings of authors whose autobiographies have been read.
2. Group students by the author each has read. Ask them to study the examples of language and characteristic passages from that author's work. They should answer the following questions.
  - Describe the kind of writing this author usually produces.
  - What generalizations can you make about the characteristics of this author's writing?
  - What qualities of the writing make this author an award winning writer?
3. Allow five minutes for each group to present their findings about what they feel are the distinguishing characteristics of the works of the author. They must cite one example of language that illustrates the generalizations.
4. If any time remains, allow students to play Fictionary. The directions are included in Handout 16A.



### Homework:

1. Finish reading "The Magic Jacket" for the next class session.
2. Ask students to create a magic jacket that reflects what they value most. Have them provide a sketch.

**Teacher Log Notes:**

## **Fictionary (Handout 16A)**

This is a game for any number of players, but 4-6 makes a manageable and interesting group.

Materials required: a dictionary, small uniform pieces of paper, pencils.

One player is designated as the Chooser who searches the dictionary for an unusual word whose meaning is not likely to be known by anyone in the group. This player then presents the word to the group. If anyone knows the meaning, another word is chosen. The small pieces of paper are distributed to each player. The Chooser writes a correct definition for the chosen word. All other players submit a fictitious definition. The Chooser collects the definitions, shuffles them, and carefully reads them to the group. Each player votes on which definition he believes is the correct one. The Chooser "spills the beans." This concludes one round. Play proceeds until all players have had a turn as the Chooser.

Scoring (optional): These are suggestions and players may adopt their own scoring mechanism.

Suggestion #1) Each time a definition receives a vote, one point is assigned to the writer of that definition.

Suggestion #2) Each player who identifies the correct definition receives a point.

Suggestion #3) Combine Suggestions #1 and #2.

Positive characteristics of this game.

- 1) Since words chosen must be unknown to all players in the group, vocabulary expansion or at least "word awareness" is promoted for all players.
- 2) The game encourages dictionary familiarity. Once played, students may read the dictionary more carefully at other times in search of words that are suitable for this game.
- 3) Opportunities for creativity and humor are plentiful.
- 4) The game promotes sensitivity to language and encourages appropriate formatting of definitions.

Suggestions:

- 1) If a small group (3) is formed, the Chooser can create a fictional definition as well a correct definition so that the pool of choices is varied.
- 2) Before reading the choices aloud, the Chooser should read over the definitions silently and edit any awkwardness that would "give away" a fictitious definition.
- 3) An unabridged dictionary gives the best results in this game.

Extensions:

- 1) Students might be asked to use the new words in sentences.
- 2) The game can be played at home with other family members, particularly adults.
- 3) Staple the definitions for each round together, marking the correct one. The words and choices can be compiled for later reference. "Publish" a class Fictionary booklet for independent study/reading. List answers in the back for individuals to check their choices.

## Overview of Lesson 17

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

### ***Instructional Purpose:***

- \*To develop analytical and interpretative skills in literature.
- \*To explore new vocabulary words.

### ***Materials Used:***

1. "The Magic Jacket" by Walter de la Mare.
2. Vocabulary Web (See reproducible form in Appendix).

## Lesson 17

### Activities:

*Students will have read "The Magic Jacket" by Walter de la Mare, a story dealing with a boy discovering his own identity and talent through the help of two older men.*

1. In small groups have students share their own magic jackets with each other. Discuss as a whole group, noting similarities and differences among the jackets. Post them around the room as appropriate.
2. Have students write in their **Response Journals** on an experience they have had where a little encouragement from someone made them perform very well. Ask them to comment on how important "encouraging people" are in their lives. Identify the most encouraging person in your life. Describe him/her.
3. Discuss responses in small groups. Share four examples with the whole class. What are the qualities that are similar in people who encourage others?
4. In the story, qualities are assigned to a jacket that rightfully belong to people who encourage others:

### Questions to Ask

- *Compare and contrast Admiral Rumbold's two personalities (Sandy One and Sandy Two) with the two personalities in "Charles" (Charles and Laurie).*
- *In what ways did Admiral Rumbold show that he understood himself? Cite evidence from the story.*
- *What does Rumbold mean by finding "the second self"? Can you identify with this idea? How does it relate to you now?*
- *How does Rumbold's life illustrate the importance of developing your talents?*
- *Compare and contrast Mike's two mentors: Admiral Rumbold and Old B.*
- *How does the magic jacket help both Mike and Sandy? What does the jacket represent?*

- *Why is the Admiral depressed at the end of the story?*
- *In what ways does the concept of change work in this story? (Discuss all the ways)*
- *Make up a different title for the story. Provide two reasons for your choice.*

4. Have students work in small groups to complete **Vocabulary Webs** for each of the words listed below from "The Magic Jacket." In the interest of saving time, the words may be divided up and the completed webs shared with the class: **verdigris, slough, amulet, circumnavigated, impetus, momentum, conjecture, pentagonal, capacious, scrutinized, anatomy, eccentric, tepid.**

5. Examine the following sentences from the story with respect to its grammar. Indicate the part of speech for each underlined word:

It was not so much the resemblance of this picture to a real ship on a real sea under a real sky that drew out of his mouth a grunted. "Begad, begad!" but something in the look of the thing, some spirit living and lovely and everlasting behind it all, to which he could not have given name, but which reminded him of the eyes that had looked up at him a few minutes before under the plane leaves in the alley after their first intense glance at the crocodile buttons.

- What is unusual about these sentences? Make a count of the number of times each part of speech is used in the sentence.
- Consider the word "crocodile." It is used as an adjective in this paragraph but is more commonly used as a noun. Give some other examples of words that function as either a noun or an adjective.

6. Check for questions students might have about the grammar self-study packets.



**Homework:**

1. What do we learn about talent development from the story? Write an essay focusing on three important lessons we might derive.



**Extension:**

1. Read a biography or autobiography of a famous painter from the following list: Georgia O'Keefe, Frieda Kahle, Mary Cassatt, Auguste Renoir, Claude Monet, or Henry Moore. Identify similar patterns in their lives to Mike's. Who was the eminent artist's "encourager"? Prepare a poster representing what you found.

**Teacher Log Notes:**

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## Overview of Lesson 18

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X		X		

### **Instructional Purpose:**

\*To engage in peer editing of student autobiographical writing products.

\*To prepare for an oral presentation based on students' autobiographies.

### **Materials Used:**

1. Editing handout (Handout 18A).

## Lesson 18

### Activities:

1. Give out the handout on editing (Handout 18A). Discuss the editing process with the students. Distinguish this process from revision.
2. Have students edit their own autobiographical writing piece (revision assigned as homework in Lesson 9).
3. Have students exchange papers with a partner and edit each other's work using a different color pen or pencil.
4. Have partners compare and discuss their findings.
5. Assign students to select one aspect of their autobiographical writing to share in a 3-5 minute oral presentation during Lesson 20. Choices might include a special event that has changed one's life, a special interest, a special person, etc. A visual aid should accompany the presentation.
6. Remind students of the following guidelines for making an oral presentation:
  - a) Speak loudly and clearly so you can be understood.
  - b) State the purpose of your presentation.
  - c) Illustrate your ideas with examples.
  - d) End with a strong, interesting idea that restates the purpose of your presentation.
  - e) Maintain eye contact with the audience.



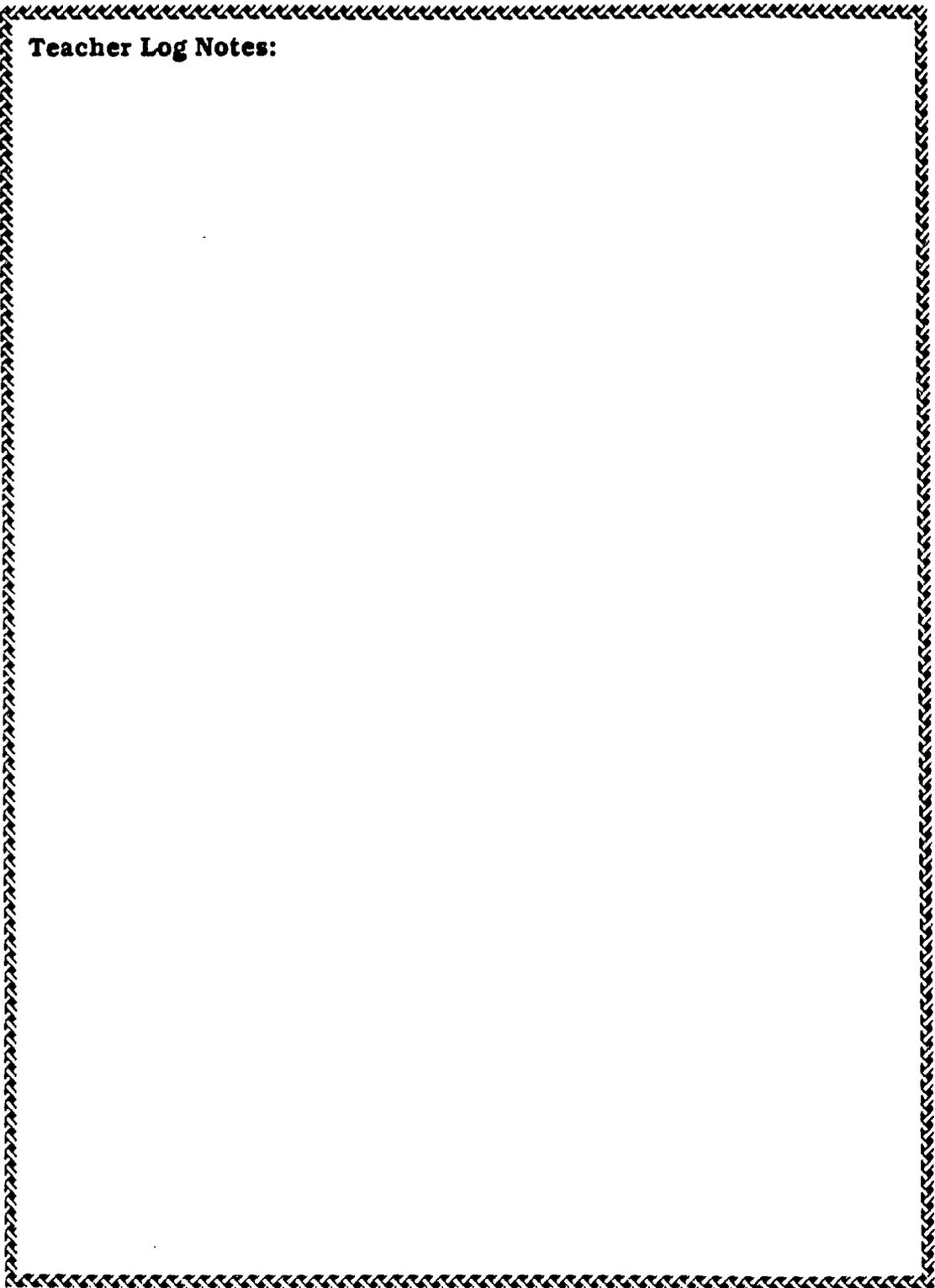
### Homework:

Complete the finished piece of writing and be prepared to display it during Lesson 20.



### Extension:

1. Ask several adults whether they ever experienced an embarrassing situation as a result of not editing a piece of writing carefully. Write a paragraph arguing for the importance of careful editing.
2. Collect examples of written work where a typographical error has changed the meaning of a statement. For example: a menu that reads "Manger's Special." If possible, draw a cartoon that illustrates the new meaning. (A bulletin board could be used to display these examples.)



**Teacher Log Notes:**

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## Editing (Handout 18A)

Editing your work is the polishing stage. You have the opportunity to use all that you know about vocabulary and grammar and learn even more from your classmates and teacher.

### ***Proofreading:***

To get started on the editing process you need to proofread. This is a different way of reading. Instead of reading for meaning, you should read word-for-word and look for errors. It is a very slow type of reading. In fact, one recommended method for careful proofreading is to read backwards so that you will be forced to look at each word and each punctuation mark.

### ***Correcting errors:***

Mark each error as you find it. Use a dictionary, a writing handbook, or the assistance of a friend to correct your work. You may want to ask your teacher for help with the final editing.

### ***Common errors to look for:***

Use this list as a guide for things to check in your writing:

- Spelling
- Punctuation
- Paragraph indentation
- Capitalization of proper nouns
- Subject and verb agreement
- Consistent tense usage

### ***A Word to the Wise:***

Never turn in a finished piece of writing until you have proofread it very carefully. If the piece is very important, have someone else proofread it also.

## Overview of Lesson 19

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

### **Instructional Purpose:**

- \*To analyze and interpret a poem.
- \*To assess literature interpretation skills and persuasive writing skills.
- \*To assess grammar skills.

### **Materials Used:**

1. "Where the Rainbow Ends" (Handout 19A).
2. Post-assessment for Literature (Handout 19B).
3. Literature Interpretation Scoring Rubric.
4. Post-assessment for Writing (Handout 19C).
5. Scoring Criteria for Writing Pre and Post Assessments.
6. Post-assessment for Grammar (Grammar Self-Study packet).

## Lesson 19

### Activities:

1. Collect interview papers that were assigned in Lesson 13.
2. Read "Where the Rainbow Ends," by Richard Rive (Handout 19A). Administer the literature and writing post-assessments (Handouts 19B and 19C).
3. Collect the post-assessment papers. Read the poem orally and discuss the literature assessment questions.
4. Extend the discussion by including the following questions:

### Questions to Ask

- \* *What are your favorite words or images from the poem?*
- \* *How do you think the culture of the author influenced this poem?*
- \* *What does the author mean by "where the rainbow ends"?*

\*\*\*\*\*

4. Administer the Post-Assessment for Grammar.



### Homework:

1. Take your writing portfolios home. Review what you have accomplished over the course of this unit with respect to writing. Write a short description of the changes you see in yourself as a writer. How has your writing improved?
2. The finished products of students' autobiographical writing will be presented in the next class session.

**Teacher Log Notes:**

## Where the Rainbow Ends (Handout 19A)

Where the rainbow ends  
There's going to be a place, brother,  
Where the world can sing all sorts of songs,  
And we're going to sing together, brother,  
You and I, though you're white and I'm not.  
It's going to be a sad song, brother,  
Because we don't know the tune.  
And it's a difficult tune to learn.  
But we can learn, brother, you and I.  
There's no such tune as a black tune.  
There's no such tune as a white tune.  
There's only music, brother,  
And it's music we're going to sing  
Where the rainbow ends.

by Richard Rive

Source:  
Potter, R. R., & Goodman, R. B. (1983). *The World anthology*. NY: Globe Book Company.



**Literature Interpretation**  
**Criteria Examples - Postassessment**

**1. State an important idea of the reading in a sentence or two.**

1. **limited response**  
-inaccurate, vague, or confusing  
*Black and White people are the same.*
2. **simplistic statement about the story or simple story line**  
-limited elaboration; uses only parts of the main idea; creates title rather than main idea  
*The idea of equality across peoples of different races*
3. **insight to theme**  
-shows understanding of the central meaning of the passage or story  
*The main idea speaks to what unifies diverse people and how difficult it is to gain common ground of understanding*

**2. Use your own words to describe what the significance of the following sentence is.**

1. **limited response**  
-vague, incomplete or inaccurate  
*Life is hard.*
2. **accurate but literal response**  
*The idea of racism being hard to change.*
3. **interpretative response**  
-shows good grasp of meaning  
*The capturing of the idea that people's lack of a common experience makes first attempts at co-existence sad and difficult.*

**3. What does the poem tell us about the idea of change? Support what you say with details from the poem.**

1. **vague or shallow response**  
-disjointed, unclear
2. **a valid, understandable statement or generalization about change is made**  
-at least one detail from the story is provided
3. **a valid statement or generalization about change is made and well elaborated**

4. Create a title for this story. List two reasons based upon the reading.

1. **limited response**  
-title supplied without reasons; reasons given are merely rewording of title.
2. **appropriate title**  
-supported with at least one reason
3. **meaningful title**  
-supported by two or more reasons

**Writing Post-Assessment (Handout 19C)**

Name: \_\_\_\_\_

Do you think that the poem, "Where the Rainbow Ends," should be required reading for all students in your grade?

**Directions:** Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph

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## Criteria for Scoring Writing Pre- and Post-assessments

Assign the following point values as appropriate:

An opinion is stated

- 0 -- No opinion stated or only yes/no answer provided
- 1 -- Simplistic statement or partial sentence
- 2 -- Well stated opinion

Reasons are given for the opinion

- 0 -- No reasons provided or illogical statement provided
- 2 -- Provides one valid reason to support opinion and other tenuous reasons
- 4 -- Provides 2-3 valid reasons to support opinion with limited or no elaboration
- 6 -- Provides at least 3 substantive, insightful reasons with elaboration and/or evidence from the story or poem

Conclusion

- 0 -- No conclusion is stated
- 1 -- Limited conclusion or sentence fragment provided
- 2 -- Well stated conclusion

Extra Credit: One additional point should be assigned for each of the following categories in which outstanding examples occur.

- Vocabulary -- rich and varied
- Structure of Writing and Grammar-- appropriate, fluid, organized

(Example: Argument builds effectively toward conclusion; sentence structure is effective.)

- Spelling and Usage --correct and appropriate

(Examples of usage include capitalization, punctuation, subject-verb agreement, clear use of referents)

## Overview of Lesson 20

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
			X		X

### ***Instructional Purpose:***

- \*To demonstrate language skills addressed during the unit.
- \*To respond to and evaluate the self portraits.
- \*To make oral presentations based on student autobiographies.

### ***Materials Used:***

1. Reflection -- Self Portrait display.
2. Peer Assessment of Writing (Section V).

## Lesson 20

### Activities:

1. Reflection --Self Portrait display. Have students display their written Reflections--Self Portrait pieces in the classroom.
2. Have students share their oral presentations.
3. Each presentation will be assessed with the peer, teacher, and self-assessment forms found in Section V.
4. Following the presentations, students should answer the following questions in writing:

### Questions to Ask

*\*How have you changed during this unit as a reader?*

*\*How have you changed as a writer?*

*\*How have you changed as a learner?*

### Teacher Log Notes:

### **Unit Extensions:**

1. Write a book report that persuades the reader to read the book you reviewed.
2. Read additional autobiographies of writers. Compare and contrast each new one that you read to the examples used in this unit and the ideas explored.
3. Begin a study of biographies of famous writers. Read at least two biographies on a writer of interest and compare the versions. How do you account for differences in perception about an author's life?
4. Read several works by an author you have been exposed to in this unit. How can you begin to characterize style? Write a paper that addresses this aspect of writing.
5. Keep a diary of changes in your daily life. Reflect on what they mean.

**Teacher Log Notes:**



Name Of Unit: \_\_\_\_\_  
Grade Level: \_\_\_\_\_

### Teacher Feedback Form

To the Teacher:

After you have implemented this unit with students, please complete this form and return it to:

Center for Gifted Education  
College of William and Mary  
P. O. Box 8795  
Williamsburg, VA 23187  
804-221-2363

- |  | To a great extent |   |   | Not at all |   |
|--|-------------------|---|---|------------|---|
| 1. I enjoyed using this unit.                                    | 5                 | 4 | 3 | 2          | 1 |
| 2. My students enjoyed the unit.                                 | 5                 | 4 | 3 | 2          | 1 |
| 3. I would recommend the following changes in the unit:          |                   |   |   |            |   |
| 4. I would like to see the following readings added to the unit: |                   |   |   |            |   |
| 5. I would like to see the following deleted from the unit:      |                   |   |   |            |   |
| 6. Other comments:   |                   |   |   |            |   |

Thank you for your cooperation.

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## V. Assessments

This section contains copies of recommended teacher assessments for use during unit implementation. Assessments focus on key student outcomes of the unit. The following specific forms are included:

1. Group Discussion Assessment
2. Writing Self Assessment
3. Peer Assessment of Writing
4. Teacher Assessment for Writing
5. Speech Evaluation (teacher/peer)
6. Teacher Reasoning Assessment
7. Concept of Change Assessment
8. Research Product Assessment
9. Autobiographical Product Assessment
10. Overall Student Assessment Progress Report

### Group Discussion Assessment (Handout #1)

Name \_\_\_\_\_ Date \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent                      2 = Satisfactory                      1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
<b>CONTENT</b>			
- Did the student respond openly to the reading?	1	2	3
- Did the student interpret ideas in the reading?	1	2	3
- Did the student cite relevant examples from the reading to support ideas?	1	2	3
- Did the student use reasoning skills in understanding the reading?	1	2	3
- Did the student relate the reading to the concept of change?	1	2	3
<b>PARTICIPATION</b>			
- Was the student attentive to the discussion?	1	2	3
- Did the student contribute relevant ideas?	1	2	3

\*\*\*\*\*  
COMMENTS: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Writing Self Assessment (Handout #2)

Name \_\_\_\_\_

Exercise \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent                      2 = Satisfactory                      1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
<b>CONTENT</b>			
-My main idea is clear	1	2	3
-My details support the main idea	1	2	3
-My ideas are organized logically	1	2	3
-My arguments are strong and well-supported	1	2	3
-My vocabulary is rich and varied	1	2	3
<b>MECHANICS</b>			
My spelling is accurate	1	2	3
My capitalization is correct	1	2	3
My punctuation is correct	1	2	3

\*\*\*\*\*  
MY WRITING SAMPLE IS STRONG IN THESE WAYS:

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MY WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

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**Peer Assessment of Writing (Handout #3)**

Reader \_\_\_\_\_

Writer \_\_\_\_\_

**Directions:** Read your partner's writing sample carefully. Complete each sentence.

1. I like the part where \_\_\_\_\_

2. I'd like to know more about \_\_\_\_\_

3. I think the main idea is \_\_\_\_\_

4. I like the way you described \_\_\_\_\_

\*\*\*\*\*

THE WRITING SAMPLE IS STRONG IN THESE WAYS:

\_\_\_\_\_  
\_\_\_\_\_

THE WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

\_\_\_\_\_  
\_\_\_\_\_

**Teacher Assessment for Writing (Handout #4)**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent                      2 = Satisfactory                      1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
1. Expresses good ideas.	1	2	3
2. Smooth and orderly flow of ideas.	1	2	3
3. Displays appropriate level of detail.	1	2	3
4. Demonstrates appropriate elements of structure (introduction, body, conclusion).	1	2	3
5. Uses descriptive language, vocabulary.	1	2	3
6. Uses correct language.	1	2	3
7. Demonstrates correct use of language mechanics (e.g., capitalization and punctuation).	1	2	3

\*\*\*\*\*  
PARTICULAR STRENGTHS:

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AREAS NEEDING IMPROVEMENT:

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**Speech Evaluation (Handout #5)**

Name \_\_\_\_\_

Exercise \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent

2 = Satisfactory

1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
Evidence of preparation	1	2	3
Emphasis on theme in autobiography.	1	2	3
The speaker was audible, maintained eye contact and spoke with expression.	1	2	3
The speaker held the interest of the audience.	1	2	3

.....

THE BEST PART OF THIS SPEECH WAS:

\_\_\_\_\_  
\_\_\_\_\_

A SUGGESTION FOR IMPROVEMENT IS:

\_\_\_\_\_  
\_\_\_\_\_

**Teacher Reasoning Assessment (Handout #6)**

Name \_\_\_\_\_ Date \_\_\_\_\_

**Directions:** Please rate each student on his/her reasoning skills evidenced in oral and written communication.

3 = To a Great Extent      2 = To Some Extent      1 = Not At All

	Not at All	To Some Extent	To a Great Extent
1. To what extent is the reasoning clear?	1	2	3
2. To what extent is the reasoning specific as in citing appropriate examples or illustrations?	1	2	3
3. To what extent is the reasoning logically consistent?	1	2	3
4. To what extent is the reasoning accurate?	1	2	3
5. To what extent is the reasoning complete?	1	2	3

\*\*\*\*\*

PARTICULAR STRENGTHS:

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AREAS NEEDING IMPROVEMENT:

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## The Concept of Change Assessment (Handout #7)

Name \_\_\_\_\_ Date \_\_\_\_\_

**Note to Teacher: Choose one of the attached poems to distribute to the students for this assessment.**

**Directions:**

**A. Read the attached poem and comment on the presence of the following generalizations about change.**

1. Change is linked to time.  
Examples from the written piece:
2. Change is everywhere.  
Examples from the written piece:
3. Change may be positive.  
Examples from the written piece:
4. Change may be negative.  
Examples from the written piece:
5. Change may be perceived as orderly.  
Examples from the written piece:
6. Change may be perceived as random.  
Examples from the written piece:
7. Change may happen naturally.  
Examples from the written piece:
8. Change may be caused by people.  
Examples from the written piece:

**B. Write a short paper demonstrating how the concept of change applies to this poem or article.**

**"Dear March"**  
**by Emily Dickinson**

Dear March, come in!  
How glad I am!  
I looked for you before.  
Put down your hat--  
You must have walked--  
How out of breath you are?  
Dear March, how are you?  
And the rest?  
Did you leave Nature well?  
Oh, March, come right upstairs with me,  
I have so much to tell!

I got your letter, and the birds'--  
The maples never knew  
That you were coming -- I declare,  
How red their faces grew!  
But, March, forgive me--  
And all those hills  
You left for me to hue--  
There was no purple suitable,  
You took it all with you.

Who knocks? That April!  
Lock the door!  
I will not be pursued!  
He stayed away a year, to call  
When I am occupied.  
But trifles look so trivial  
As soon as you have come,  
That blame is just as dear as praise  
And praise as mere as blame.

Source:

Dickinson, E. (1978). *I'm nobody! Who are you? Poems of Emily Dickinson for young people.*  
Owings Mills, MD: Stemmer House Publishers.

**"The Cat and The Moon"**  
**by William Butler Yeats**

The cat went here and there  
And the moon spun round like a top,  
And the nearest kin of the moon,  
The creeping cat, looked up.  
Black Minnaloushe stared at the moon,  
For, wander and wail as he would,  
The pure cold light in the sky  
Troubled his animal blood.  
Minnaloushe runs in the grass  
Lifting his delicate feet.  
Do you dance, Minnaloushe, do you dance?  
When two close kindred meet,  
What better than call a dance?  
Maybe the moon may learn,  
Tired of that courtly fashion,  
A new dance turn.  
Minnaloushe creeps through the grass  
From moonlit place to place,  
The sacred moon overhead  
Has taken a new phase.  
Does Minnaloushe know that his pupils  
Will pass from change to change,  
And that from round to crescent,  
From crescent to round they range?  
Minnaloushe creeps through the grass  
Alone, important and wise,  
And lifts to the changing moon  
His changing eyes.

Source:

Koch, K. & Farrell, K. (Eds.). (1985). *Talking to the sun: An illustrated anthology of poems for young people*. NY: Henry Holt and Company.

**Research Project Assessment (Handout #8)**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent                      2 = Satisfactory                      1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
1. Issue and problem are clearly defined.	1	2	3
2. Sources are diverse.	1	2	3
3. Literature sources are summarized.	1	2	3
4. Interview or survey questions are included.	1	2	3
5. Interviews and/or surveys are summarized.	1	2	3
6. Results are reported appropriately.	1	2	3
7. Interpretation of data was appropriate.	1	2	3
8. Implications of the data were noted.	1	2	3
9. Given the data, reasonable conclusions were stated.	1	2	3
10. The project paper was mechanically competent.	1	2	3

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STRENGTHS OF THE PROJECT:

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AREAS FOR IMPROVEMENT:

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**Autobiographical Product Assessment (Handout #9)**

Name \_\_\_\_\_ Date \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent                      2 = Satisfactory                      1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
1. Reveals insights into the life of the author	1	2	3
2. Reveals author's distinctive voice	1	2	3
3. Displays appropriate level of detail	1	2	3
4. Demonstrates appropriate elements of structure of the poem, story, narrative, etc.	1	2	3
5. Uses descriptive language, vocabulary	1	2	3
6. Uses correct language	1	2	3
7. Demonstrates correct use of language mechanics (e.g., capitalization and punctuation)	1	2	3
8. Demonstrates creativity	1	2	3

\*\*\*\*\*  
PARTICULAR STRENGTHS:

\_\_\_\_\_  
\_\_\_\_\_

AREAS NEEDING IMPROVEMENT:  
\_\_\_\_\_  
\_\_\_\_\_

## Overall Student Assessment Progress Report (Handout #10)

Name \_\_\_\_\_ Date \_\_\_\_\_

**Directions:** Please rate each of the following using the scale: 3 = Excellent; 2 = Satisfactory; 1 = Needs Improvement. Also, write a brief narrative assessing the student's ability, progress, or other pertinent information.

	Needs Improvement	Satisfactory	Excellent
<b>GOAL #1 - INTERPRETATION OF LITERATURE</b>			
- Preassessment for literature.	1	2	3
- Literature webs.	1	2	3
- Quality of literature discussion.	1	2	3
- Postassessment for literature.	1	2	3
<b>GOAL #2 - WRITING</b>			
- Preassessment for writing.	1	2	3
- Persuasive writing.	1	2	3
- Literary response writings.	1	2	3
- Autobiography writing assignment.	1	2	3
- Postassessment for writing.	1	2	3
<b>GOAL #3 - GRAMMAR/VOCABULARY</b>			
- Preassessment for grammar.	1	2	3
- Vocabulary webs.	1	2	3
- Grammar challenges. (Choose one from the unit to evaluate)	1	2	3
- Postassessment for grammar.	1	2	3
<b>GOAL #4 - LISTENING/SPEAKING</b>			
- Small/large group discussion.	1	2	3



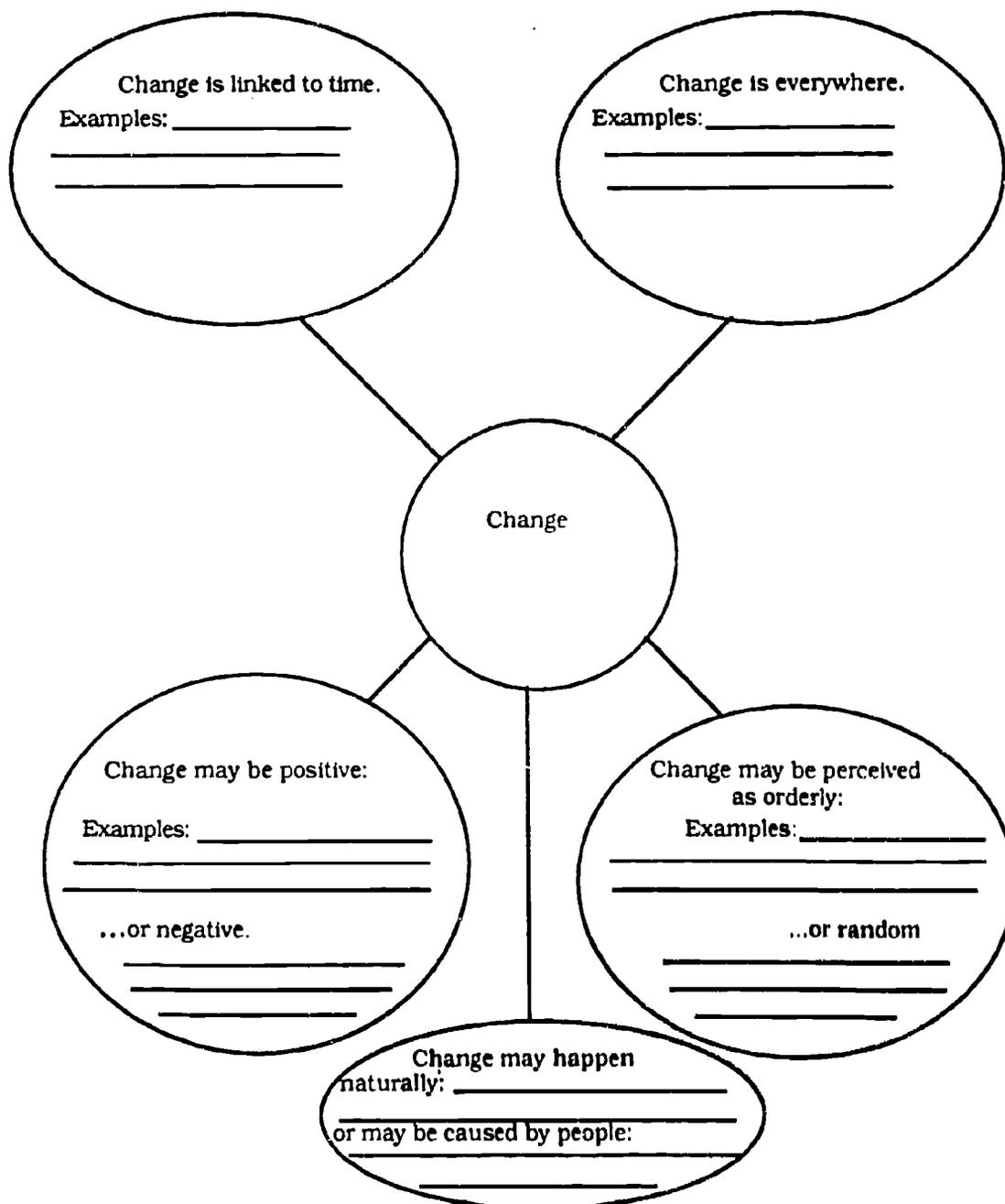
## VI. Appendix

This section contains copies of reproducible forms for use during unit implementation. The following specific forms are included:

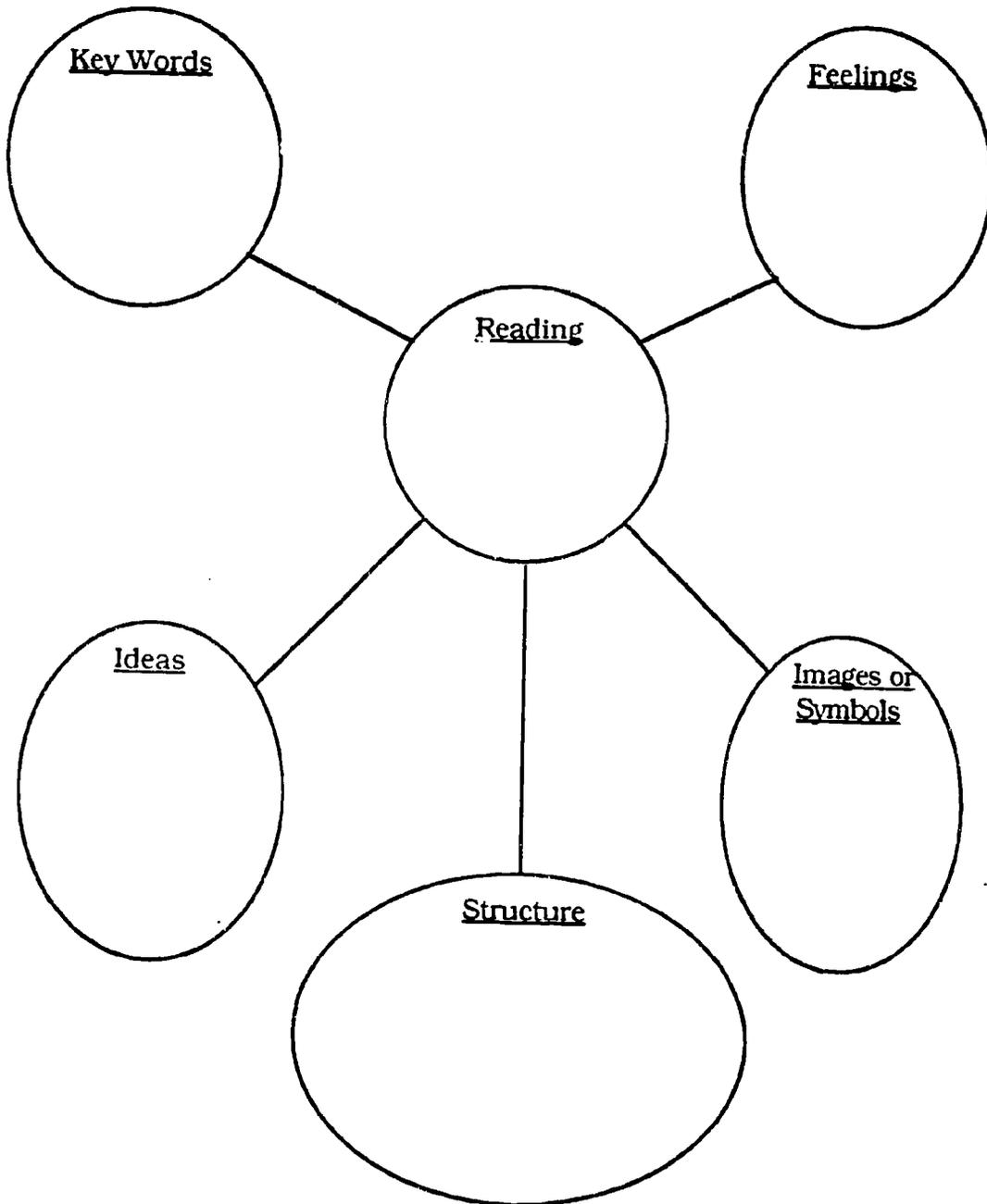
1. Change Model
2. Literature Web
3. Vocabulary Web
4. Research Model
5. Hamburger Model for Persuasive Writing
6. Venn Diagram

## Change Model

Develop a list of three - five examples for each of the following statements (generalizations) about change.

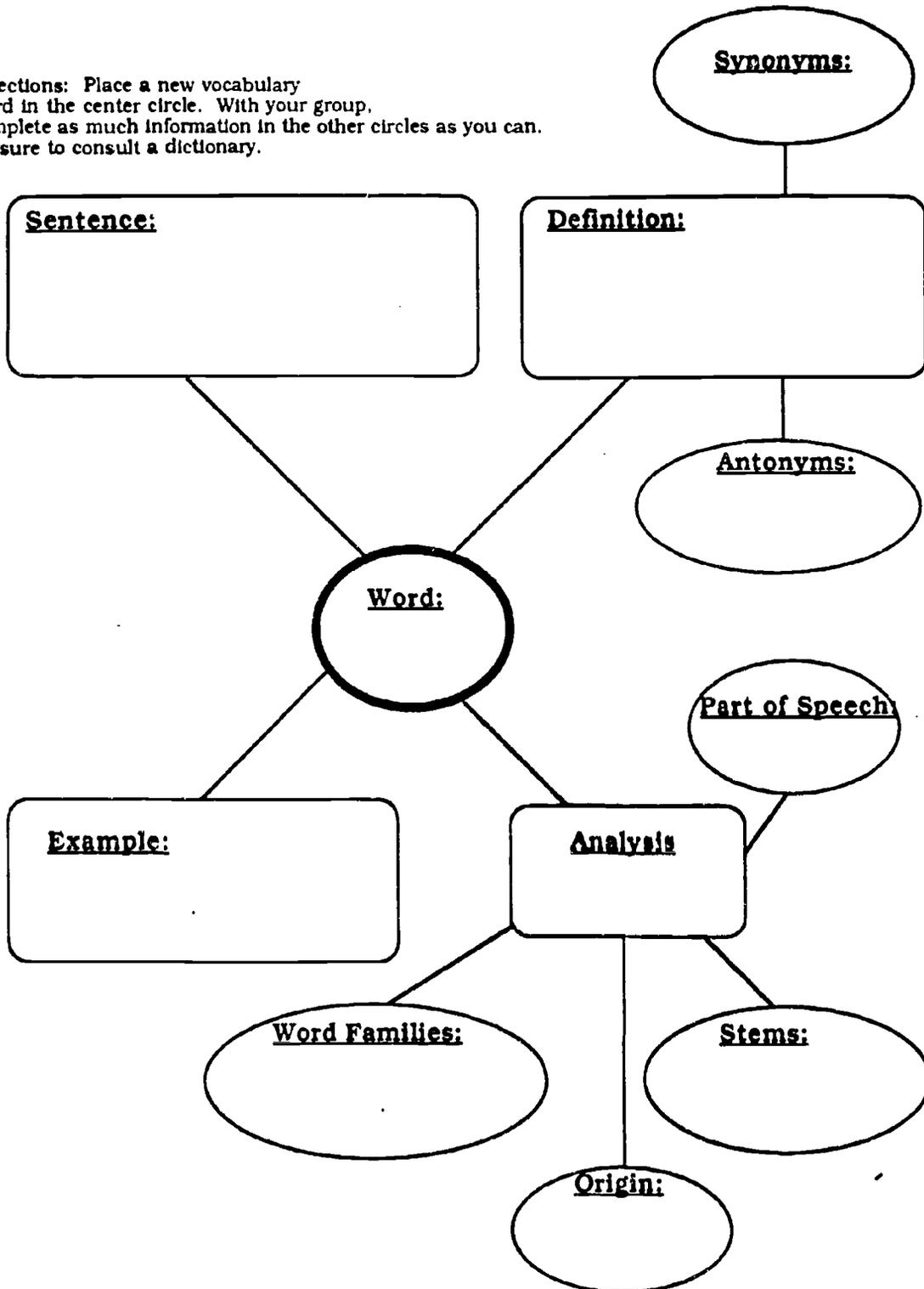


Literature Web Model



## Vocabulary Web Model

Directions: Place a new vocabulary word in the center circle. With your group, complete as much information in the other circles as you can. Be sure to consult a dictionary.



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## Research Model

### **1. Identify your issue or problem.**

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is your position on this issue?

### **2. Read about your issue and identify points of view or arguments through information sources.**

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

### **3. Form a set of questions that can be answered by a specific set of data.**

Ex: 1) What would the results be of \_\_\_\_\_? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

### **4. Gather evidence through research techniques such as surveys, interviews, or experiments.**

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

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**5. Manipulate and transform data so that it can be interpreted.**

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

**6. Draw conclusions and inferences.**

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

**7. Determine implications and consequences.**

What are the implications and consequences of my results in light of the initial problem?

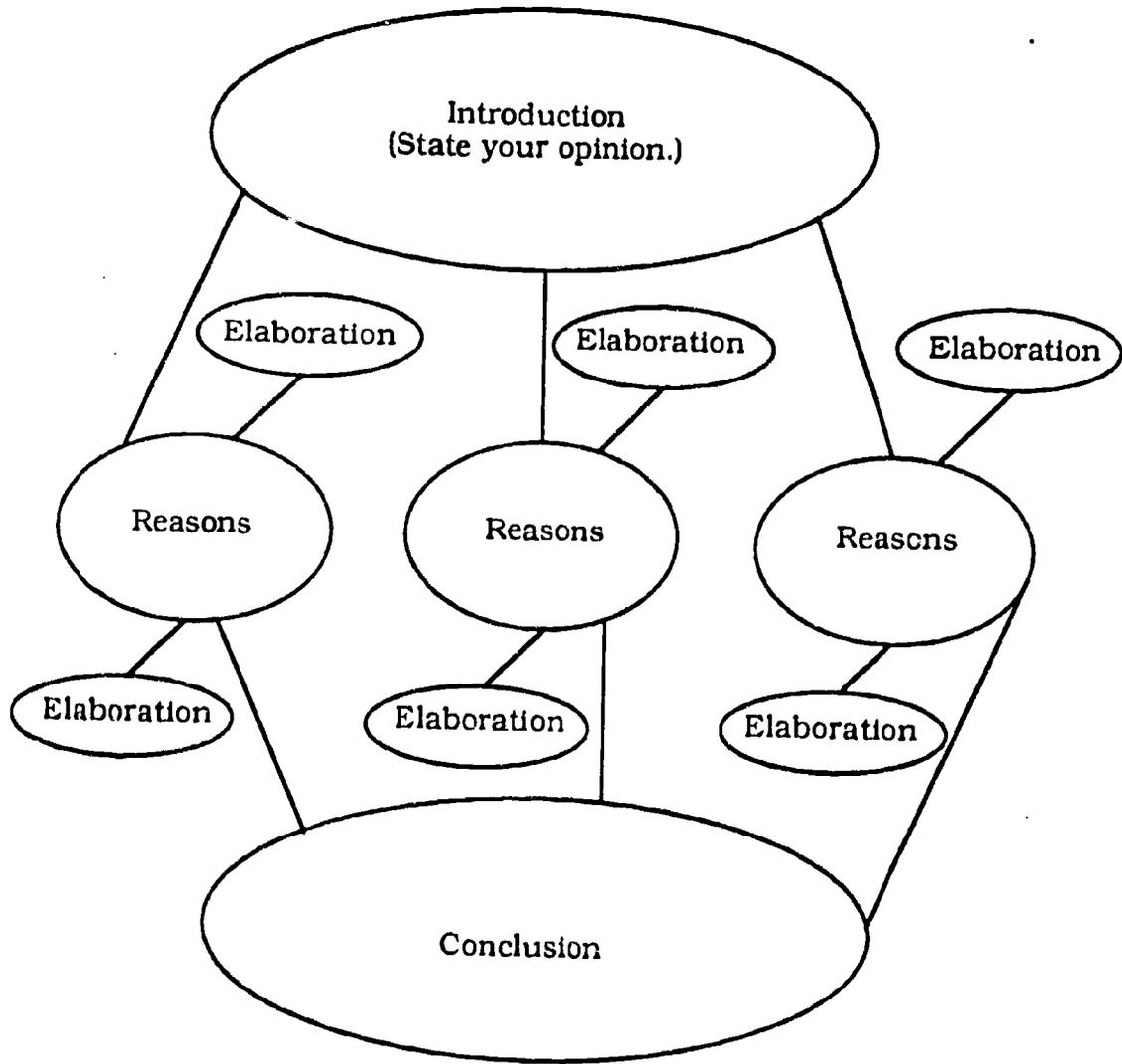
Do I know enough or are there now new questions to be answered?

**8. Communicate Results.**

Have I used Sections 1-7 above to organize a written report?

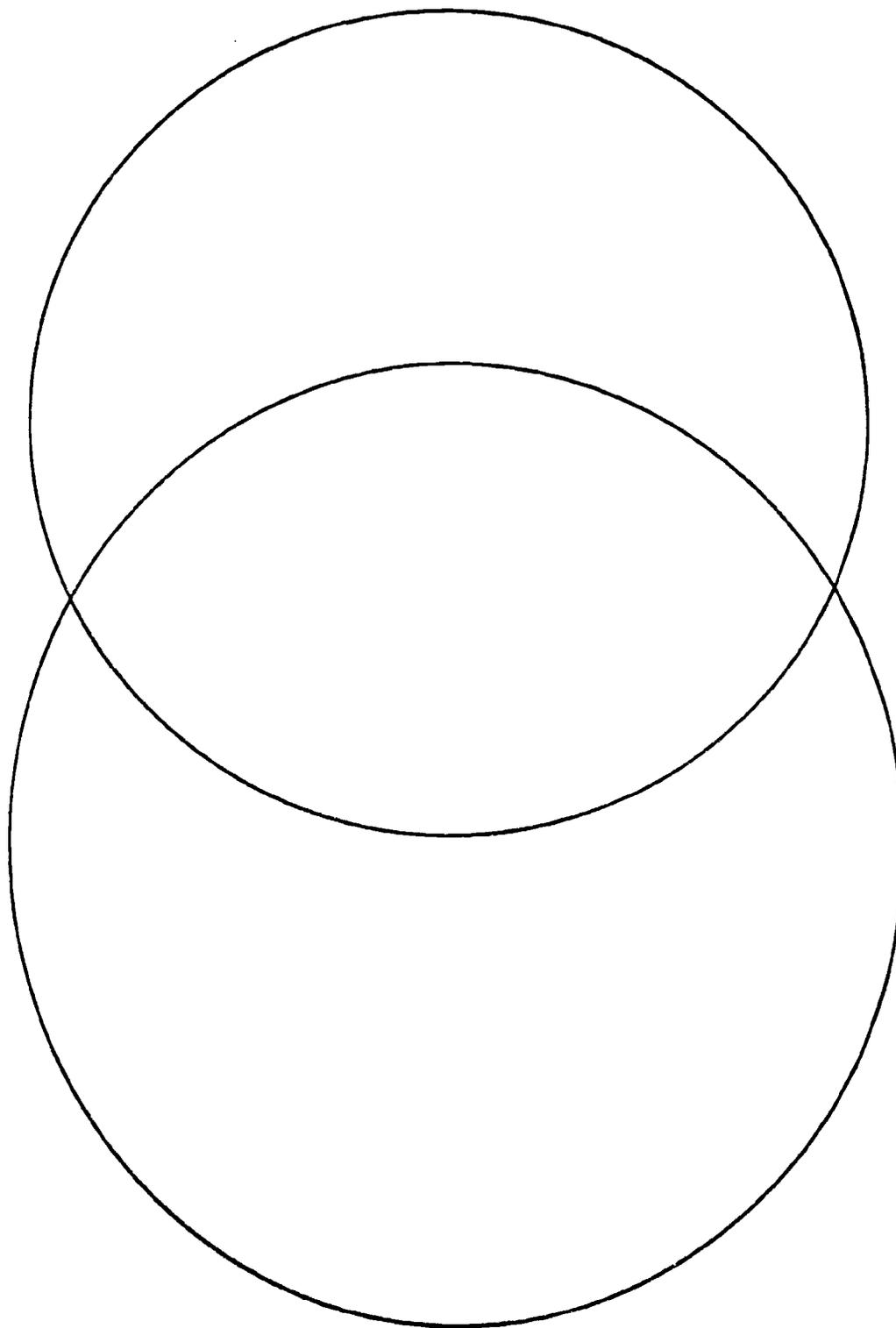
Have I used Sections 1-7 above to organize an oral presentation?

### Hamburger Model for Persuasive Writing



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Venn Diagram



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## VII. Unit Bibliographies

This section contains bibliographies useful to teaching and implementing the unit. The section is organized as follows:

- 1) the works taught in the unit and resource materials used in its development;
- 2) an annotated bibliography on change for readers and writers; and
- 3) a technology bibliography.

### Works Used in the Unit

- Appel, A. Jr. (1992). *The art of celebration: Twentieth-century painting, literature, sculpture, photography, and jazz*. New York: Alfred A. Knopf, Inc.
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## Annotated Bibliography for Readers and Writers

This bibliography offers challenging literature, insight into change, rich experiences with language, and springboards for exploring issues of significance. Change is addressed through looking at personal, societal, or environmental issues. Language is explored in two ways: (1) implicitly through exquisite writing and (2) explicitly through language study and language play. Autobiographical works of writers, a special feature of this bibliography, provide a first-hand account of the writing process and the development of talent. The titles provide opportunities for inquiry, reflection, and experiencing the joys of reading.

*American heritage dictionary of the English language.* (3rd. ed). (1992).  
Boston: Houghton-Mifflin.

The third edition of the *American Heritage Dictionary* provides a unique reference source for the study of words. Throughout the dictionary, paragraph notes highlight usage, synonyms, regional notes and word histories. The dictionary is illustrated with line drawings and photographs.

Ashabranner, B. (1984). *To live in two worlds: American Indian youth today.*  
New York: Dodd, Mead.

With photographs and gripping first-hand accounts, Ashabranner tells of the dilemma and conflicts of living in two cultures. Leroy Fallings' account of low self-image, prejudice, and how it affects educational expectations makes the chapter "He Whose Children Come Back to Him" compelling reading.

Chukovsky, K. (1976). *The Silver Crest: My Russian Boyhood.* Translated from the Russian by Beatrice Stillman. NY: Holt, Rinehart and Winston.

Expelled from school and reviled because of his common background, Chukovsky recalls the boyhood influences and traumas that led to his self-education and fame as a writer.

Cleary, B. (1988). *A Girl from Yamhill: A Memoir.* NY: Morrow.

In her candid recollection, Cleary tells of childhood conflicts with her mother and problems at school. She says that winning a writing contest taught her to try--one of the most valuable lessons she ever learned.

Dahl, R. (1984). *Boy: Tales of Childhood.* NY: Farrar, Straus, Giroux.

With the same vivid description and sense of the outrageous that fills his fiction for children, Roald Dahl recalls some of the funny, painful and unpleasant events of his English childhood. He includes numerous samples of his letters and the boyhood experience that eventually inspired Charlie and the Chocolate Factory.

Dickinson, E. (1978). *I'm nobody! Who are you? Poems of Emily Dickinson for Young People*. Owings Mills, MD: Stemmer House.

The careful selection, the illustrations, and the layout of only one or two poems per double-spread page make this collection accessible to children of all ages. Other titles in this series include: *A Swinger of Birches: Poems of Robert Frost for Young People* and *Under the Greenwood Tree: Shakespeare for Young People*.

Epsy, W. R. (1982). *A children's almanac of words at play*. New York: Clarkson N. Potter.

Here, you can find silly stuff and not-so-silly stuff about words for every day of the year. For instance, with the words "bag" and "ball," you can replace the A with any other vowel and still have a good word. Or you can learn the origin of words such as mnemonics. *A Children's Almanac of Words at Play* is based on Epsy's books for adults that include: *O Thou Improper, Thou Uncommon Noun, An Almanac of Words at Play, Another Almanac of Words at Play, The Game of Words, and Have a Word on Me*.

Feelings, T. (1972). *Black pilgrimage*. NY: Lothrop, Lee & Shepard

The illustrator of books that include *Jambo Means Hello: A Swahili Alphabet Book* (Dial, 1974), *Something on My Mind* (Dial, 1978), and *Daydreamers* (Dial, 1981) tells of his start as an artist in the early 1960's. He recalls the resistance he felt to his work depicting black people and his own emerging black consciousness. Feelings links his narrative with examples of his art.

Frank, A. *Diary of a Young Girl*. (Various Editions)

Although Anne Frank did not survive to become an adult author, her diary reveals her need to write and the self-understanding it provided.

Fritz, J. (1982). *Homesick: My Own Story*. NY: Putnam.

Describing two years of her childhood in China, Fritz recalls adventure and happy times as well as longing to live in America. In *China Homecoming* (Putnam, 1985), her recollections go full circle with her return to China as an adult. The books radiate her curiosity, independence, and spirit.

Gilbar, S. (Ed.) (1989). *When writers first learned to read*. NY: David R. Godine.

The 29 selections include autobiographical excerpts from the work of authors such as Benjamin Franklin, Rudyard Kipling, Upton Sinclair, H. L. Mencken, Richard Wright, Stephen King, and Annie Dillard.

Greenfield, E. (1979). *Childtimes: A Three-Generation Memoir. Illustrated with drawings by Jerry Pinkney and Photographs from the Authors' Family Albums.* NY: Crowell.

Three black women--grandmother, mother, and daughter--reminisce about their lives. With individual voices, they tell about their families and the times in which they lived from the 1880's into the 1950's.

Greenfield, H. (1978). *Sumer is icumen in: Our ever-changing language.* New York: Crown.

In short, lucid chapters, Greenfield chronicles the history of the English language. He includes information on how proper nouns change into common words, euphemisms, slang, and the future of the language.

Hamilton, V. (1990). *Cousins.* New York: Philomel.

Eleven-year-old Cammy hates her practically perfect cousin, Patty Ann, and wishes for her death. When Patty Ann dies in a freak accident, Cammy is haunted by what she perceives to be her magical power. Introspection and a strong family enable Cammy to exorcise her demons and to change her perspective.

Hirschfelder, A. B. & Singer, B. R. (1992). *Rising voices: Writings of young Native Americans.* New York: Scribner's.

The essays, poems, and excerpts of interviews in this collection are organized around the themes of identity, family, homelands, ritual and ceremony, education, and harsh realities. Each section includes a brief introduction that provides context for the reader.

Janeczko, P. B. (Ed.) (1990). *The Place My \*W\*O\*R\*D\*S\* are looking for: What poets say about and through their work.* Scarsdale, NY: Bradbury.

Thirty-nine poets who write for young people share their poetry as well as their thoughts, inspirations, anecdotes, and memories. In *Poetspeak* (Bradbury, 1983) poets who write for adults share similar insights.

Jarrell, R. (1963). *The Bat-Poet.* NY: Macmillan.

Jarrell celebrates words and poetry through a bat who creates word portraits for other animals. Although the mockingbird is a poet himself, it is the chipmunk with whom the bat-poet finds a kindred spirit.

Juster, N. (1961). *The Phantom tollbooth.* New York: Random.

You must play a clever word game to untangle the plot of this humorous story.

Kohl, H. (1981). *A book of puzzlements: Play and invention with language*. NY: Schocken.

Kohl offers word play in the following categories: letter and word puzzlements; playing with the parts of speech; phrase and sentence variations; sense and nonsense; images and figures of speech; riddles, proverbs, and fables; play songs and play poems, codes and ciphers, and pictographic systems of writing. Each section includes numerous resources for further investigation. For teachers, Kohl includes an appendix with teaching suggestions.

Little, J. (1990). *Stars come out within*. NY: Viking.

In her second volume of memoirs, the Canadian author Jean Little tells the painful story of her increasing loss of vision and the changes it brought to her life. Her experiences with Zephyr, her seeing eye dog, are central to the story. In her first memoir *Little by Little* (Viking, 1987), she recounted her experiences as a visually impaired child and her dream of becoming an author. Jean Little's autobiographies are very personal accounts; throughout both of them she talks about the lifesaving and enabling role that literature and writing have played in her life.

MacLachlan, P. (1988). *The facts and fictions of Minna Pratt*. New York: Harper.

Minna Pratt is an eleven-year-old cellist who quests for the perfect vibrato. Vivid characters and elegant style laced with humor are hallmarks of this author.

Meltzer, M. (1988). *Starting from home: A writer's beginnings*. NY: Viking.

Meltzer starts his story with a vivid description of the lives of his Jewish immigrant grandparents and parents. He then remembers his own life and the world in which he lived. Meltzer recalls the Great Depression, a teacher who introduced him to literature, several girl friends, his encounters with anti-Semitism, and the influences that led to his writing.

Naylor, P. R. (1978). *How I came to be a writer*. NY: Atheneum.

Although Naylor had early and easy success with getting her work published, her growth as a writer has been a determined, long journey. Here, she describes the entire writing and publishing process using examples of her work to illustrate her points and to give tips for aspiring authors.

Rappaport, D. (Ed.). (1990). *American women: Their lives in their words*. New York: Crowell.

The editor provides historical, cultural, and biographical commentary in this collection that is arranged by thematic sections such as: *Settling the West*, *Work and Politics*, and *Race and Ethnicity*.

Rylant, C. (1989). *But I'll be back again: An album*. NY: Orchard Books.

Rylant writes:

They say that to be a writer you must first have an unhappy childhood. I don't know if unhappiness is necessary, but I think maybe some children who have suffered a loss too great for words grow up into writers who are always trying to find those words, trying to find a meaning for the way they have lived. Painters do that. And composers. Everything they have lived is squeezed onto canvas or is penned between the bars of a page of music. It is as if we, as children, just felt the life, then after we grew up we wanted to see it. So we create stories and paintings and music, not so much for the world as for ourselves.

Rylant continues by linking many of her childhood experiences with her writing and her adult life.

Say, A. (1979). *The Ink-keepers apprentice*. NY: Harper and Row.

Drawing on his own experiences in Japan, Say writes a novel of a fourteen-year-old boy who apprentices himself to a famous cartoonist. The book is filled with reflections on learning, the artistic process, and self-determination.

Singer, I. B. (1969). *A day of pleasure: Stories of a boy growing up in Warsaw*. Translated from Yiddish. NY: Farrar, Straus & Giroux.

Singer tells stories of his childhood as the son of a poor rabbi and of his passion for inventing stories. His autobiography contains exquisite language, vivid character portraits, and a strong statement of personal values. The short story, "Growing up," which is included in Singer's collection *Naftali the storyteller and his horse, Sus and other stories* (Farrar, Straus & Giroux, 1976), tells of his childhood attempts to write and publish a book.

Steig, J. (1992). *Alpha beta chowder*. New York: HarperCollins.

Twenty-six verses with BIG words romp through each letter of the alphabet. Starting with abhorrent axolotl, most readers will need a dictionary to determine if the words have standard definitions or if Jeanne Steig invented some of them.

Uchida, Y. (1991). *The invisible thread*. Englewood Cliffs, NY: Julian Messner.

Uchida's autobiography chronicles her experiences as a Nisei, a second generation Japanese American, which included the indignities and horrors of Topaz, a U. S. concentration camp during World War II. As an adult she discovered an invisible thread that linked her to the beauty and richness of Japan. Her collections of Japanese folktales such as *The Magic Listening Cap* and *The Sea of Gold* and fiction such as *Journey to Topaz* and the Rinko trilogy reflect her experiences and heritage.

Ward, L. (1973). *The silver pony: A story in pictures*. Boston: Houghton Mifflin.

This wordless novel for older readers considers world issues such as poverty and war. As the reader, you must supply the words and meaning.

## **Technology Bibliography**

The following materials are valuable for use as teaching tools and/or extension activities in language arts units. This list is not exhaustive; teachers are encouraged to explore the resources available in their school divisions.

The software described below is appropriate for various grade levels. Many gifted learners will be able to use programs designed for higher grade levels. The teacher should preview all software and make recommendations for use based on the abilities of his/her students.

### **MINNESOTA EDUCATIONAL COMPUTING CONSORTIUM (MECC)**

3490 Lexington Avenue North  
St. Paul, Minnesota 55126  
612-481-3500

1. Ghost Writer (Grades 7-12): Focuses student attention on the critical examination and revision stages of the writing process.
2. MECC Outliner (Grades 6-22): An outlining utility program which includes lessons that tie language arts concepts to word processing.
3. MECC Speller (Grades 6-10): Is designed to help students correct spelling and selected usage errors in their writing.
4. MECC Write Start (Grades 6-10): Includes ten word processing activities; allows students to experiment with the relationship of words, ideas, and language.
5. MECC Writer (Grades 6-adult): A simple word processing package which allows students to compose, edit, and print text.
6. Show Time (Grades 6-9): Allows students to write plays and see them performed on the computer.
7. Spellelevator (Grades 1-12): Is designed to motivate students to practice their classroom spelling words.
8. Spelling Workout (Grades 1-12): Guides students through a three-step spelling process.
9. Those Amazing Reading Machines, 1-IV (Grades 5-6): Each package contains catalog descriptions of Rube Goldberg-type machines; the student's task is to help the editors correct errors in the descriptions by reading for detail and sequence.

10. **Word Herd: Look-Alikes (Grades 7-9):** Look-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.
11. **Word Herd: Sound-Alikes (Grades 7-9):** Sound-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.
12. **Writing an Opinion Paper (Grades 10-12):** Prepares student authors to write a paper expressing an opinion on a topic of their choice.

#### **THE LEARNING COMPANY**

6493 Kaiser Drive Fremont, California 94555  
1-800-852-2255

1. **The Children's Writing and Publishing Center (Grades 2-12):** Is a desktop publishing program that allows students to manipulate text and pictures in a flexible, page layout setting.
2. **Gertrude's Puzzles (Grades 3-7):** Provides six challenging puzzles to expand students' analytical thinking skills.
3. **Magic Spells (Grades 1-6):** Provides spelling practice using a patterned approach to spelling instruction.

#### **SUNBURST COMMUNICATIONS**

101 Castleton Street Pleasantville, New York 10570-9905  
1-800-628-8897

1. **Bank Street Beginner's Filer (Grades 2-6):** Introduces students to database concepts by helping them locate, collect, organize, and report information.
2. **Bank Street School Filer (Grades 5-12):** Helps students develop critical thinking and computer literacy. Is useful for generating reports.
3. **Bookmate (Grades 3-5):** Helps students select quality books they will enjoy reading.
4. **Groupwriter (Grades 3-5):** Enables group discussion and debate using a networking system.
5. **Hide 'n Sequence, Elementary (Grades 4-2):** Is a language game which provides experience with reading and writing sequence skills.
6. **Just a Little Lie (Grades 6-8):** Allows students to examine moral issues as they write short stories. They practice word processing skills while developing plot, creating characters, and writing dialogue.

7. **Magic Slate (Grades 2-adult):** A word processing program which ties language arts concepts to word processing.

8. **M-ss-ng L-nks: English Editor (Grades 4-5):** Students solve puzzles by making educated choices about language based on an increasing number of clues.

9. **M-ss-ng L-nks: Young People's Literature (Grades 4-6):** Students solve puzzles by making educated choices about language based on an increasing number of clues. It offers a variety of passages from children's classics.

10. **A Newbery Adventure: A Wrinkle in Time (Grades 5-7):** The Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.

11. **A Newbery Adventure: Island of the Blue Dolphins (Grades 5-7):** This Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.

12. **One of a Kind (Grades 4-8):** Expands students' vocabulary and enhances creativity.

13. **Proof It! (Grades 5-7):** Students perfect proofreading and language skills while editing short, interesting lessons.

14. **The Railroad Snoop (Grades 5-7):** Students write a short story from the perspective of a young snoop. They practice word processing skills while developing plot, creating characters, and writing dialogue.

15. **Watership Down (Grades 5-8):** Allows the teacher to combine oral reading of children's literature and creative writing.

16. **Write a Story! (Grades 5-7):** Students practice word processing skills as they develop plot, create characters, and write dialogue for a story about an imaginary journey into the future.