

Colegio Karl C. Parrish

A Tradition of Excellence



English

Curricular Standards and Pacing Guide

Grade 9

Adopted from California State Standards (2012)

<http://www.cde.ca.gov/be/st/ss/>

Topic/Unit	Time	Essential Questions	Standards Used	Resources and Assessments
Art Analysis Introduction s	1 week	<p><i>What is Analysis?</i></p> <p><i>What purposes does Art serve in our society?</i></p> <p><i>How can we understand and communicate our ideas about abstract ideas?</i></p>	<p>RL 7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus)</p> <p>W 2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p>	<p>Art Icebreaker</p>

<p>Short Stories</p>	<p>8 weeks</p>	<p><i>How and why are stories told?</i></p> <p><i>How do we understand stories and their purpose?</i></p> <p><i>What does literature teach us? What is the purpose of interpreting Literature?</i></p> <p><i>How does reading Literature shape how we communicate?</i></p> <p><i>How can we effectively communicate our ideas about literature and life?</i></p>	<p>RL. 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RL. 2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RL 3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>RL 4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a</p>	<p>Resources: “Thank Ya’ Ma’m”—Hughes “The Most Dangerous Game” – Conrad “The Necklace”- Maupassant “A Respectable Woman”—Chopin “The Scarlet Ibis”—Hurst “The Sniper”—O’Flaherty</p> <p>ALL STORIES LISTED ABOVE ARE FOUND IN McDOUGAL LITTELL TEXTBOOK</p> <p>Big Fish- Tim Burton 2003 dvd</p> <p>Title of students’ choice</p> <p>Resources/Assessments: “The Most Dangerous Game”</p>
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			<p><i>formal or informal tone).</i></p> <p>RL.5 Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p>W 1. 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</p> <p>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.</p> <p>c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the</p>	<p>Vocabulary, Questions, Comic Strip Project</p> <p>“The Necklace” Vocabulary, and questions</p> <p>“The Scarlet Ibis” Vocabulary, questions, and symbolism project</p> <p>“The Sniper” Vocabulary, and Theme Questions</p> <p>Big Fish Project</p> <p>“A Book in a Bag” independent novel project</p> <p>Reading Log/ Reading Journals</p> <p>How to write Paragraph Sandwiches</p>
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			<p>relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p> <p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p> <p>L 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>	
Writing The Elements of Fiction	3 weeks	<p><i>How do authors think?</i></p> <p><i>How can I plan a story which has an implied theme?</i></p> <p><i>What kinds of details make characters three dimensional</i></p>	<p><i>W 3. 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</i></p> <p><i>a. Engage and orient the reader</i></p>	<p>Short Story Paired Writing Rubric</p> <p>Setting Graphic Organizer</p>

		<p><i>and settings vivid and life like?</i></p> <p><i>How can I use complex sentences to make my writing more expressive?</i></p>	<p>by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>L 1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	<p>Characterization Graphic Organizer</p> <p>Plot Graphic Organizer</p> <p>5 Basic Brush Strokes</p>
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			<p>a. Use parallel structure.*</p> <p>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p>	
Of Mice and Men	3 weeks	<p><i>How can we understand History through Literature?</i></p> <p><i>How does discrimination occur in our society, and what are the consequences of prejudice?</i></p> <p><i>How do you discuss your opinion and make an argument based on evidence from a text?</i></p>	<p>Reading Literature 1-5</p> <p>W. 7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation</p> <p>W 9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>Apply grades 9–10 Reading standards to literature</p> <p>SL 1. initiate and participate effectively in a range of</p>	<p>Historical Background Wiki</p> <p>Journal Questions</p> <p>Study Guides by Chapter</p> <p>Lennie and George Character Sketch</p> <p>Fishbowl Discussions</p> <p>Theme analysis</p> <p>Persuasive Theme Statements</p>

			<p>collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>	
Research Paper	3 weeks	<p><i>How do we find answers to our own questions?</i></p> <p><i>How do you support an analysis, argument, or opinion with facts?</i></p> <p><i>What are the value of ideas, and what are the moral obligations surrounding ideas?</i></p>	<p>RI 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RI 2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>	<p>Research paper prompt and rubric</p> <p>Thesis statement worksheet</p> <p>Mini History Essay</p> <p>KCP citation guide</p> <p>http://owl.english.purdue.edu/</p>

			<p>RI 3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p>W 2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>	
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			<p>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>W 7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject</p>	
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			<p>under investigation.</p> <p>W 8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.</p>	
Using Complex Sentences	3 weeks	<p>1. <i>What is a complex sentence and what are their purposes?</i></p> <p>2. <i>How do write and in what situations would one use a complex sentence?</i></p> <p>3. <i>How do grammatically correct complex sentence improve communication?</i></p> <p>4. <i>How are complex sentences used in official documents?</i></p>	<p>L 1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Use parallel structure.*</p> <p>b. Use various types of phrases to convey specific meanings and add variety and interest to writing or presentations.</p> <p>L 2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely</p>	<p>Parts of Speech Review</p> <p>Subject predicate review</p> <p>Objects Review</p> <p>Linking verbs</p> <p>Sentence Patterns</p> <p>Clauses</p> <p>Adverb Clauses</p> <p>Noun Clauses</p>

			<p>related independent clauses.</p> <p>b. Use a colon to introduce a list or quotation.</p> <p>c. Spell correctly.</p>	<p>Writing with Adverb Clauses</p> <p>Writing with Adjective Clauses</p>
Romeo and Juliet	6 weeks	<p>1. <i>What is the value and definition of healthy relationships?</i></p> <p>2. <i>Why can't we all just get along? And, why are the themes in Literature valuable in my life?</i></p> <p>3. <i>What are strategies for understanding and navigating very difficult texts?</i></p> <p>4. <i>How can you support a thesis based on text evidence?</i></p>	<p>RL 1-5</p> <p>RL 6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p> <p>W 1. 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</p> <p>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that</p>	<p>Resources: Romeo and Juliet Found in McDougal Littell Literature</p> <p>Romeo and Juliet NO FEAR</p> <p>Romeo and Juliet, Baz Luhrmann 1996</p> <p>Romeo and Juliet, Franco Zeffielli 1968</p> <p>Introduction to Shakespeare and concepts</p> <p>Romeo's and Juliet's Characterization</p> <p>Shakespeare's</p>

			<p>anticipates the audience's knowledge level and concerns.</p> <p>c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p> <p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p> <p>SL 1. initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared having read and researched material under</p>	<p>Language</p> <p>Persuasive Essay</p> <p>Figurative Language Act 2</p> <p>Act 3 Comic Strip</p> <p>Act 2 Vocab and Study guide</p> <p>Act 3 Vocab and Study Guide</p> <p>Act 4 Vocab and Study Guide</p> <p>Act 5 Vocab and Study Guide</p>
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			<p>study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>SL 2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.</p>	
Animal Farm	3 weeks	<p><i>1. What is Allegory and how can you prove your assertions?</i></p> <p><i>2. What is propaganda how did it shape life in the Soviet Union and what is propaganda's effect on our lives?</i></p> <p><i>3. What are pastiche and satire, and what do they achieve?</i></p>	<p>RL 1-5</p> <p>RI 6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p> <p>RI 7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.</p> <p>W 7. Conduct short as well as more sustained research projects to answer a question (including a self-generated</p>	<p>Animal Farm Full Text</p> <p>Fundamentals of Communism</p> <p>Old Major Characterization</p> <p>Anthropomorphic Art</p> <p>Animal Farm Research Timeline</p>

			<p>question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p>L 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>	
To Kill a Mockingbird	6 weeks	<p>1. <i>What is character?</i></p> <p>2. <i>How does prejudice effect our society and our relationships?</i></p>	<p>RL. 1-5</p> <p>RI 9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”), including how they address related themes and concepts.</p>	<p>Historical Context Project</p> <p>Blues introduction</p> <p>Imagery in the exposition activity</p> <p>Comprehension questions by chapter</p> <p>Vocabulary</p>

			<p>W 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed,</p>	<p>Connotation and Denotation Part 1 Study Guide</p> <p>Trial Scripts</p> <p>Trial Analysis</p> <p>Letter from a Birmingham Jail</p> <p>Narrative Essay</p>
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			<p>or resolved over the course of the narrative.</p> <p>SL 3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p> <p>L. 5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>	
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Art Icebreaker

Heuristic: What is Art and how do we understand it? Why do we try to understand it? Why is Art important to our society?

Assignment:

“Partner up” and pick a famous piece of Art which you think represents your partner in some way.

Writing:

Write why the Art represents your partner. Use the list of personality adjectives. Whenever you describe a character, or characterize someone you always use adjectives. Right?

Here is the fun part: Don't include your partner's name or at least didactic it. I want to guess from your analysis of the piece of art who is being compared based on the short introductions of yourselves you gave me.

Also, if you're say something terrible about someone, just be aware what you say about other people is just a Freudian projection of your own insecurities and short comings. In other words what you say about other people reflects how you see yourself. Also I won't tolerate any meanness.

“The Most Dangerous Game” Vocabulary, Questions, and Comic Strip Project

Amenity

Condone

Cultivated

Disarming

Droll

Imperative

Quarry

Scruple

Solicitous

Tangible

Uncanny

Zealous

“The Most Dangerous Game”

Plot and Conflict

1. Based on your first impression of General Zaroff, what can you infer about him? Use the chart below to provide a COMPLETE answer.

Descriptions of Zaroff’s house, physical appearance, speaking, etc.	What do these descriptions make you think?	Why do the descriptions make you think that way?

2. Give examples of each kind of conflict in the story:

Man vs Man	
Man vs Nature	
Man vs Society	
Man vs Self	

3. How does general Zaroff get people to his island?
4. Why is the General surprised when Rainsford tells him that he doesn’t want to play the game, and how can you win the game?
5. How does Rainsford get away from Zaroff the first time?
6. The second time?
7. The third time?
8. What event marks the climax, or in other words, when does the climax start?
9. What event marks the falling action?
10. What event marks the resolution?

Create a comic strip version of Richard Connell's story "The Most Dangerous Game."

To do so, begin by selecting events from the story that relate specifically to elements of plot. For example, what event would be considered the story's RESOLUTION?

Find events for each of the following element of plot:

Exposition
Rising Action
Climax
Falling Action
Resolution
Internal Conflict
External Conflict

Once you've selected events, find a quote for **each (7)** plot element that you will use in the comic strip.

Rubric: 50 points possible

7 pictures with captions.

-Draw an event in the story which you feel is an example of an element of Plot. Then provide a quote as the caption of the picture.

5 points per Plot element. 7 plot elements = **35 points**

15 points for effort and professionalism. *Every time I remind you to stop disrupting the class you will lose 2 points from this grade. NO EXCEPTIONS OR ARGUMENTS!

35+15=50 Project points which is 45% of your grade!

DUE WEDNESDAY BEFORE THE END OF CLASS!

“The Necklace” Vocabulary and Questions

Prospects noun
Incessantly Adverb
Vexation noun
Pauper noun
Adulation noun
Disconsolate adjective
Aghast adjective
Gamut noun
Privation noun
Askew adjective
Disposition noun

“The Necklace” Characterization and Motivation

Motivation Definition- The reason or reasons one has for acting or behaving in a particular way.

How are characterization and motivation related?

1. What kind of person is Mme. Loisel? Provide examples for each of the three ways to characterize a character.
2. Connect M. Loisel’s Character to his motivation to go into debt to buy the necklace?
3. What is the conflict before Mme Loisel loses the necklace? How does the conflict that surrounds her influence her motivation to act the way she does at the party?
4. How did Mme Loisel change after she lost the necklace? How did this change affect her motivation to talk with Mme Forestier towards at the end of the story? 9
5. What motivation do the Loisel’s have to **not** tell Mme Forestier the truth about the necklace?

“The Scarlet Ibis” Vocabulary, Questions, and Symbolism Project

Exotic

Reiterate

Evanesce

Imminent

Infallibility

Doggedness

Precariously

Heresy

Characterization review:

Remember there are three ways authors create characters.

1. Physical Appearance
2. What character do/say/think
3. And there relationships with other characters

Fill out the charts to characterize the narrator and his brother.

The Narrator

Physical Appearance	What they say, think or do	Relationships. (how do they treat other characters)	Characterization: what do these three things tell you about this character?

Doodle

Physical Appearance	What they say, think or do	Relationships. (how do they treat other characters)	Characterization: what do these three things tell you about this character?

Authors use Symbolism to add meaning to their stories. In Literature there are common and reoccurring symbols. The color red usually represents passion. A river almost always represents the course or journey through life.

Instructions: Research common reoccurring symbols in Literature. Then find one of those symbols in “The Scarlet Ibis” and explain what additional meaning that symbol creates.

Part One:

You must find the general symbolic meaning for 5 different examples within your assigned category.

Categories:

1. Weather
2. Seasons
3. Colors
4. Birds—oriels
5. Trees- Elm (choose from the story.)
6. Flowers- Magnolias (choose from the story.)
7. Landscapes (Physical features of the earth *Lakes, Mountains, Swamps)

Example: *Weather* is your category.

1. Rain means....
2. Snow means....
3. Sun means.....
4. ...
- 5.

Part Two:

1. Find an example of a symbol you researched in “The Scarlet Ibis.”
2. Draw and color the scene with the symbol.
3. Provide a quote from the scene which you think captures the essence of the scene you chose.
4. Write a paragraph explaining the symbol in the scene and the deeper meaning it creates.

I’ll provide a big sheet of paper for your drawing. **Please write your paragraph explaining the symbol on a separate sheet of paper.**

Rubric: Project grade worth 50 points

- 10 points- Examples of common symbols. You must write them on the poster and give me a copy on a separate sheet of paper.
- 15 points- for your drawing
- 5 points- for the quote you provide
- 20 points- for your paragraph

	2	3	4	5
Introduction explain you’re the symbolism of your category				
1st paragraph sandie explaining 1st symbol in the story				
2 nd paragraph sandie explaining 2 nd symbol in the story				
Conclusion				

“The Sniper” Vocabulary and Questions

The Sniper Vocabulary

Agony-intense feelings of suffering; acute mental or physical pain

Beleaguer-annoy persistently

Civil-of or occurring within the state or between or among citizens of the state

Drought-a shortage of rainfall

Envelop-enclose or enfold completely with or as if with a covering

Fanatic-a person motivated by irrational enthusiasm (as for a cause)

Hail-precipitation of ice pellets when there are strong rising air currents

Paroxysm-a sudden uncontrollable attack

Remorse-a feeling of deep regret (usually for some misdeed)

Ruse-a deceptive maneuver (especially to avoid capture)

Utter-without qualification; used informally as (often pejorative) intensifiers

Whiff-a short light gust of air, or a smell

Whirl-the shape of something rotating rapidly

How to identify a theme:

Theme is not the subject of a story; it is what a story means. Love, war, friendship, coming-of-age are subject topics. A theme is the writer’s insights or judgments on these subjects. “Love may come when you least expect it” or “Coming-of-age can be difficult and sad but it is ultimately inevitable”

Notice that theme must have a subject and a judgment of the subject. Also it is stated in a single sentence.

How to identify a Theme may be difficult because it is not often expressed openly in the story. However, following and analyzing certain clues can help identify a theme.

Directions: The following are clues and processes to identify Theme in a story. Answer the following in the context of “The Sniper” to identify the story’s theme.

What does the title of the story refer to? Also, does the title have any other meanings or significance?	
What is important about the setting ? How is the setting significant?	
What is the conflict ? How the conflict is resolved, and is the resolution positive or negative?	
What do the characters learn?	
Important reoccurring	

symbols and their significance.	
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What are 3 possible subjects of this story?

What is the author saying about/ judging those subjects?

What is the most convincing theme statement? Remember written as a single sentence with a "subject" and the author's "judgment/evaluation."

Big Fish Project

Big Fish

Magical Realism is a style or technique in literature or film in which magical elements are blended into a realistic atmosphere in order to access a deeper understanding of reality. These magical elements are explained like normal occurrences that are presented in a straightforward manner which allows the "real" and the "fantastic" to be accepted in the same stream of thought.

Magical Realism relies on **hyperbole-over exaggeration**, to provide symbolic meaning to Characters, Setting, even Plot to express a story's overarching Theme. For example a characters physical appearance might be exaggerated in order to provide symbolic meaning and insight into their personality or role in the story. Just the same, the Setting might be exaggerated for symbolic meaning. In Magical Realism, elements literally look and act as their symbolic meaning.

"Big Fish" is about a man that tells fantastic and odd stories about his life. The stories are entertaining to everyone except his son, who feels that his father only tells the same crazy stories over and over to get attention. However, as the son visits his sick father after years of silence between the two he finally understands the real reason for these outlandish stories before it's too late.

These stories are examples of Magical Realism; the exaggerated details that are seen as real and truth represent and expose a deeper and more loving truth about this father's relationship with his son, and everyone else in his life.

Our goal while watching "Big Fish" this week is to make sense of all the bizarre and odd stuff that happens, and try to answer the questions: What makes a good story? Are the events in any story "real"? And what is the point of reading, listening to or telling a story?

In order to be able to better discuss these questions we should probably review some concepts.

Hyperbole-

Exaggeration-

Reality-

The difference between

1. Metaphor-

2. Analogy-

As you watch find five examples of hyperbole and explain their symbolic meaning.

Hyperbole	Symbolic meaning

Explain one Analogy:

Explain one Metaphor:

In the father's stories, explain 3 characters' characterization

Character	Personality/Physical traits	Symbolic meaning

Explain 3 settings

Setting	Mood/ Visual descriptions	Symbolic Meaning

Last question: What do you think the Theme of “Big Fish” is?

Consider the following questions when thinking about your answer...

Why do you think these stories contain so much exaggeration? Why does this man exaggerate so much? How do the exaggerations help and add to his stories? What makes a story good? Are the details more important than the main point of a story? In the end what does the son learn about his father and telling stories?

Your answer must contain a discussion of a symbol, a metaphor or analogy, and an example of hyperbole ALL 3 things related to your theme statement.

“A Book in a Bag” Independent Reading Project

A book in a bag

The purpose of this project is to share and analyze your free-reading book.

Analyze is defined as: **To study something closely**-- *to examine something in great detail in order to understand it better or to discover more about it.*

The goal here is to explain the Theme of your story through the explanation of the plot, characterization and character development, and important symbols.

Procedure:

You will need a bag. This bag represents the apparatus in which elements of your book are carried around in. First, you need to think of tangible objects which symbolize the elements in the story. You will need an object for the plot, 2 different objects for 2 of the main characters, and 1 for an important symbol.

For each of these objects write a paragraph explaining how they represent the elements within your story.

After you have thought of, found and explained they symbolic meaning of your objects, draw a picture to put on the outside of the bag. This picture should give some insight to all of the elements of the story, and the theme of your book.

Write a full page typed explaining the theme and how the symbols, characterization, and plot prove the theme.

Grading rubric:

Bag and objects = 50 points

Explanation of objects = 40 points

Page explaining Theme= 60 points

Completed reading log= 100 points

Total: 250 points.

Book in a Bag rubric

Bag total points possible: 50	0-10 incomplete	11-20 Some parts complete.	21-30 Lack of effort.	31-40 Unprofessional, rushed work.	41-50 Insightful objects and professional

Descriptions of objects. Total points:40	0-2 Incomplete	3-4 Does not follow directions	4-6 Shows some understanding	6-8 Adequate, follows directions	8-10 Insightful and descriptive.
Plot					
Symbol					
Character 1					
Character 2					

Theme Paper 60 points total	0-5 Does not follow directions. Incomplete.	6-10 Undeveloped ideas, does not follow directions.	11-15 Insightful, follows directions, understands the concepts.
Introduction			
Theme statement			
Linking sentences			
Conclusion			

Descriptions of the objects:

For the descriptions of the objects in your bag you must have a “Paragraph Sandwich” for each of the elements, and a paragraph explaining why you picked the object for a representation of the literary element.

Theme Paper:

The idea for this paper is to analyze your opinion of what the Theme of your book is, and to use your analysis of literature elements to support your opinion.

You have already done the analysis of the elements with the “Paragraph Sandwiches,” so all that needs to be done is to write an introduction, to make “linking sentences” between ideas, and lastly, to provide a conclusion to the paper.

First: the introduction paragraph:

1. Make a theme statement- what do you think the Theme of your book is? Write it as a statement with a **subject and predicate**. This statement needs to be a **generalization** about life or written as a **truth**.

- Understanding and caring are values that are expressed through perseverance.

Understanding and caring are the subjects.

Expressed through perseverance is the predicate- or what happens to the subjects

2. You need to write a few sentences that put your theme statement into context.

Second: Linking sentences

Once you have made your thesis statements you need to provide your argument or evidence to support your theme statement. Like I said, for the most part your “paragraph sandwiches” are your support and evidence.

Linking sentences: for each “sandwich” you need

- **A topic sentence or sentences** which introduce what the paragraph is about and how it relates to the theme.
- **A concluding sentence or sentences** which you provide your reasoning on how the ideas in the “sandwich” prove your theme statement.

Third: Conclusion

Reiterate ideas throughout the paper and restate the main idea- which is your thesis statement.

This is to help organize your “Theme analysis paper”. Follow the instructions for each paragraph, and use it to guide your examination of the Theme of your book.

Introduction: This Paragraph should contain and introduce your “Theme Statement.”

A “Theme Statement” should have a subject (what the story is about) and a judgment, evaluation, or lesson learned about the subject.

Example from “Thank you M’am”

- Subject: Forgiveness, understanding, empathy
- Lesson learned: It takes persistence and it is difficult to give forgiveness, understanding, empathy

Your Theme Statement

- Subject:
- Lesson Learned:

First Paragraph- Provided is an example of how to link a Paragraph Sandwich to the Theme Statement

Theme Statement: **It takes persistence and it is difficult to give forgiveness, understanding, empathy**

Linking Sentence to 1st Paragraph Sandwich:

One was the theme is expressed in this story is through the symbol of Mrs. Bates’ purse.

*I explicitly say that the theme is related to the claim in the Paragraph Sandwich

1st Paragraph Sandwich

Mrs. Bates’ purse represents the weight and gravity of the powerful lessons learned through years of life experience. Roger runs behind Mrs. Bates and grabs her purse intending to steal it however the purse is too heavy for him to run away with and “**caused him to lose his balance.**” This quote shows how the purse, which Mrs. Bates has no problem carrying around, causes Roger to fall. Roger, being young and ignorant to the things Mrs. Bates knows, cannot bear the weight of the knowledge Mrs. Bates carries with her every day.

Conclusion sentence:

Mrs. Bates’ purse symbolizes how strong one needs to be to have the values of forgiveness, understanding, and empathy. She carries them every day, Roger on the other hand cannot, because he is impulsive and impatient.

Second Paragraph

Linking sentence to 2nd Paragraph Sandwich:

2nd Paragraph Sandwich:

Conclusion to 2nd Paragraph Sandwich:

Third paragraph

Linking sentence to 3rd:

3rd paragraph sandwich

Conclusion to 3rd Paragraph Sandwich:

Conclusion Paragraph

Conclusion: Reiterate main ideas and restate the Theme statement.

Reading Logs/Journals

Name _____

Reading Workshop 2— Learning grammar from the pro's.

Directions: Log at least 100 pages and 2 ½ hours a week. Make a realistic goal.

My reading goal is:

**** In your reading goal make sure to mention a specific number of pages, chapters, or a book you hope to finish during the month****

Date and times	Start and End Page Number	Comprehension Ranking (1-10)	Weekly Focus Question

Reading Log Results

1) In total, I read for _____ minutes during our month reading period.

2) In total, I read _____ pages during our month reading period.

3) Reflection: I did/did not achieve my month reading goal because

Paragraph Sandwiches

PDFs are below. Don't worry 😊

Stacking up the Pieces: Complete Quotation Sandwiches

Read "Thank You, M'am" by Langston Hughes.

Complete the following quotation sandwiches according to the formula:

Bread: Claim
Filling: Quotation
Bread: Commentary

1. Bread: Mrs. Luella Bates Washington Jones is a gutsy woman who realizes immediately that the young Roger needs care and love.

Filling:

Bread:

2. Bread: Mrs. Jones helps Roger because she sees herself in him.

Filling:

Bread:

3. Bread:

Filling: "The door was open. He could make a dash for it down the hall. He could run, run, run, run!"

Bread:

One more... Keep going.

THREE CONDIMENTS FOR SERVING UP QUOTATIONS

We like to think that quotations get dry and lonely when snatched from their cozy beds of text. When we use quotations in Quotation Sandwiches, we ease their transitions into new homes with a few condiments to make the quotations comfortable and the writer's argument palatable! Look at these three examples drawn from writing about Langston Hughes's "Thank You, M'am,"

The DAB

The Dab is the simplest form of serving up a quotation. It calls for the smallest number of writer-supplied words. Linking the quote to its claim, a Dab provides just the bare minimum of words to announce the appearance of a quotation from a text. The Dab is useful when the writer has already established the context of the quotation in previous sentences and needs only to supply the exact quotation to make the point of the claim.

When Mrs. Jones releases him, "Roger looked at the door – looked at the woman – looked at the door – *and went to the sink.*"

The DOLLOP

The Dollop involves a bit more writing as it links the quote to its claim. Providing significant detail from the story, the Dollop is the appropriate condiment when the reader needs to be reminded of the context of the quotation – the details of the scene in which the quotation occurs.

Although the boy has been struggling to get free of Mrs. Luella Bates Washington Jones's firm grasp ever since she literally catches him picking her pocketbook, by the time they arrive in her apartment and she releases him to clean himself up, Roger "looked at the door – looked at the woman – looked at the door – *and went to the sink.*"

LOTS SAUCE requires extensive writing surrounding just a tiny quotation, phrase, or important word from the text. Lotsa Sauce allows the writer both to maintain coherence with the claim and to maintain the writer's own tone while still grounding the development of the argument in the text.

Misunderstanding her motives to be punitive rather than correctional, the boy struggles to get free of Mrs. Luella Bates Washington Jones's firm grasp when she catches him picking her pocketbook, and even when she does release him, Roger "looked at the door" as if to run away from what he thinks will be the harsh punishment she is still to inflict upon him.

The Paragraph as Sandwich
Mary Basson, Kate Gay, Elaine Griffin
The University School of Milwaukee

Creative Paired Writing

With a partner create a short story four to five pages. You need to include all of the basic elements of fiction that we learned about during our short story unit. You will also create a story key where you identify the elements and specific grammar in your story.

Authors:

Title:

Conflict:

Plot	0	5	8	10
Exposition		Rushes to establish a setting devoid of any mood. Introduces character without attempting to characterize them.	Somewhere in-between	Thoroughly describes the setting with a mood, and introduces characters with 3 ways to characterize a character.
Rising Action		The Conflict is simply stated rather than telling the story how the conflict happens.	The Conflict is clear and is understandable.	The Conflict is clear and makes sense to the reader and is exposed in a creative way.
Climax		Limited action, again simply stated rather than telling how it happens.	There is action, but the story is undeveloped.	The Conflict at some point is confronted in an enthralling, suspenseful manor.
Falling Action		Readers are rushed into the resolution	Readers have some time to think about conflict.	The Characters and the conflict have time "wind down"
Resolution		The end of the conflict does not		The Conflict is completely and logically ended.

		fit with the rest of the story.		
--	--	---------------------------------	--	--

Characters: (you need at least two)

Character 1	0	5	8	10
Physical Appearance		No sensory details, just lists.		Thorough details of what the character looks like. Lots of Imagery and description. Their Physical appearance fits their personality.
Do, say, and think		The character has limited dialogue or the narrator does explain his/her/it's thoughts		Character's thoughts and speech reveal his/her its personality
Relationships		The relationship is not developed		We can Infer about the characters personality by how it acts with other characters

Character 2				
Physical Appearance		No sensory details, just lists.		Thorough details of what the character looks like. Lots of Imagery and description. Their Physical appearance fits their personality.
Do, say, and think		The character has limited dialogue or the narrator does explain his/her/it's thoughts		Character's thoughts and speech reveal his/her its personality
Relationships		The relationship is not developed		We can Infer about the characters personality by how it acts with other characters

Imagery: 2 points for every attempt at adding Imagery that clearly evokes certain Moods in your story.

	2	4	6	10
Imagery				

Mood Imagery creates				

Figurative Language:

	0	5	8	10
Metaphor	Does not show understanding of the concept.	Is out of place, does not add any insight to the story as a whole.	Somewhere in between	Works to enhance the meaning of the story. Well thought and clever, makes sense and is congruent with the rest of the story.
Simile				
Hyperbole				
Personification				

Theme:

	2	5	8	10
Theme	There is no central idea	There is a central idea but characters actions figurative lang. are not congruent with the them	There is a central idea with a subject and a clear message about the subject	There is a central idea with a subject and a clear message about the subject. The theme is thoughtful and wonderful

Writing Techniques

	0	5	8	10
Participles	Doesn't show understanding of concept. Not color coded.	Attempts and shows limited understanding	Used appropriately	Used appropriately and exceptionally
Action verbs				
Appositives				
Absolutes				
Adjectives out of order				

Grammar

	2	5	7	10
Commas				Commas used correctly and appropriately
Quotation				Quotations used

				correctly and appropriately
Run-on sentences				Free of run on sentences
Spelling				Free of spelling errors

Brush Strokes

Painting with Participles (-ing or -ed verbs that act as adjectives)

Participles evoke action. They can be used alone (or in a series of 2 or 3 participles) or as a phrase. Participles can be used in the beginning, middle, or end of a sentence.

Hissing, slithering, and coiling, the diamond-scaled snakes attacked their prey.

Hissing their forked red tongues and coiling their cold bodies, the diamond-scaled snakes attacked their prey.

The diamond-scaled snakes, *hissing and slithering*, attacked their prey.

Painting with Absolutes (a 2 word combination: noun + participle)

Absolutes add action to an image. They can be used alone or in a phrase. Absolutes can be used at the beginning, middle, or end of a sentence.

Claws digging, feet kicking, the cat climbed the tree.

The mountain climber edged along the cliff, *hands shaking, feet trembling*.

Feet trembling on the snow-covered rocks, the mountain climber edged along the cliff.

Painting with Appositives (a noun that adds a second image to a previous noun)

An appositive expands details, enhancing the image in the reader's mind. It can be a single word (with an article) or it can be a phrase. It can be used at the beginning, middle, or end of a sentence.

The raccoon, *a scavenger*, enjoys eating turtle eggs.

The raccoon, *a midnight scavenger who roams the lake shore in search of food*, enjoys eating turtle eggs.

A midnight scavenger, the raccoon enjoys eating turtle eggs.

Painting with Adjectives shifted out of order

When adjectives are shifted out of order, they can amplify an image and eliminate the problem of too many adjectives in a row.

The large bull moose, *red eyed and angry*, charged the intruder.

(notice the wordiness here: the large, red-eyed, angry bull moose charged the intruder)

And then, suddenly, in the very dead of the night, there came a sound to my ears, *clear, resonant, and unmistakable*.

Painting with Action Verbs

By eliminating passive voice and *being* verbs, writers can energize action images. Action verbs replace still photos with motion pictures.

Being verb: The gravel road was on the left side of the barn.

Action verb: The gravel road curled around the left side of the barn.

Of Mice and Men Wiki Page

Create a Wiki page and publish a Wiki page to research background information on "Of Mice and Men"

Research Categories: John Steinbeck, Realism, The Great Depression, Agriculture during the Depression, and Characters.

For your first wiki page contribution you must have the following.

1. A description and background information.
2. Pictures
3. A relevant Youtube video which helps explain your topic.

Rubric: Total points possible: 40

	Incomplete, poor effort, irrelevant 0-4	Somewhat relevant, addresses the topic but does not effectively explain the topic 4-7	Very relevant, does a great job explaining the topic and is very informative. 8-10
Description of the topic			
Pictures			
Youtube			
Presentation and presentation			

Journal Questions

Dreams and Goals:

In Chapter 1 we learn about George and Lennie's dream. Describe a dream that you have for your future. What do you need to do to make this dream come true?

Status:

How do you recognize the status of people within a group? How do you know who is popular, unpopular, new, or well established? Why might this knowledge be valuable?

Good Listener:

What qualities make someone a good listener? What qualifies someone as a person to confide in? Have you ever confided in someone who betrayed your confidence? How did you feel? Have others ever confided in you? How did you handle that person's trust?

Foolish Behavior:

Have you or someone who you know ever been in a situation in which you/he acted foolishly out of pride or hurt feelings? What was the outcome of the situation? Is "saving face" a justifiable human reaction? Or is it a sign of cowardice?

Reality and Dreams:

Is it important for people to have dreams for the future? What happens when others doubt those dreams? If dreams go unfulfilled for long periods, what happens? When might it be better to hold onto an unrealizable dream rather than face reality?

Outsider:

Recall a time when you were an outsider or in the minority. How did you feel about being an outsider or minority member? Were you treated any differently from the others? How did this experience make you feel about the group in control?

Powerless:

Recall a situation where you felt powerless. Were you truly powerless, or did you really have some options? Was it frustrating to be powerless or a relief not to have to make a choice?

Circumstances:

What kinds of circumstances are truly beyond an individual's control and what options are truly within the realm of personal choice?

Society's Responsibility:

As a society, what is our responsibility to people whose circumstances are beyond their control? What about individuals, like Lennie, who cannot make choices for themselves? What about individuals who are friendless, less fortunate, or less able?

Murder and Mercy Killing:

Can murder ever be justified? What's the difference between murder and mercy-killing? Who decides?

Best Laid Plans:

Do the best-laid plans often go awry?

Most Important Relationship:

What is the most important relationship in your life? What makes this relationship important to you? How would your life be different if the relationship had not occurred and how would you be affected if the relationship ended? How does the relationship affect your decisions and actions? Does it interfere with your freedom?

Study guides

Name _____
Pd. _____

Of Mice and Men: Chapter 1 Reading and Study Guide

- I. **VOCABULARY**: Be able to define the following words and understand them when they appear in the novel.

bundle [slang] a bundle, as of bedding, carried by a hobo

jack [slang] money

morosely

pantomime

droned

contemplated

II. Allusions and historical references:

Soledad a coastal California city about 130 miles south of San Francisco.

Salinas River a river that flows through Soledad and into Monterey Bay

Weed a northern California mining town

watchin' that blackboard employment agencies would post available jobs on a blackboard in front of their offices. Prospective employees would watch the blackboard for any new jobs.

work cards a job assignment from an employment agency would be written on a work card to be presented by the worker to the employer.

III. LITERARY TERMS: Be able to define each term and apply each term to the novel.

imply _____

infer _____

exposition _____

setting _____

What is the setting of this novel?

point of
view _____

From what point of view is the story
told? _____

IV. QUESTIONS: answer the following questions. Use complete sentences.

1. Where did the bus drop the two men off?
2. How is George described?
3. How is Lennie described?
4. What does Lennie do with the water that makes him proud of himself?
5. What does Lennie not have in his pocket?
6. Why does Lennie not have it in *his* pocket?
7. What does Lennie take out of his pocket that gets him yelled at by George?
8. What did Lennie want to do with this item?
9. Where are George and Lennie going?

10. From where are George and Lennie coming?
11. When they get to where they are going, what does George tell Lennie to do?
12. Why did George and Lennie leave the last place they were at?
13. When Lennie goes out to get wood for a fire, what does he bring back that George takes away?
14. Who used to give Lennie mice?
15. Why did she stop giving Lennie mice?
16. What does Lennie want with his dinner that they don't have?
17. What does George imply happened in Weed with the girl?
18. What dream does George and Lennie share?
19. Where does George tell Lennie to go if he gets in trouble?

V. Paragraph: write a paragraph answer to the following question. Use quotes to support your answer.

20. Explain the relationship that exists between George and Lennie based on Chapter 1 of the book.

Name _____
Pd. _____

Of Mice and Men: Chapter 2 Reading and Study Guide

I. VOCABULARY: Be able to define the following words and understand them when they appear in the novel.

swamper handyman; someone who performs odd jobs—such as cleaning. Refers to the character Candy _____

tick mattress covering _____

stable buck a *stable* is a building where horses are kept. A *buck*, in this case, is a *derogatory* word for _____

a black man. A **stable buck**, then, would be a black man who works in a stable.

skinner a mule driver

cesspool _____

ominously _____

pugnacious _____

derogatory _____

mollified _____

II. LITERARY TERMS: Be able to define each term and apply each term to the novel.

dialect _____

novella _____

irony _____

What is an example of something ironic from this chapter? _____

direct
characterization _____

indirect
characterization _____

III. QUESTIONS: answer the following questions. Use complete sentences.

1. According to the old man, why was the boss mad at George and Lennie?
2. What does George find in the box by his bed and what does he assume?

3. Describe the “stable buck.” What physical attributes does he have? What does the boss use him for?
4. Describe the fight between the “stable buck” and Smitty.
5. What is Lennie’s last name?
6. What does the boss suspect George of doing to Lennie? What makes him think this?
7. What reason does George give for taking care of Lennie?
8. What is George’s last name?
9. Who is Curley?
10. What does the swamper tell George about Curley’s left hand?
11. Describe Curley’s wife.
12. Why does she come into the bunkhouse?
13. Describe Slim. What is his job on the ranch? What are some of his character traits?
14. What did Slim do to four of his pups? Why?
15. What does Lennie want George to ask Slim?

IV. SHORT ESSAY: write a paragraph answer to the following questions. Use quotes from the book to support your answer.

16. Describe the atmosphere of the ranch and bunkhouse. Be sure to include characteristics of different characters that were formally or informally introduced to us in this chapter.

Name _____
Pd. _____

Of Mice and Men: Chapter 3 Reading and Study Guide

I. VOCABULARY: Be able to define the following words and understand them when they appear in the novel.

derision _____

receptive _____

reprehensible _____

reverence _____

II. Allusions and historical references:

Luger (lŭgər) German semiautomatic pistol



III. LITERARY TERMS: Be able to define each term and apply each term to the novel.

theme _____

What is a theme of the novel so far? _____

imagery _____

onomatopoeia _____

example:

foreshadow _____

conflict _____

from story

General type

Specific example

External: _____ vs. _____ — _____ vs.

_____ vs. _____ — _____ vs.

_____ vs. _____ — _____ vs.

Internal: _____ vs. _____ — _____ vs.

IV. QUESTIONS: answer the following questions. Use complete sentences.

1. What does Slim say he would have done to the dog if he hadn't given it to Lennie?
2. What does Slim say he finds funny?
3. George says if he were really smart he would be doing what?
4. What is the story behind why Lennie and George travel together?
5. What can the reader infer about Lennie's childhood and family life?
6. What did George do once that made him stop playing jokes on Lennie?
7. What card game does George play?
8. What does George tell Slim happened in Weed?
9. What sneaky thing does Lennie try to do?
10. What game has the other guys been playing while George and Slim talk?
11. What is Carlson's problem and what does he tell Candy to do?

12. What reason's does Carlson give for wanting Candy's dog shot?
13. What does Whit show Slim?
14. What does Carlson say he has?
15. What does Slim tell Carlson to take with him when goes to shoot Candy's dog? Why?
16. Whit says that George and Lennie must have come to work. What reason does he give?
17. What does Whit invite George to do "tomorrow" night?
18. Why don't the guys visit Clara's house instead of Susy's?
19. Why does George say he will go and get a drink but that he isn't going to pay for a flop?
20. What is Curley looking for?
21. What does Curley think Slim is doing?
22. What is Slim really doing in the barn?
23. Who has been listening to and finally interrupts George and Lennie's conversation about the ranch?
24. For what reason would the people sell the ranch for only \$600?
25. How did Candy get \$250?
26. What is George afraid will happen to them if others find out they are going to buy a ranch?
27. What does Candy tell George he wishes he had done?
28. Why was Lennie smiling?
29. About what does Curley think Lennie smiling about?

30. What happens between Curley and Lennie?

V. Paragraph: write a paragraph answer to the following questions. Use quotes from the book to support your answer.

31. There are some similarities between Candy and his dog and George and Lennie. In a paragraph explain the similarities.

Name_____

Pd._____

Of Mice and Men: Chapter 4 Reading and Study Guide

I. VOCABULARY: Be able to define the following words and understand them when they appear in the novel.

aloof_____

fawning_____

apprehension_____

indignation_____

crestfallen_____

II. LITERARY TERMS: Be able to define each term and apply each term to the novel.

verbal

irony_____

—

example:_____

symbolism_____

III. QUESTIONS: answer the following questions. Use complete sentences.

1. What are two books that Crooks owns?
2. How does Crooks react to Lennie when he comes to visit?
3. For what reason did Lennie come to the barn?
4. Where is George?
5. What do we learn about Crooks family?
6. What does Lennie tell Crooks, even though he probably shouldn't have?
7. What is Crook's opinion of George and Lennie desire to get land?
8. About what did Candy want to talk to Lennie?
9. Where is George's money going, according to Crooks.
10. Who visits Crooks, Candy, and Lennie?
11. What do we learn about Curley's wife?
12. Before Curley's wife leaves, what does she notice about Lennie?
13. What does Curley's wife say she could have done to Crooks?
14. What is the last thing Crooks says to Candy?

V. Paragraph: write a paragraph answer to the following questions. Use quotes from the book to support your answer.

15. How is the theme of loneliness developed in this chapter? Think about the characters Lennie, Crooks, Candy, and Curley's wife.

Name _____
Pd. _____

Of Mice and Men: Chapter 5 & 6 Reading and Study Guide

I. VOCABULARY: Be able to define the following words and understand them when they appear in the novel.

woe _____

writhed _____

belligerently _____

monotonous _____

II. LITERARY TERMS: Be able to define each term and apply each term to the novel.

protagonist _____

Who is/are the
protagonist(s)? _____

personification _____

Example _____

III. QUESTIONS: answer the following questions. Use complete sentences.

Chapter 5

1. What day and time is it at the beginning of chapter 5?
2. What is Lennie doing in the barn by himself?
3. Why does Lennie think that he might not get to tend the rabbits?
4. Who visits Lennie in the barn?
5. According to Curley's wife, why isn't anyone going to leave the horseshoe tournament?

6. According to Curley's wife, how come she didn't get into show business?
7. What can we infer is the reason Curley's wife married Curley?
8. What plan does Lennie have to avoid getting in trouble?
9. What did Lennie lose that he wishes he had now?
10. For what does Curley's wife yell at Lennie?
11. What did Lennie do to Curley's wife?
12. Who finds Curley's wife?
13. What does Candy hopefully ask George?
14. What favor does George ask of Candy?
15. What does Carlson think happened to his Luger?

Chapter 6

16. Where is Lennie hiding?
17. With whom does Lennie have his first imaginary conversation?
18. With whom/what does Lennie have his second imaginary conversation?
19. What story does George tell Lennie?
20. What does he do while telling him this story?

V. Paragraph: write a paragraph answer to the following questions. Use quotes from the book to support your answer.

21. Write whether or not George was justified in what he did to Lennie.

Character Sketch

In order to better understand the relationship between George and Lennie, we must first understand the men individually. For this assignment you will describe George and Lennie by finding images from magazines that relate to 5 adjectives (words that describe nouns) you feel best describe George and Lennie.

Adjectives for Lennie:

- 1.
- 2.
- 3.
- 4.
- 5.

Adjectives for George

- 1.
- 2.
- 3.
- 4.
- 5.

Lastly, compare and contrast of the characters and explain their friendship by writing an essay about a page long.

Fishbowl

Fishbowl Discussion

Rules:

1. Absolutely, ZERO talking on the outside of the fishbowl. -5 points every time you do so.

Order of a discussion:

1. Someone offers a discussion question. >>> Members of the discussion respond to the question.

Ways to respond to a discussion question.

- Text-based response= your opinion and answer to the question based on the events in the story.
 - a. Why does Carlson kill candy's dog instead of Candy? >>> Carlson thinks his dog looks depressing, and wants to put it out of his misery.
- Life-related response= your opinion to the question based on what you know about life and your own experiences.
 - a. Why does Carlson kill candy's dog instead of Candy? >>> Candy doesn't want to kill his own dog because he loves her and even though the dog may be in pain because it's so old, it would still be hard to let go.
- Both= this is the best answer when you relate evidence from the story to your own "life-based response" and connects your idea to the larger theme of the story.
 - a. Why does Carlson kill candy's dog instead of Candy? >>> Carlson might be jealous of Candy's dog. He doesn't have any real friends in the story, and some people have the attitude- "If I can't have it no one can..." So he convinces Candy to let him shoot his dog. Friendship is an important theme in this story, like how George and Lennie have each other.

Ways to "move" a discussion- Discussion Techniques

A discussion is not a question and answer session. Don't just propose a discussion question then have someone answer it and then move on. Also the point of a discussion is not to sound smart or to "win" but to explore others opinions, learn from them, and possibly make new opinions. Use these techniques to move and control the discussion.

1. Listen Actively- Hear the what the speaker is saying-be able to paraphrase it
 - a. Maybe you disagree= "I understand you think _____, but I think _____"
 - b. Maybe you agree= "I agree Lennie is _____, Restate the speakers opinion in your words."
2. Analogous topics- listen actively hear the opinion, if you notice similarities in the story or life, move the discussion in that direction.
 - a. In the form of a new discussion question.
 - b. A different example in the story or from life.

3. **Point of progress**-Sometimes conversations digress off topic. Bring the conversation back by saying- “I think we are getting off topic, we are supposed to be talking about_____”
4. **State what you are learning**- To let everyone know the conversation is valuable be explicit about how you think the conversation is going. “I never thought of it that way...” OR “that’s interesting, I see how you could think that...”

Fishbowl Rubric

Write the group members names in the boxes on top, then keep track of their discussion by marking when discussion members either respond to a discussion question OR use one of the discussion techniques.

Names:					
<u>Responding to the discussion</u>					
<u>Text-based response</u>					
<u>Life-related response</u>					
<u>Both</u>					
<u>Moving the discussion</u>					
<u>Listen Actively</u>					
<u>Analogous topics</u>					
<u>Point of progress</u>					
<u>State what you are learning</u>					

Use this space to write a paragraph on the quality of the discussion...

Use this space to write a paragraph about what you learned about "Of Mice and Men" from the discussion.

Theme Analysis

Of Mice and Men
Thematic Analysis

The following themes are very well represented in the novel *Of Mice and Men*. Explain three different events for each theme that help us better understand the context of the theme and how it specifically appears in the novel.

Once you have done this, find three quotes that SHOW the theme in the novel. What do characters say that help us better understand the theme?

Conclude your analysis by discussing why the theme appears in the novel. What commentary about mankind does Steinbeck make by including this theme in the novel?

Loneliness

Events related to the theme

-
-
-

Quotes related to the theme (include a page number)

-
-
-

Analysis of the theme—What commentary about mankind does Steinbeck make by including this theme in the novel?

Man's Cruel Nature

Events related to the theme

-

-

-

Quotes related to the theme (include a page number)

-

-

-

Analysis of the theme—What commentary about mankind does Steinbeck make by including this theme in the novel?

Friendship

Events related to the theme

-

-

-

Quotes related to the theme (include a page number)

-

-

-

Analysis of the theme—What commentary about mankind does Steinbeck make by including this theme in the novel?

Persuasive Themes

Persuasive Essay Topics *Of Mice and Men*

Thesis Statement—a statement that explains the focus of your essay

Topic Statement—a general discussion related to the theme (main idea) of your essay topic.

Example for an essay about friendship:

A friend is a person who is there for you and will always help you no matter what.

Write an opening statement and a thesis statement for four of the following possible essay topics. Next, choose one of the thesis statements and write an introduction for the essay. Begin with a dynamic opening statement and conclude with a thesis that contains TWO arguments to support your opinion.

1. Is George a good or bad friend to Lennie?

Thesis:

Topic Statement:

2. Is Curley's wife indeed a "tart" or just lonely and starved for attention?

Thesis:

Topic Statement:

3. Was it right to kill Candy's dog?

Thesis:

Topic Statement:

4. Was it right to give Lennie a puppy?

Thesis:

Topic Statement:

5. Should Candy be allowed to be a part of George and Lennie's dream?

Thesis:

Topic Statement:

6. Come up with your own paper topic . . .

Thesis:

Topic Statement:

Rubric and Prompt

Research paper

Research an Important figure in History and explain that person's defining moment.

	Incomplete. Did not follow directions: 3	Poor effort. Does not show understanding of concepts. Needs more work. 6	Great job. 10
Thesis Statement, Topic Statement, Introduction			
Outline, Subtopics, CLEAR Topic sentences			
Supplementing quotes			
Proper Citations			
Development of a logical argument			
Use of academic vocabulary and author creates an academic voice			
Grammar conventions. Spelling, avoiding passive voice, free of			

fragments and run-on's			
------------------------	--	--	--

WARNING: If the final paper does not follow the Outline you will be suspected of Plagiarism and will receive a ZERO!!!

Thesis Statement Worksheet

Thesis Statement Worksheet

Use this worksheet to familiarize yourself with the construction of a good thesis statement. Use the tools described below to prove that your thesis is acceptable.

Step 1—Read the following definition of a thesis statement. *A thesis statement is an opinion-based sentence that names the topic of your paper. In most cases this sentence appears somewhere around the very beginning of you paper.*

Step 2—Wrtie a belief statement about you topic. (I believe that SAT test should be eliminated)

- Next, add a fact to the belief statement. (I believe the SAT should be eliminated because they cannot predict success in college.)
- Lastly, take yourself out by eliminating the “I believe” and what’s left should be a decent thesis statement. (SAT should be eliminated because they cannot predict success in college.)\

Step 3—Ask yourself, “How do I know if it is a good thesis?”

Use these questions:

- Is it an opinion?
- Is it debatable?
- Is it specific?

If you answer “yes” to all of these questions, it is a strong thesis.

Write your thesis statement following these rules in the space below:

Give the reasons why you believe the following thesis statements

<i>Thesis</i>	<i>Strong</i>	<i>Weak</i>	<i>Reason</i>
Richard J. Daley died in 1976.			
Artists of Chicago: 1890-1990			
The juvenile court system was established to remove children from the adult criminal justice system and help youth reform, but over the years it became a source of punishment and imprisonment.			
Pesticides kill thousands of farmworkers and must be stopped.			
German immigrants in Chicago had enormous difficulties during World War 1 as they were forced to choose between being "German and the enemy" or forsaking Germany to be "American."			
Before title IX, there were few female basketball players.			
How did <u>The Jungle</u> make an impact on the foods we eat?			
The reversal of the			

Chicago River, which improved sanitation and health conditions in the city, demonstrated that science, technology, cannot solve problems unless there is economic motives and political will			
--	--	--	--

Mini History Essay

Mini History Essay

This is practice for using information from research to provide evidence and support for a thesis statement. The research is more or less done for you in this assignment, and I also provide clear and workable thesis statements. So...

Your job

1. Go to the Chicago Historical Society website. <http://www.chicagohistory.org>
2. Go to the "Chicago fire" online history project called "A Web of Memories"
3. Read one or more of the essays, oral histories, or primary sources.
4. Pick one of the following thesis's you could support from you new knowledge of the Chicago Fire.
 - The people of Chicago were united by the tragedy of the great Chicago fire of 1871.
 - Mrs. O'Leary is unfairly blamed for the Chicago fire of 1871.
 - Chicagoans responded favorably to the efforts to commemorate the Chicago fire with relics and souvenirs.
 - Each media source told a very different story of the Chicago fire in 1871.
 - OR... Make your own thesis statement.
5. Provide THREE specific quotes that work as evidence for the thesis you chose.

Important: Cite the title and author of the source of the quotes you choose.

Thesis:

Quote 1:

Explain how the quote works as evidence for the thesis:

Quote 2:

Explain how the quote works as evidence for the thesis:

Quote 3:

Explain how the quote works as evidence for the thesis:

Citation Guide

Works Cited/Bibliography Guide Books

1. Book with one author:

1. Author.
2. Title of book. (underlined)
3. City of publication:
4. Publisher, date of publication.

Cohen, Daniel. America's Very Own Ghosts. New York: Doubleday, 1985.

2. Book with two or three authors:

1. Authors (in the order they are given in the book).
2. Title of book. (underlined)
3. City of publication:
4. Publisher, date.

Wright, David, and Elizabeth Smith. Rocks and Minerals. Chicago: Macmillan, 1995.

3. Book with more than three authors:

1. Name the first author, then add *et al.* ("and others").
2. Title of book. (underlined)
3. City of publication:
4. Publisher, date.

Gillis, Sander, et al. Grammar of the English Language. New York: Random House, 1987.

4. Encyclopedia and other familiar reference books:

1. Author of article (if available).
2. "Title of article."
3. Title of book. (underlined)
4. Date of edition. (Volume and page number not necessary if articles are arranged alphabetically).

Eiselen, Malcolm R. "Franklin, Benjamin." The World Book Encyclopedia. 1999.

"France." Compton's Encyclopedia. 1998.

5. Article in a periodical (magazine or newspaper):

1. Author (if available).
2. "Title of article."
3. Periodical title (underlined) date: page.

Haverkamp, Beth. "Bad Women and Bandit Queens." Cobblestone May 1996: 20-22.

"N.F.L. Training Camp Report." The New York Times 21 August 1996: B12.

Electronic Sources

1. Periodical article from an online database (Electric Library, SIRS Discoverer, Thomson Gale, ProQuest):

1. Author.
2. "Article Title."
3. Original Source of Article Date: page numbers.
4. Name of Database Used. Name of the service (if available).
5. Library where database was accessed, Location of library (city and state).
6. Date of access
7. <URL of service's homepage>.

Leo, John. "Your Own Lincoln Bedroom." U.S. News & World Report 17 Mar. 1997: 18. Electric Lib. Sterling Secondary Media Center, Sterling, KS. 25 Oct. 2000 <<http://www.elibrary.com>>.

Madden, Gerry. "Against All Odds." Cricket Feb. 1998: 21-23. SIRS Discoverer. SIRS Discoverer on the Web. Sterling Secondary Media Center, Sterling, KS. 25 Oct. 2000 <<http://www.sirs.com>>.

2. World Wide Web:

Remember, you can't just list a search engine (Yahoo, Google, Ask Jeeves, etc.). You must give the information from the site where you actually got your information.

1. Author (if known).
2. "Title of article."
3. Title of complete work. (if available, underlined)
4. Date of visit
5. <Full http address>. (enclosed in angle brackets)

Boritt, Gabor S. "Civil War." World Book Online. 10 September 1999 <<http://www.worldbookonline.com/na/ar/fs/ar117060.htm>>.

Norton, R.J. "An Overview of John Wilkes Booth's Assassination of President Abraham Lincoln." Abraham Lincoln's Assassination. 28 November 1999 <<http://home.att.net/~rjnorton/Lincoln75.html>>.

Arnett, Bill. "Callisto." The Nine Planets. 21 May 1999 <<http://seds.lpl.arizona.edu/nineplanets/nineplanets/callisto.html>>.

Winter, Mark. "Nitrogen." WebElements. 9 July 1999 <<http://www.shef.ac.uk/chemistry/web-elements/N/key.html>>.

3. Images:

1. Creator/Author's Last Name, First Name (if known).
2. Title or description.
3. Online Image.
4. Date of visit to the site
5. <URL of image>.

Galaxy Centauria A Lithograph. Online Image. 14 Apr. 2003

<<http://amazing-space.stsci.edu/blackholes/preview-centaurus.php>>.

4. Sounds:

1. Last Name, First Name of person recorded or creator of sound (if known).
2. Title or description.
3. Online Sound.
4. Date of visit to the site
5. <URL of sound>.

Roosevelt, Franklin Delano. Four Freedoms. Online Sound. 14 April 2003
<<http://www.fdrlibrary.marist.edu/audio.html>>.

5. Video clips:

1. Creator's Last Name, First Name (if known).
2. Title or description.
3. Online Video Clip.
4. Date of visit to the site
5. <URL of video clip>.

Planet Quest. Online Video Clip. 14 April 2003
<http://planetquest.jpl.nasa.gov/overview/overview_index.html>.

6. Personal e-mail:

1. Author.
2. <Author's e-mail address> (enclosed in angle brackets)
3. "Subject line from posting."
4. Date of publication.
5. Personal e-mail.

Thompson, Barry. <bthompson@aol.com> "Computer Viruses." 26 Nov. 1999. Personal e-mail.

Parts of Speech Review

Parts of Speech Quiz

1. NOUNS
 - a. Define and explain the work of NOUNS.

 - b. List 3 types of nouns.

 - c. Give 5 examples of nouns.

2. VERBS
 - a. Define and explain the work of VERBS.

 - b. Explain the difference between an action and a linking verb

 - c. Give 5 examples of verbs.

3. ADJECTIVES
 - a. Define and explain the work of adjectives.

 - b. Give 5 examples of adjectives.

4. ADVERBS
 - a. Name the 4 different things (3 are parts of speech) adverbs can describe.

 - b. Give 5 examples of adverbs.

DIRECTIONS:

- Circle ADJECTIVES and draw an arrow to the NOUN they describe.
- Underline ADVERBS and draw an arrow to the word(s) they describe.
 - Label the part of speech each ADVERB is describing.

NOTE: not all sentences contain ALL parts of speech. Label accordingly.

EXAMPLE: Because of the spoiled mayonnaise, Ricky violently vomited potato salad all day.

--

1. The athletic quarterback hasn't recovered since the tragic accident.
2. "Help me!" She screamed frantically while powdering her nose.
3. While she was asleep, her husband snuck off quietly.
4. He said he would come home as soon as he got his scruffy mullet cut.
5. The drummer dude wailed relentlessly on his drums while the confused crowd walked out.

Subject - Predicate

Subjects and Predicates

The subject is the part of the sentence about which something is divulged; it is what the sentence's other words are gossiping about.

Examples:

The door opened.

The werewolf had a toothache.

The afflicted fang caused him to wince pathetically as he stifled his sobs.

His huge, calm, intelligent hands wrestled with her confusion of lace.

- The *italicized* words in the above sentences form the complete subject. The simple subject, a noun or pronoun, is the essence lurking at its center, without which the complete subject would be nothing at all. In the sentences below, only the simple subjects are *italicized*.

The *innuendo* flying over her head was a come-on.

A *morsel* of humility would help.

It landed in the fountain after dark.

The sprightly *rabbit* faltered.

The Predicate is the other necessary part of the sentence, the part that has something to say about the subject, that states its predicament.

Examples:

The door *opened*

The werewolf *had a toothache*

The afflicted fang *caused him to wince pathetically as he stifled his sobs.*

His huge, calm, intelligent hands *wrestled with her confusion of lace.*

- The complete predicate of a sentence consists of all the words that divulge something about the subject. Like the complete subject, the complete predicate has an essence, a fundamental reality, called the simple predicate, or verb.

The werewolf *had* a toothache.

The afflicted fang *caused* him to wince pathetically as he stifled his sobs.

His huge, calm, intelligent hands *wrestled* with her confusion of lace.

The subject doesn't always precede the predicate:

There **were** *fifty-five lusterless vampires* **dismantling** the schloss.

Into the circle of blind conformists **leaps** a *dissident* shining with woe.

Compounds: Both simple subjects and simple predicates can be compound, which means that more than one thing is going on, or is being gone on about.

- A compound subject contains two or more subjects, joined by **and**, **or**, or **nor**, which share the same verb, are doing the same thing, are sharing the same predicament.

Examples:

The werewolf **or** *his wife* wreaked havoc in the pantry.

The innuendo **and** *its consequences* missed their mark completely.

- A compound predicate, or compound verb, is the happy issue of two or more verbs that are joined by **and**, **or**, **but**, **yet**, or **nor**, and that belong to the same subject.

Examples:

We *complied* **but** *spat* on our captors' shoes.

The faun *approached* **and** *avoided* Effie all over the forest floor.

Gordon, Karen. The Deluxe Transitive Vampire: The Ultimate Handbook of Grammar for the Innocent, the Eager, and the Doomed.

Practice: Underline the simple subject once, underline the simple predicate twice. Draw a vertical line between the complete subject and the complete predicate. If there are compound subjects or predicates, make sure you underline both nouns or verbs.

1. A vampire has supple limbs.
2. The baby vampire hurled his bottle at his nanny and screamed for type O instead.
3. A debutante and a troll are squatting under the bridge.
4. The door slammed in his flabbergasted face.
5. The vampire began to powder his nose.
6. The vampire and the troll brushed their teeth.
7. The vampire powdered his nose and brushed his teeth.
8. Mog had a baby and named her Blaze.
9. Gargoyles spout nonsense.
10. My origins are unknown.
11. The werewolf howled piteously and sought comfort in the lap of his wife.
12. The werewolf and his wife keep wildebeests.
13. He, however, keeps his opinion on a shelf.
14. Into the circle of friends leapt the baby vampire with a startling yell.
15. Stand up!
16. The vampire and his friends jumped up and danced the night away.
17. The music was amazing.
18. Before they knew it, the clock chimed midnight.
19. The baby vampire quickly gathered his friends.

20. "We must get into our coffins before the sun comes up," he stated.

Object Review

Direct Object Worksheet

Name: _____

A direct object answers the question *what?* or *whom?* after the verb.

Example: I scratched my *knee*.

Alice wants an *overcoat*.

He chastised *Joe*.

The direct object may also be a pronoun.

Examples: I scratched *it*.

Alice wants *it*.

Bob chastised *him*.

Indirect object tell *to* or *for whom* or *what* the action of the verb.

Examples: I gave the *teacher* a piece of my mind.

The mannequin gave the *baby vampire* her telephone number.

A pronoun can also be used as an indirect object.

Examples: I gave *her* a piece of my mind.

The mannequin gave *him* the phone number.

Complete the following chart by correctly identifying the direct objects and indirect objects in the sentences.

Subject	Verb	Direct object	Indirect object
Example:			
Ms. Stern	Wants	a BMW X5	
1.			
2.			
3.			

4.			
5.			
6.			
7.			
8.			

1. The students gave the principal coffee.
2. The judges awarded the prize.
3. He ate a steak for dinner.
4. Franz slid a note under the door.
5. The dying man left the rescuers a message.
6. John Jones owns a restaurant.
7. The basketball team won the game.
8. Bob won the race.

Write 4 sentences of your own using direct and indirect objects.

9.

10.

11.

12.

Object Complements!

**Remember...	
Direct Object – receiver of the verb’s action. the <u>ball</u> .	Examples: We ate the <u>peanuts</u> . The boy hit the <u>ball</u> .
Indirect Object – recipient of the direct object. home.	Examples: We gave our friends a <u>ride</u> home.
**New...	
Object Complement: follows and is related to as his <i>partner</i> . or describes the direct object. The object <i>commissioner</i> . compliment may be an adjective or a noun.	Examples: The robot designated the <u>dentist</u> He wanted to appoint <u>himself</u>

Directions: Using the sentences below, place the correct words in their appropriate boxes.

Subject	Verb	Indirect Object	Direct Object
1.			
2.			
3.			

1. He gave his boss two weeks notice.
2. Mary Beth handed the teacher her plan for excellence.
3. Franz slid the note quietly to the girl.

Subject	Verb	Direct Object	Object Complement
1.			
2.			
3.			

1. His friends elected Jabez governor.
2. These constant threats were making us nervous.
3. His apology left the angry crowd speechless.

Directions: Figure out which sentences have an indirect object and which sentences have an object complement. Underline the direct object. Circle the indirect object or the object complement. Label each sentence IO or OC.

1. Walter Butler had made himself head of the jury.

2. Grandfather left me his watch.
3. They made the bird a cage.
4. His death left her a widow.
5. The two men read their mother the menu.
6. Many readers found this picture unforgettable.
7. The doctor called the operation a success.
8. The dying man left the rescuers a message.

Linking Verbs

VERBS

Linking VS. Action

A linking verb serves as a link between two words. The most commonly used linking verbs are forms of the verb *be*.

Forms of <i>Be</i>				
am	can be	will be	may have been	
are	could be	would be	might have been	
is	may be	have been	shall have been	
was	might be	has been	should have been	
were	shall be	had been	will have been	
being	should be	could have been	would have been	

Here are some other frequently used linking verbs.

Other Linking Verbs			
appear	grow	seem	stay
become	look	smell	taste
feel	remain	sound	turn

The noun, pronoun, or adjective that follows a linking verb completes the meaning of the verb and refers to the noun or pronoun that comes before the verb.

EXAMPLES The writer **is** Sandra Cisneros. [writer = Sandra Cisneros]
The writer **is** talented. [talented writer]

Many linking verbs can be used as action (nonlinking) verbs as well.

EXAMPLES Roger **felt** happy this morning. [linking verb—happy Roger]
Roger **felt** the rough fabric. [action verb—object *fabric*]

To be a linking verb, the verb must be followed by a noun or pronoun that names the subject, or by an adjective that describes the subject.

Vocabulary and spelling—Prefix and suffix spelling rule #3: Double the final consonant before adding *-ing*, *-ed*, *-er*, or *-est* to a one-syllable word that ends in a single consonant preceded by a single vowel.

EXAMPLES step + ing = stepping hit + er = hitter
ship + ed = shipped sad + est = saddest

With a one-syllable word ending in a single double consonant that is not preceded by a single vowel, do not double the consonant before adding *-ing*, *-ed*, *-er*, or *-est*.

EXAMPLES wail + ing = wailing near + er = nearer
 seem + ed = seemed cool + est = coolest

Name _____

Identifying linking verbs and the words they link

In each of the sentences below, underline the linking verb once. Draw two lines under the words that are linked by the verb. Circle the prepositions.

EXAMPLE Sue Ann seems interested in horses.

1. This ranch in Wyoming is a camp for riders.
2. The riders appeared calm during the show.
3. The campers felt tired after a long day on the trail.
4. The horses are probably hungry and thirsty by now.
5. When the sky grew dark, the campers went into their tents.
6. The pack horses should be ready by now.
7. Food from an open fire tastes wonderful!
8. Even after a day of riding, everyone remained cheerful.
9. I felt sore only on the first day, Friday.
10. Soon the boys and girls were comfortable outdoors.

Writing appropriate linking verbs

On the line in each sentence below, write a linking verb. Use a different verb for each sentence. You may use the linking verb chart.

EXAMPLE The sky _____ looked _____ threatening.

1. The storm _____ scary.
2. That thunder _____ so loud!
3. Nadim _____ nervous as the storm approached.
4. The air _____ moist and heavy.
5. That lightning _____ very close now.

6. You and I _____ safe inside the house.
7. The electricity _____ off for only a few minutes.
8. Severe storms _____ dangerous.
9. The air _____ cool after the rain.
10. The grass _____ wet for a long time.

Figure out which sentences have an indirect object and which sentences have an object complement. Underline the direct object. Circle the indirect object or the object complement. Label each sentence IO or OC.

9. Walter Butler had made himself head of the jury.
10. Grandfather left me his watch.
11. They made the bird a cage.
12. His death left her a widow.
13. The two men read their mother the menu.
14. Many readers found this picture unforgettable.
15. The doctor called the operation a success.
16. The dying man left the rescuers a message.

Sentence Patterns

Sentence Patterns

A. Subject- Verb- Direct Object

Bob threw the ball

B. Subject- Verb- Indirect Object- Direct Object * how is this different than Spanish?

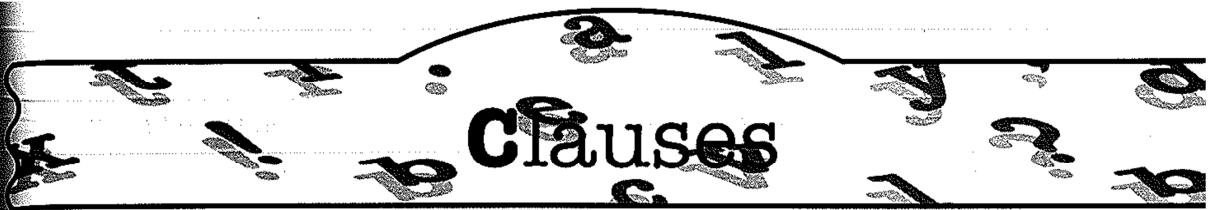
John gave **Bob** money.

10.								
11.								
12.								
13.								
14.								
15.								

1. Alex is a ham
2. My mother was making my brother lunch.
3. I can give you any kind of soup.
4. All men watch Football.
5. You cannot teach old dog new tricks.
6. Praise made the students happy.
7. Her voice was scary.
8. The teacher gave the students grade reports.
9. That dog is a beast.
10. His eyes are green.
11. Poverty makes people sad.
12. All women watch Oprah.
13. That man is old.
14. Donald told me his secret.

15. Mr. Thomas loves sentences.

Clauses



A **clause** is a group of words that has a subject and a verb. The two types of clauses are independent and dependent.

An **independent** or main clause is a *complete* thought and can stand alone. An independent clause is also known as a sentence.

I love dogs.

Mary went to college.

John is my best friend.

A **dependent** or subordinate clause is an *incomplete* thought and cannot stand alone as a sentence. A dependent clause must accompany an independent clause to make sense. A dependent clause usually begins with a subordinating conjunction or a relative pronoun.

Common **subordinating conjunctions** used in dependent clauses are:

after	as soon as	in order that	until
although	as though	since	when/whenever
as	because	so that	where/wherever
as far as	before	than	whether
as if	even though	though	while
as long as	if	unless	

Common **relative pronouns** used in dependent clauses are:

that	which	who	whoever
whom	whomever	whose	

A dependent clause functions as a single part of speech—as an adverb, as an adjective, or as a noun. We, thus, have three types of dependent clauses:

Adverb Clause:	<i>After I went to the store, I drove straight home.</i>
Adjective Clause:	<i>I want to buy the dog that I saw on Sunday.</i>
Noun Clause:	<i>I've noticed that Tom can run faster than John.</i>

Exercise A. In the space provided, indicate if the following clauses are independent or dependent (D)

1. I love dogs _____
2. If I want a car _____
3. Barbara is a cheerleader _____
4. When I'm sixteen _____
5. If I go away to college _____
6. He would be king _____
7. The eagle soared _____
8. There were three bears _____
9. How the boy looked _____
10. Ever since the puppy licked my face _____

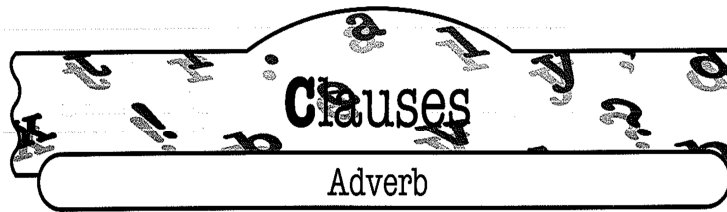
Exercise B. Identify each underlined clause. Place **I.C.** for an independent clause **D.C.** for a dependent clause in the space provided.

1. I spotted Jamie under the porch. _____
2. I would have a snack if dinner weren't so soon. _____
3. I like dogs when they are puppies. _____
4. When I grow up, I want to be a rock singer. _____
5. Betty wants to be a singer, too. _____
6. I looked up when I heard the noise on the roof. _____
7. I'll turn eighteen before I graduate. _____
8. When I reached the top of the hill, the weather turned cold. _____
9. Tom isn't here right now. _____
10. Come over when you've finished reading. _____
11. Jason looks older although he's only sixteen. _____
12. When you get home, call me. _____

Exercise C. Underline the dependent clause. (A dependent clause sometimes interrupts an independent clause.)

1. I'll return after I run these errands.
2. I have loved swimming since I was three years old.
3. After I graduate, I want to go to foreign lands.
4. The murderer came to the old mill as Sherlock Holmes had expected.
5. Whatever the circumstances are, Elena will understand.
6. If I hurry through dinner, I'll get an upset stomach.
7. The coat that was by the door is gone.
8. Shops close down around here whenever it snows.
9. She is a person whom I have always admired.
10. When you get here, I'll be ready to go.

Adverb Clauses



Adverb clauses are dependent clauses used as adverbs. They modify verbs, adjectives, or adverbs. As with all clauses, they contain a subject and a verb.

Adverb clauses always begin with a subordinating conjunction. The subordinating conjunction that introduces the adverb clause establishes a specific relationship to the independent (main) clause. Adverb clauses tell why, when, where, how, under what conditions, or to what extent.

Time:	After, as, as long as, as soon as, before, until, when, since, whenever, and while As soon as I'm settled in Texas, I'll buy a horse.
Place:	Where and wherever Wherever I go, I'm happy to be there.
Condition:	Even though, if, unless, and whether Even though we're poor, we have each other.
Cause:	As, because, and since I go to school because I want a good education.
Purpose:	So that and in order that I go to school so that I can have a better life.
Concession:	Although and though Though Marty is only five, he's expected to do certain chores around the house.
Comparison:	Than Marty has a better vocabulary than he had last year.
Manner:	As, as if, and as though My sister acted as though she were a queen.

Adverb clauses modify verbs: My sister **acted** as though she were a queen.

Adverb clauses modify adjectives: Wherever I go, I'm **happy** to be there.

Adverb clauses modify adverbs: I see him **rarely** even though he is my neighbor.

A dependent clause is quite versatile and can be placed in different parts of the sentence. Notice the position of the comma (if there is one) in each of the following examples.

After I went to the store, I stopped for an ice cream cone.

I stopped for an ice cream cone after I went to the store.

I stopped, after I went to the store, for an ice cream cone.

Exercise D. Rearrange the sentences in Exercise C so that the dependent adverb clause is in a different part of each sentence. You may have to change the order of the pronoun in some instances for a better sound.

1. Before he takes tests, she is confident.
2. Jenny, even though she is only sixteen, will attend college this fall.
3. _____.
4. _____.
5. _____.
6. _____.
7. _____.
8. _____.
9. _____.
10. _____.
11. _____.
12. _____.

Exercise E. In each of the following sentences, underline the adverb clause, and indicate its relationship to the main clause (i.e., time, place, condition, etc.).

1. I read the Wall Street Journal although it is too sophisticated for me.
Relationship: _____

2. Ever since I was a child, I've wanted to ride a horse.
Relationship: _____

3. Jon is going to Stanford University because his dad went there.
Relationship: _____

4. Unless the weather gets better, we'll all have to stay home.
Relationship: _____

5. Time will tell if I will reach my goals.
Relationship: _____
6. When you get to the party, call me.
Relationship: _____
7. You are smarter than you think.
Relationship: _____
8. As far as I can tell, it fits perfectly.
Relationship: _____
9. Though I've been to Disneyland often, I never tire of going there.
Relationship: _____
10. You are not leaving until I know where you are going.
Relationship: _____
11. I must live in France so that my French pronunciation will improve.
Relationship: _____
12. You look as if you have seen a ghost.
Relationship: _____

Noun Clauses

Noun Clauses

A noun clause gets around the same way that a noun or pronoun does. It is introduced by one of the relative pronouns: *who, whom, whose, which*, (and their -*ever* forms: *whoever, whomever, whichever*), *that*, or by *when, where, why, how, or whether*.

Examples: I believe *that we have met before*. (functioning as a direct object)
I don't give *whoever disrespects me* the time of day. (functioning as an indirect object)
Whatever floats your boat is an ok with me. (functioning as the subject)
Our earlier acquaintance, or shall I say intimacy, goes back to *when you were on the skids*. (functioning as the object of the prepositional phrase)

Directions: Underline the noun clause, circle the relative pronoun.

1. He denied that he was guilty. Direct
2. Jim asked me how I felt. Direct
3. We were saddened by what we had heard. Direct object
4. That we knew each other in a previous life seems a bit ridiculous. Subject
5. I believe that we knew each other in a previous life. Direct
6. This delusion of his, that we've met before in a previous life, scares me.
Indirect
7. He told her what he remembered from this previous life. Direct
8. Mario knew where the family lived. direct object
9. What we had heard saddened us. Subject

10. The story, that we had heard, brought tears to our eyes. Direct object

Underline the dependent clause and identify it as a noun clause or adjective

1. Whoever needs a ride, raise your hand. Subject

2. I'm going to the show that is at 4 pm. Adjective

3. Whatever John says is cool with me. Subject

4. How well I do depends on how much I study. Subject, direct object

5. I guess that I am the only one who likes clauses. Direct object, object
compliment

Writing with Adverb Clauses

Adverb Clauses

An adverb clause behaves like a one word adverb. So adverb clauses modify verbs, adjectives, and occasionally sentences. **MOST OF THE TIME THEY MODIFY VERBS.**

An adverb will give information about the verb. The cause, a comparison, to show opposition, and to express under what conditions the action happened.

The adverb clause will answer the following questions about an action: 1. Why? 2. How? 3. Where? 4. Under what condition? 5. What was the purpose? 6. What happened as a result of the action(the effect)? 7. And when did the action happen?

Subordinating Conjunctions

Words that connect independent clauses to dependent clauses that also let you know the dependent clause is an adverb clause- Giving details about the action.

Why?	How?	Where?	Purpose?	Condition?	Result?	When?
As Because Now That Since	As As if More than Rather than	Where Wherever	In order that, So So that That	But that Except that, If If only In case Provided that, Unless Whether	So That	After Before As soon as Since Till Until When Whenever While

Directions: Underline the adverbial clauses in the following sentences.

1. I've put a spell on you because you could use a little control.
2. We sought the truth where it was least obvious.
3. He left because he was perplexed.
4. She has strayed farther than most lost sheep.
5. She stepped into the empty elevator, although she was afraid.
6. Unless I am mistaken, we've already been through that.
7. He bounced along in his checked suit as if the world were his.
8. He whispered softly so that she would draw nearer.
9. My son is a horse thief because his father was a thug.
10. After the podiatrist pounce on her, he buffed her heels and tweaked her toes.

Write a sentence with an adverb clause that gives detail to this independent clause: **I flipped over the desk, and screamed at Mr. Thomas**

Write one sentence for each of the seven ways an adverb clause can give detail.

Writing with Adjective Clauses

Adjective Clauses~

Adjective clauses are dependent clauses that work as adjectives.

Adjectives give information about the noun. An adjective clause will give more information about a person or thing.

The adjective clause will answer the following questions about the noun: 1. Who are they and/or what is their relationship? 2. What kind? 3. Which kind?

Relative pronouns~

Words that connect independent clauses to dependant adjective clauses.

Who are they and/or what is their relationship?	What kind?	Which kind?	Where?	When?
Who Whose Whom	That	Which	Where	When

Adjective clauses can either be *necessary* essential or unnecessary* Unessential.*

Essential- Adjective clauses that have vital information to the sentence

Unessential- Adjective clauses that provide just a little more information that if omitted would not change the meaning or idea of the sentence. These need commas to mark them as separate ideas from the original sentence

Directions: Underline the adjective clause in the following sentence. Add commas to unessential clauses.

1. I like movies that are funny.
2. A bowl of Zucaritas are the only thing that makes it worth getting up in the morning.
3. There is the dog that bit me.
4. She yelled at me which surprised me for not having a pen.
5. Karl C Parrish for whom this school was named after was some guy from long ago.
6. The bike that I want is not sold here.
7. Earnest Hemmingway who also wrote stories in Spanish is one of my favorite authors.
8. Do remember the time when I said that I wanted to be a dancer?
9. That place where they only sell yellow t-shirts is going out of business.

Directions write a sentence that contains an adjective clause for each of the 5 ways an adjective clause can give detail.

Shakespeare Introduction

Shakespeare's Biography

What was the Renaissance and explain how Shakespeare is a "Renaissance man."

Who was queen of England during Shakespeare's time and what was her attitude towards theater?

Who went to the theater and what was going to the theater like in Shakespeare's time? *3 details

When and where was the Globe Theater built?

What are three distinct impacts Shakespeare had on the English Language?

When and where was William born?

What was Shakespeare's first experience in theater?

Aspects of Drama

What is Tragedy when speaking in terms of Drama?

- **Explain the different types of Characters:**

1. Tragic hero

2. Antagonist

3. Foil

- **Conventions are strategies that Drama uses to create a certain affect on stage. Explain the following conventions:**

1. Soliloquy

2. Aside

3. Dramatic Irony

4. Comic Relief

- **Verse**

What is blank verse?

Write a line of iambic pentameter.

4. What does Romeo mean when he says “For beauty, starved with her severity,/ Cuts beauty off from all prosperity.”

5. What is benvolio’s advice to Romeo?

6. What is Romeo’s reaction to that advice?

7. So... From this conversation what are some ADJECTIVES you could use to describe Romeo?

From the prologue you know that Romeo will fall in love with Juliet, what predictions can you make about Romeo and Juliet’s relationship based on what we just learned about Romeo?

Juliet

Vocabulary:

Reckoning

Valiant

Waddle

Warrant

Disposition

Esteem

Content

Obscured

Clasps

Consent

Act 1 scene 2 and 3 are all about Juliet. Answer the following questions about the conversation between Paris and Juliet's dad and the conversation between Juliet, the Nurse and Lady Capulet.

1. Who is Paris and what does he want?

2. What does Lord Capulet tell Paris about Juliet? *how old is she

3. How can we characterize The Nurse and what is her relationship with Juliet?

4. What is Juliet's disposition about marriage?

5. What does the Nurse say about Paris? Why does Lady Capulet compare Paris to a book?

6. "I'll look to like, if looking liking move;/ But no more deep will I endart mine eye/ Than your consent gives strength to make it fly." What does this line mean?

7. What are some ADJECTIVES we can use to describe Juliet?

Juliet's mom and the Nurse seem pretty adamant on Juliet seriously marrying Paris. What sort of problems do parents cause in a relationship, and what sort of problems might happen in Romeo and Juliet's relationship?

Shakespeare's Language

Shakespeare's Language

This is a project to be done in pairs to practice using, writing, and understanding the language of Shakespeare better. All steps of this project need to be completed on a separate sheet of paper.

DON'T WRITE ON THIS!!!

Step 1: Write a "silent conversation" with your partner in normal everyday English. You need to have at least six exchanges.

A:

B:

A:

B:

Etc.

Leave you conversation alone and take a look at these aspects of Shakespeare's language. You will be translating your conversation into Elizabethan language.

1. PRONOUNS

The first and most noticeable difference in Shakespeare are the pronouns, particularly in the 2nd person (you)

Singular 2nd person Pronouns

Thou- Subject: "*Thou* art my favorite student"= you

Thee- Object: "Come let me clutch *thee*." =you

Thy- Possessive adjective: "What is *thy* name?" = your

Thine- Possessive noun: "To *thine* own self be true" =your

Plural 2nd person

Ye- Subject: "*Ye* love and adore me": =you all

2. *VERB INFLECTIONS*

Modern English has strong roots in French; Elizabethan English still retained some verb inflections (conjugations) which today we don't use.

Most common in Shakespeare: the 2nd person verb conjugation—Simply add a “est” or “st” to the end of a verb.

Example: Thou liest, malignant thing... What didst thou see? ... Why canst thou not see the difference...

3. *SENTENCE STRUCTURE*

The next most noticeable difference of Shakespeare's English is the sentence structure. A common Shakespeare sentence type starts with the object, with the subject in the middle, and end with the verb. This is one of English's strong points (frustrating but beneficial: being flexible with syntax and grammar rules)

Step two: Put the mixed up Shakespeare sentences in order. Write your 1st, 2nd and final attempt below.

1.

2.

3.

Step three: Re-write your conversation using Elizabethan pronouns, verb inflections, and restructuring the sentence structure to look like Shakespeare's language.

Step 4: Using the “troublesome words” and “odd words” hand outs rework your conversation once more. Use as many of these words as possible.

Persuasive essay

Are Romeo and Juliet in love or are they just infatuated?

This is a chance to debate using the text, your knowledge of life, and your opinions the circumstances of Romeo and Juliet's relationship.

First we need to have a common definition of true love and infatuation. Use quotes and dictionary for this.

1. Define *true love*:

2. Define *Infatuation*:

Second, take a position; which does Romeo and Juliet's relationship fall under? **This is your thesis.**

Think of **evidence** you can use to prove your opinion.

1. Evidence from your experiences:

2. Text evidence (translated quotes)

Lastly, Explain how your **evidence** proves your **thesis**. This is called "**commentary**"

Essay rubric:

	2	4	6	8	10
In the introduction, "true love" and infatuation are defined with appropriate examples					
Thesis statement takes a clear position on Romeo and Juliet's relationship					
For each of the three pieces of evidence there is commentary relating evidence to a CLAIM					
For each of the three pieces of evidence there is COMMENTARY that relates evidence back to the THESIS					
Presents an opposing argument, and contains a conclusion					

Debate Rubric

	2	4	6	8	10
Thesis statement takes a clear position on Romeo and Juliet's relationship					
Argument contains a variety of evidence to support thesis					
For each piece of evidence there is COMMENTARY that relates evidence back to the thesis					

Debate etiquette:	5	10	15	20
<p>1. You do not talk while anyone else is talking.</p> <p>2. You remain calm and collected during the debate.</p> <p>3. You absolutely DO NOT insult anybody's opinion.</p>				

Translate these lines into modern, every day, ordinary English. Also provide the context of the quote.

1. Define "Context"

1. Act 1 scene 5 lines 50-51

Translation:

Context:

2. Act 1 scene 5 lines 136-137

Translation:

Context:

3. Act 2 scene 2 lines 33-36

Translation:

Context:

4. Act 2 scene 2 lines 58-60

Translation:

Context:

5. Act 2 scene 2 lines 66-68

Translation:

Context:

6. Act 2 scene 2 lines 82-84

Translation:

Context:

7. Act 2 scene 2 lines 133-134

Translation:

Context:

8. Act 2 scene 3 lines 66-67

Translation:

Context:

9. Act 2 scene 6 lines 14-15

Translation:

Context:

10. Act 2 scene 6 lines 30-34

Translation:

Context:

Act 2 Figurative Language

Act 2 Scene 2 is one of the most well-known scenes in Literature—people know it even if they have never seen or read *Romeo and Juliet*. During the scene Shakespeare creates an impassioned exchange between Romeo and Juliet throughout this “balcony scene” by using figurative language.

Figurative language:

1. Metaphor
2. Simile
3. Imagery
4. Hyperbole

Directions: Complete the following “Paragraph Sandwiches” to explain the use and significance of figurative language used to create this amorous scene.

IMPORTANT In the “commentary” part of the sandwich you must specify what figurative language is being used. **EXAMPLE:** Romeo uses a **metaphor** in which he compares Juliet to the rising sun. Romeo had been in a dark depression because of another girl and like the sun; Juliet has made him feel bright and happy again.

“Paragraph Sandies”

Claim: Romeo has completely gotten over his deep depression because of his love-at-first-sight encounter with Juliet.

Quote: After the Capulet’s party Romeo breaks into Juliet’s backyard to spy on her. When he sees Juliet on her balcony he says to himself, “But Soft! What a light through yonder window breaks? It is the East, and Juliet is the sun”

Commentary:

Claim: Juliet is upset by the fact that her parents will most likely not let her be with Romeo because of the trivial fact that he is a Montague.

Quote: While on her balcony unaware that Romeo is listening Juliet says, “That which we call a rose by any other name would smell as sweet.”

Commentary:

Claim: Romeo is a very dramatic when describing how Juliet makes him feel.

Quote: When Juliet warns him that if he is caught in her backyard her family might hurt him he says, "My life better ended by their hate than death prolonged, waiting for your love"

Commentary:

Claim: Juliet realizes that saying you love someone eternally moments after you meet them might be a little hasty.

Quote: When Romeo is trying to find something to swear by to prove his love for Juliet, she tells him not to swear by anything because it would be "too rash, too unadvised, too sudden: too like the lightning, which doth cease to be ere one say "it lightens."

Commentary:

Claim: Romeo acts very needy.

Quote: When Romeo and Juliet are saying good bye for the night he says, "love goes toward love as schoolboys form their books; but love from love, towards school with heavy looks."

Commentary:

Comic Strip

Act 3 Comic Strip

Create a comic strip with 5 pictures with captions. Pick a (ONE) scene from Act 3

1. Romeo kills Tybalt; Act 3 scene 1
2. The nurse tells Juliet about Tybalt's death; Act 3 scene 2
3. Romeo and Friar Laurence talk; Act 3 scene 3
4. Act 3 scene 4 is too short, but I suppose if you want you can do it. I think it would be hard to make 5 pictures with captions for this scene.

Your comic strip must be colored, must depict the scene with 5 pictures, and it needs ACCURATE captions to go along with the pictures.

Rubric

Your comic strip has:			
5 pictures with captions			
Accurate captions(quotes that match the drawing)			
Depicts the action of only one scene			
Is colored			
Shows spectacular effort and is beautiful in at least a folksy way.			

Act 2 Study Guide

Name _____

Pd. _____

ROMEO AND JULIET: Act II Reading and Study Guide

I. VOCABULARY: Be able to define the following words and understand them when they appear in the play.

cunning

vile

predominant

unwieldy _____

II. LITERARY TERMS: Be able to define each term and apply each term to the play.

analogy: _____

Example: _____

imagery: _____

irony: _____

Example: _____

I. dramatic irony _____

Example: _____

II. situational irony _____

Example: _____

III. verbal irony: _____

Example: _____

monologue:

oxymoron: _____

Example: _____

personification: _____

Example: _____

soliloquy: _____

III. Questions: answer the following questions.

Scene 1:

1. What does Mercutio say about “blind love”?

Scene 2:

2. When Juliet appears on her balcony, what does Romeo compare her to?

3. How does Juliet “speak, yet . . . [say] nothing”?

4. When Juliet leans her cheek on her hand, what does Romeo say?

5. Unaware of his presence, what does Juliet ask Romeo to say?

6. In a sentence or two, explain what Juliet says about names.

7. Juliet asks how Romeo got into her place. The orchard walls are high, and Romeo’s life would be in danger if her relatives were to find him there. What is Romeo’s response to these questions?

8. Why is Juliet embarrassed?

9. Juliet is going to send someone to Romeo on the following day for what purpose?

Scene 3:

10. What has friar Laurence been out gathering in his basket?

11. Explain lines 21-22: “Virtue itself turns vice, being misapplied,/And vice sometime by action dignified”?

12. When Friar Laurence sees Romeo, what comment does Friar Laurence make about seeing Romeo so early in the morning?

13. What does Friar Laurence mean when he says to Romeo, “Young men’s love then lies not truly in their hearts, but in their eyes”?

14. Friar Laurence agrees to perform the marriage ceremony for Romeo and Juliet for what reason?

Scene 4:

15. According to Mercutio, what kind of man is Tybalt?

16. What is the nurse saying to Romeo in lines 157 – 163?

17. How is Juliet to arrange to meet Romeo?

Scene 5:

18. The nurse is supposed to be gone only a half hour, but she is actually gone for how long?

19. How is the nurse behaving that is frustrating to Juliet?

Scene 6:

20. What does Friar Laurence mean when he says, “Therefore, love moderately; long love doth so

Act 3 Study Guide

Name _____

Pd. _____

ROMEO AND JULIET: Act III Reading and Study Guide

I. VOCABULARY: Be able to define the following words and understand them when they appear in the play.

banishment

dexterity

idolatry

reconcile _____

exile _____

fickle _____

gallant _____

II. LITERARY TERMS: Be able to define each term and apply each term to the play.

allusion: _____

Example: _____

climax: _____

dramatic structure: _____

symbol: _____

Example: _____

III. Questions: answer the following questions.

Scene 1:

1. At the beginning of the scene, why does Benvolio think that there will be a fight?
2. What does Mercutio accuse Benvolio of in lines 15-30?
3. When Tybalt and Mercutio first begin arguing, what does Benvolio try to them to do?
4. What does Tybalt call Romeo?
5. Why won't Romeo fight Tybalt?
6. What does Mercutio think is the reason Romeo refuses to fight?

7. Why does Mercutio keep repeating, “A plague o’ both your houses”?
8. What does Romeo say that Juliet’s love has done to him?
9. Why does Romeo call himself “fortune’s fool”?
10. When Benvolio relates to the Prince what happened, what does he say Romeo tried to do before Mercutio was killed?
11. What does Lady Capulet accuse Benvolio of? Why?
12. What is Romeo’s punishment for killing Tybalt?

Scene 2:

13. Why is Juliet so impatient for the nurse to return?
14. Describe Juliet’s rapidly changing attitudes toward Romeo in this scene.
15. What piece of news has upset Juliet the most?
16. What does the nurse promise to do?

Scene 3:

17. Explain Romeo’s reaction to the news of his banishment.
18. Romeo tells Friar Laurence that the priest cannot know or understand how Romeo feels. Why?
19. What argument does Friar Laurence use to prevent Romeo from killing himself?
20. What does the nurse give to Romeo?

Scene 4:

21. What does Capulet tell his wife to say to Juliet?

Scene 5:

22. As Romeo is preparing to leave Juliet, what argument does she use to convince him to stay?
23. Later, why does Juliet think Romeo should leave?
24. Just as Romeo is about to descend the rope ladder and leave Juliet, what does Juliet say about the way Romeo looks?
25. Why does Lady Capulet think Juliet is crying?
26. When Lady Capulet threatens to send someone to Mantua to poison Romeo, what does Juliet say?
27. After Lady Capulet breaks the news about Paris, what is Juliet’s response?
28. If Juliet’s mother does not arrange to delay the marriage, what will Juliet do?

29. What is Capulet's reaction to Juliet's threats?
30. What is the nurse's advice to Juliet?
31. How does Juliet's attitude toward the nurse change?
32. What "scheme" does Juliet devise to get rid of the nurse and to get out of the house?

Act 4 Study Guide

Name _____

Pd. _____

***ROMEO AND JULIET*: Act IV Reading and Study Guide**

I. VOCABULARY: Be able to define the following words and understand them when they appear in the play.

lament _____

shroud _____

dismal _____

vial _____

loathsome _____

II. LITERARY TERMS: Be able to define each term and apply each term to the play.

protagonist:

Example: _____

antagonist:

Example: _____

III. QUESTIONS: answer the following questions.

Scene 1:

1. Why is Friar Laurence reluctant to marry Paris to Juliet?
2. How does Paris explain the sudden haste of the marriage plans?
3. What is ironic about the conversation between Juliet and Paris?
4. If Friar Laurence cannot help her, what does Juliet threaten to do?
5. Why does Friar Laurence think that Juliet will accept his plan?
6. Describe the friar's plan for Juliet.

Scene 2:

7. What does Juliet say that makes her father happy?
8. How does Capulet change the wedding plans? What implication does this have?

Scene 3:

9. How does Juliet show her maturity and independence in this scene?

10. If the potion does not work, what will Juliet do?
11. What are some of the fears Juliet has about the potion?

Scene 4:

12. What is happening in this brief scene?

Scene 5:

13. Describe the imagery Shakespeare uses in describing Juliet's "death"?
14. What does Friar Laurence say to comfort the Capulet family?
15. What even are the Capulets now preparing for?

Act 5 Study Guide

Name _____
Pd. _____

***ROMEO AND JULIET*: Act V Reading and Study Guide**

I. VOCABULARY: Be able to define the following words and understand them when they appear in the play.

ambiguity _____

peruse _____

remnants _____

haughty _____

II. LITERARY TERMS: Be able to define each term and apply each term to the play.
motivation:

theme:

Example: _____

III. QUESTIONS: answer the following questions.

Scene 1:

1. What news does Balthasar bring Romeo?
2. What does Romeo mean when he says, "Then I defy you, stars!"?
3. What actions does Balthasar's news prompt Romeo to do?

Scene 2:

4. What does Friar John tell Friar Laurence?
5. After hearing this news from Friar John, what does Friar Laurence intend to do?

Scene 3:

6. Why is Paris at Juliet's tomb?
7. Romeo gives Balthasar two reasons for entering the Capulet's tomb. What are those two reasons?
8. Why does Paris think that Romeo has come to the tomb?
9. What is it about Juliet that should have told Romeo that she was not dead?
10. Why doesn't Friar Laurence stay in the tomb with Juliet after she awakens?
11. Why does Juliet kiss Romeo after he is dead?

12. When Montague first arrives on the scene, what does he tell those gathered?
13. Relate the events that lead to Romeo and Juliet's death as they are told by Friar Laurence near the play's end.
14. What information does Romeo's letter give?
15. How do Montague and Capulet plan to honor the memories of their children?

Simplified version of the basic tenets of communism

Karl Marx and Frederick Engels wrote these ideas in *The Communist Manifesto*, published in 1848.

The *Manifesto* was written during a time of widespread revolutions across Europe, though it would not take hold in Russia until roughly sixty years after its publication. Yet even as it was written, Russia was, in many ways, primed for Marx's message. Its serfs were not emancipated until 1861 so the country had an enormous peasant class, and it was ruled over by tsars, who were often known for being out of touch with the Russian people.

Insert: *What do you know about problems workers had with the Industrial Revolution?*

The basic idea of the *Manifesto* was that the capitalist economic system was seriously flawed. The workers never saw the products of their labor because the capitalists – the people who owned the *means of production* (factories, land, etc.) – claimed the profit for themselves.

Marx suggested that if common workers could overthrow the capitalists and claim the means of production for themselves, then all the workers of the world could live in peace with one another.

There would be no private property, thus everyone (the peasant workers) would share in the profits instead of the profits from the labor of the workers going to the very few who had capital (like the Tsars).

The *Manifesto* famously ends "The proletarians [common workers] have nothing to lose but their chains. They have a world to win. Workers of the world, Unite!"

What happens after the rebellion, and how this system is put in practical use is sort of left out.

Introduction to allegory in *Animal Farm*

Instructions:

1. Define allegory
2. Read chapter one.
3. Read the simplified tenets of the *communist manifesto*, then compare what Marx says to Old Major's dream.

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Insert: *What do you know about problems workers had with the Industrial Revolution?*

The basic idea of the *Manifesto* was that the capitalist economic system was seriously flawed. The workers never saw the products of their labor because the capitalists – the people who owned the *means of production* (factories, land, etc.) – claimed the profit for themselves.

Marx suggested that if common workers could overthrow the capitalists and claim the means of production for themselves, then all the workers of the world could live in peace with one another.

There would be no private property, thus everyone (the peasant workers) would share in the profits instead of the profits from the labor of the workers going to the very few who had capital (like the Tsars).

The *Manifesto* famously ends "The proletarians [common workers] have nothing to lose but their chains. They have a world to win. Workers of the world, Unite!"

What happens after the rebellion, and how this system is put in practical use is sort of left out.

Art project:

To make your finished product timelines even more impressive and dazzling, decorate you timelines with anthropomorphic caricatures of the characters in Animal Farm.

Anthropomorphic- resembling, or made to resemble human form.

Caricature- exaggeration by means of often ludicrous distortion of parts or characteristics.

So... the idea here is to solidify the allegory between characters in the story and characters I the History by making goofy pictures of the animals that look like their allegorical human counterparts. In other words, pig-Stalin, Pig-Lenin, pig-Marx, Anonymous-laborer-supporter-of-Stalin-Horse, etc. In clearer words, make Old Major look like Marx; half pig half man. Pigman.

Use the pictures that I provide as inspiration or find your own!

Animal Farm Allegory/Timeline project

As we have discussed Animal Farm is an allegory for the communist revolution and eventual totalitarianism which emerged from Stalin's takeover of the USSR.

Your job:

1. For each chapter record the THREE most significant events of the chapter. Make a timeline for these events.
2. Make an argument for a corresponding event in the history of the Russian Revolution and Stalin's reign, which Animal Farm is making an analogy to. Make a corresponding timeline with dates and everything.
3. Present your congruent/analogous timelines in a poster.
 - For each chapter pick the ONE event you feel is most important for that chapter.
4. Decorate your poster with caricatures of the characters in Animal Farm.

Rubric

	0-7	7-12	11-13	14-15
For each chapter students assert 3 important events in Animal Farm				
For Each of those 3 events students attempt to make logical analogous connections to world history				
Poster provides ONE, most important, event and corresponding event in history				
Poster is decorated with caricatures.				
The project is lovely, moving, and beautiful (effort and use of class time)				

Total 100; (75 for project 25 for daily participation)

History Jigsaw

Historical Context Jigsaw Discussion

<http://www.youtube.com/watch?v=sgC09oMIwLc>

“The only thing we have to fear is fear itself”

Each group is responsible for taking notes and focusing on one of the following questions:

1. Pay close attention to the information in the subtitles. What are the issues people faced in the 1930s? BE SPECIFIC!
2. Pay close attention to the music and the lyrics to the music. How does the music reflect the issues people faced in the 1930s?
3. Pay close attention to the music and the people in the pictures. How do these people and what they are doing in the pictures reflect the issues people faced in the 1930s?
4. Pay close attention to the signs, buildings and landscapes in the pictures. How are the signs, buildings and landscapes in the pictures a reflection of the issues people in the 1930s faced?

The Blues Introduction

The Blues lessons introduction:

What is the blues?

<http://www.youtube.com/watch?v=4dclNCcdYho>

What is a minstrel show?

Imagery in the Exposition

What would it be like to live in Maycomb Alabama?

Answer the following in a paragraph that contains 3 paragraph sandies.

What kind of city is Maycomb Alabama?

Maycomb

Pg 5. "In rainy weather the streets..."

Pg. 5" Somehow, it was hotter then:..."

Pg 5. "A day was 24 hours ..."

What kind of person is Atticus? What does his history and his job tell us about Maycomb?

Atticus

Pg. 4 "Atticus's office in the courthouse..."

Pg.4 " Simon would have regarded with impotent fury..."

Pg. 5 "...so there was nothing much Atticus could do for his clients..."

Pg. 5 "Atticus practice Economy more than anything..."

Pg 21. "'Did you know' said Atticus, 'that Dr. Reynolds works the same way...'"

Dill isn't from Maycomb. What is different about him and what does that say about the people in Maycomb?

Dill

Pg 7. "He wore blue linen shorts..."

Pg.12 "The more we told Dill..."

Pg. 39 "Dill was a villain's villain:..."

Pg. 47 "Dill Harris could tell the biggest..."

What does the kid's obsession about Boo tell us about Maycomb?

Radley's House

Pg. 8 "The house was low..."

Pg. 9 "The shutters and doors of the Radley place..."

Boo

Pg 8. "Inside the house lived..."

Pg.11 " When Boo's father passed by..."

Jem

Pg. 14 "Jem wanted Dill to know he wasn't..."

How do Miss Caroline's struggles on her first days of school teach us about the demographics of Maycomb?

Miss Caroline

Pg. 16 "Miss Caroline was no more than 21..." "She had bright auburn hair..." "She also wore..." "She smelled"

Pg. 16 "Miss Caroline seemed unaware..."

Walter Cunningham

Pg 20. "It was clear enough to the rest of us: Walter Cunningham..."

Burris Ewell

Pg 27. "His neck was dark grey..."

Pg 27. "'been comin to the first day o' the first grade..."

What is Atticus saying about the Ewell's and people like them? And what are the Ewells like? What does that say about life and people living OUTSIDE of Maycomb, in the countryside?

The Ewell Clan

Pg 30. "if you can learn a simple trick..." – Atticus

“Ewell’s were members of an exclusive group.”

Chapter Comprehension Questions

To Kill a Mockingbird

Chapter 5

- Describe Miss Maudie Atkinson? How typical is she of Maycomb's women? Why do the children like her so much?
- What does Miss Maudie tell Scout about Boo?
- What reasons does Atticus give for the children not to play the Boo Radley game?

Chapter 6

- Why does Scout disapprove of Jem's and Dill's plan of looking in at one of the Radleys' windows?
- What does Mr. Nathan Radley know about the intruders in his garden? Why does Miss Stephanie refer to a “negro” over whose head Mr. Nathan has fired?
- On page 56 Jem tells Scout his motivation for wanting to get his pants back. Explain why he’s willing to risk his life to retrieve the pants.

Chapter 7

- When Jem tells Scout about getting his trousers back, he tells her of something strange. What is this?
- Does Jem still fear the gifts in the tree? Give reasons for your answer.
- When the children plan to send a letter to the person who leaves the gifts, they are prevented. How does this happen? Who does it, and why might he do so?

Chapter 8

- What happens to Miss Maudie’s house?
- Why does Atticus save Miss Maudie's oak rocking chair?
- When Atticus asks Scout about the blanket around her shoulders, what does Jem realize?

Chapter 10

- Scout says that “Atticus was feeble”. Do you think that this is her view as she tells the story or her view when she was younger?
- In this chapter Atticus tells his children that “it's a sin to kill a mockingbird”. What reason does he give for saying this?
- Why does Heck Tate not want to shoot Tim Johnson?
- Near the end of this chapter Atticus cuts off Heck Tate as he is speaking to Jem. What might Heck have been about to say, and why would Atticus want to stop him from saying it?
- Jem and Scout have different views about telling people at school how well Atticus can shoot. Explain this difference. Which view is closer to your own?

Chapter 11

- How does Atticus advise Jem to react to Mrs. Dubose's taunts?
- What does Mrs. Dubose say about the children's mother? How does Jem feel about this?
- What does Mrs. Dubose make Jem do as punishment for smashing her flowers?
- Explain in your own words what Atticus thinks of insults like "nigger-lover". How far do you agree with him?
- Why, in Atticus's view, was Mrs. Dubose "a great lady"?
- Atticus says that Mrs. Dubose is a model of real courage rather than "a man with a gun in his hand". What does he mean? Do you think he is right?
- Chapters ten and eleven are the last two chapters in the first part of the book. Explain why Harper Lee chooses to end the first part here. What discoveries have the children made that shows they are different than in the beginning chapters? Offer three examples.

To Kill a Mockingbird

Chapter Questions

Chapter 14

- Comment on Atticus's [explanation of rape](#). How suitable is this as an answer to Scout.
- Why does Alexandra think Atticus should dismiss Calpurnia? How does Atticus respond to the suggestion?
- Why is Scout pleased when Jem fights her back? Why is she less pleased when he tells Atticus about Dill?
- What do we learn from Dill's account of his running away?

Chapter 15

- What is the "nightmare" that now descends upon the children?
- What was (and is) the Ku Klux Klan? What do you think of [Atticus's comment](#) about it?
- How does Jem react when Atticus tells him to go home, and why?
- What persuades the lynching-party to give up their attempt on Tom's life?
- Comment on the way Scout affects events without realizing it at the time.

Chapter 16

- What "subtle change" does Scout notice in her father?
- What sort of person is Dolphus Raymond?
- How does Reverend Sykes help the children see and hear the trial? Is he right to do?
- Comment on Judge Taylor's attitude to his job. Does he take the trial seriously or not?

Chapter 22

- Although Atticus did not want his children in court, he defends Jem's right to know what has happened. Explain, in your own words, Atticus's reasons for this. (Look at the speech beginning, "This is their home, sister".)
- Miss Maudie tells Jem that "things are never as bad as they seem". What reasons does she give for this view?

- Why does Dill say that he will be a clown when he grows up? Do you think he would keep this ambition for long?
- This story is set in the 1930s but was published in 1960. Have attitudes to racism remained the same (in the USA and the UK) or have there been any changes (for the better or worse) since then, in your view?
- Why does Bob Ewell feel so angry with Atticus? Do you think his threat is a real one, and how might he try to “get” Atticus?

Chapter 23

- What do you think of Atticus's reaction to Bob Ewell's challenge? Should he have ignored Bob, retaliated or done something else?
- What is “circumstantial evidence”? What has it got to do with Tom's conviction?
- What does Atticus tell Scout about why the jury took so long to convict Tom?
- Why does Aunt Alexandra accept that the Cunninghams may be good but are not “our kind of folks”? Do you think that people should mix only with others of the same social class? Are class-divisions good or bad for societies?
- At the end of this chapter, Jem forms a new theory about why Boo Radley has never left his house in years. What is this? How likely is it to be true, in your opinion?

Chapter 28

- Comment on the way this chapter reminds the reader of earlier events in the novel.
- Why does Jem say that Boo Radley must not be at home? What is ironic about this? (Is it true? Does he really mean it? Why might it be important for him and Scout that Boo should not be at home?)
- Scout decides to keep her costume on while walking home. How does this affect her understanding of what happens on the way?
- Why had Atticus not brought a chair for the man in the corner? Who might this stranger be?

Vocabulary

To Kill A Mockingbird Vocabulary: Honors Chapters 1-11

Directions: Read each word carefully as well as the way it is used in the sentence in the novel. Provide your own definition and part of speech based on the context of the sentence. For more contextual clues, turn to the page number given (accurate for blue, hard cover copies) and read the paragraph containing each word. Place each of your answers in the correct columns. ****Leave the last column blank.** We will discuss and take notes on the dictionary definitions in class. You will revise your context definitions and parts of speech (if necessary) during this time in class.

Word	Context Definition	Part of Speech	Dictionary Definition
Chapter 1 1. apothecary – page 3 <i>"All we had was Simon Finch, a fur-trading <u>apothecary</u> from Cornwall whose <u>piety</u> was exceeded only by his stinginess."</i>			
2. taciturn – page 4 <i>"She married a <u>taciturn</u> man..."</i>			
3. foray – page 15 <i>"...not waiting to see if his <u>foray</u> was successful."</i>			
Chapter 2 4. scrip stamps – page 20 <i>"'...no church baskets and no <u>scrip stamps</u>.'"</i>			
Chapter 3 5. diminutive – page 27 <i>"He was among the most <u>diminutive</u> of men..."</i>			
6. amiable – page 29 <i>"He waited in <u>amiable</u> silence..."</i>			
7. disapprobation – page 31 <i>"'I'm afraid our activities would be received with considerable <u>disapprobation</u> by the more learned authorities.'"</i>			
Chapter 4 8. auspicious – page 32 <i>"The remainder of my schooldays were</i>			

<i>no more <u>auspicious</u> than the first."</i>			
9. melancholy – page 39 <i>"It was a <u>melancholy</u> little drama..."</i>			
Word	Context Definition	Part of Speech	Dictionary Definition
10. quelling (of) nausea – page 41 <i>"Through all the head-shaking, <u>quelling of nausea</u> and Jem-yelling, I heard another sound..."</i>			
Chapter 5 11. tacit – page 42 <i>"Our <u>tacit</u> treaty with Miss Maudie was that we could play on her lawn..."</i>			
12. placidly – page 46 <i>"Jem said <u>placidly</u>, 'We are going to give a note to Boo Radley.' "</i>			
13. asinine – page 49 <i>"...we were not to play an <u>asinine</u> game he had seen us playing..."</i>			
Chapter 6 14. prowess – page 51 <i>"...the ensuing contest to determine relative distances and respective <u>prowess</u> only made me feel left out again..."</i>			
15. malignant – page 55 <i>"...the chinaberry trees were <u>malignant</u>, hovering, alive."</i>			
16. dismemberment – page 55 <i>"Atticus saved Dill from immediate <u>dismemberment</u>."</i>			
Chapter 7 17. whittles – page 60 <i>" 'Who do we know around here who <u>whittles</u>?' "</i>			
18. rendered – page 61 <i>" '...chewing gum <u>cleaved</u> to her <u>palate</u> and <u>rendered her speechless</u>...' "</i>			
19. meditative – page 62 <i>"When he passed our tree he gave it a <u>meditative</u> pat on its cement..."</i>			
Chapter 8 20. unfathomable – page 63 <i>"For reasons <u>unfathomable</u> to the most experienced <u>prophets</u> in Maycomb</i>			

county, autumn turned to winter that year."			
21. azaleas – page 65 " 'Beautiful my hind foot! If it freezes tonight it'll carry off all my <u>azaleas!</u> ' "			
22. caricatures – page 67 " 'You can't for around making <u>caricatures</u> of the neighbors.' "			
Word	Context Definition	Part of Speech	Dictionary Definition
Chapter 9 23. guilelessness – page 80 "The internal arrangements of the Finch house were indicative of Simon's <u>guilelessness</u> and the absolute trust with which he regarded his offspring."			
24. crooned – page 84 "Francis looked at me carefully, concluded that I had been sufficiently <u>subdued</u> , and <u>crooned</u> softly..."			
25. evasion – page 87 "...but they can spot an <u>evasion</u> quicker than adults..."			
Chapter 10 26. rudiments – page 90 "Uncle Jack instructed us in the <u>rudiments</u> thereof..."			
27. Providence – page 90 " 'But I must say <u>Providence</u> was kind enough to burn down that old mausoleum of mine...' "			
28. alist – page 95 "...he was <u>alist</u> , but he was being pulled gradually toward us."			
Chapter 11 29. umbrage – page 102 "...but I took <u>umbrage</u> at Mrs. Dubose's assessment of the family's mental hygiene."			
30. undulate – page 107 "...I could see her tongue <u>undulate</u> faintly."			

apothecary (n.): an early form of a pharmacist, apothecaries could also prescribe drugs.

taciturn (adj.): almost always silent. Apparently, Aunt Alexandra's husband was a very quiet man.

foray (n.): When you make a **foray**, you go somewhere or do something that is unusual or not normal for you. It was certainly not Jem's usual behavior to go near the Radley house; thus, doing so was a **foray** for him.

scrip stamps (n.): paper money of small denominations (less than \$1.00) issued for temporary emergency use. During the **Great Depression**, many local and state government gave out **scrip stamps**, or sometimes tokens, to needy people.

diminutive (adj.): smaller than ordinary

amiable (adj.): friendly

disapprobation (n.): disapproval

auspicious (adj.): favorable

melancholy (adj.): sad and gloomy

quelling (of) **nausea**: (v. + n.): To **quell** something is to quiet or pacify it. **Nausea** is the feeling you get when your stomach is upset and you feel as if you're about to vomit. Scout is trying to **quell her nausea**, or make her stomach settle down.

tacit (adj.) An agreement, or, in this case, a "treaty" that is tacit is one that has been silently agreed upon. Thus, the children know that they can play on Miss Maudie's front lawn even though she never directly told them that it was all right to do so.

placidly (adv.): calmly; quietly

asinine (adj.): stupid; silly

prowess (n.): superior ability or skill

malignant (adj.): dangerous; evil

dismemberment (n.): To **dismember** someone is to tear or cut that person's limbs (arms and legs) off. Although it is unlikely that anyone would have actually pulled off Dill's arms and legs, Lee uses the word to point out how outraged Miss Rachel must have been to discover that the children had been playing strip poker.

whittles (vb.): To **whittle** is to use a knife to cut away thin shavings of wood. Sometimes, a whittler may actually end up carving a recognizable object.

Rendered: to make

meditative (adj.): To **meditate** is to reflect upon something, or think about it. When Jem give the patch on the tree a **meditative** pat, he does so in a thoughtful manner.

unfathomable (adj.): Something that is unfathomable is something that can not be understood.

azaleas (n.): a colorful and decorative kind of flower.

caricatures (n.): a representation of a person where certain features of that person are exaggerated or distorted.

guilelessness (n.): **Guile** is craftiness and cunning in dealing with other. To be **guileless** is to have none of that craftiness. Here, Lee is being ironic since its obvious that Simon Finch didn't trust his daughters at all, and planned his house accordingly.

crooned (vb.): To **croon** is to sing in a low, gentle tone.

evasion (n.): To **evade** is to avoid doing or answering something directly. Uncle Jack's **evasion** occurs when he doesn't directly answer Scout's question.

alist (adj.): tilted to one side

Providence (n.): the care of God

rudiments (n.): principles; elements; subjects to be learned

umbrage (n.): offense

undulate (vb.): to move in waves or in a wavy manner

Part 1 Study Guide

Part I quiz

Important things to know

1. What is Burris Ewell like? Walter Cunningham?
2. What are the rumors about Boo and his family? What is the difference between the way Miss Maudie and Stephanie Crawford talk about Boo?
3. What is in the knothole of the tree? Why did Mr. Radley fill in the tree with cement?
4. How did Jem lose pants and how did he get them back.
5. The events during and after Miss Maudie's house burned. How does she feel about it?
6. What does Cecile Jacobs call Scout and why?
7. Who is Francis, and Jake and what are they like?
8. What does Atticus shoot and why is it surprising?
9. Who's Heck Tate?
10. Why does Jem have to read to Mrs. Debose, and what does he learn about her after she dies?

Vocabulary

1. **Accosted**
2. **Auspicious**
3. **Concessions**
4. **Expounding**
5. **Entrusted**
6. **Hone**
7. **Inordinately**
8. **Judiciously**
9. **Nebulous**
10. **Perpetrated**
11. **Pestilence**
12. **Tacit**
13. **Touchous**
14. **Tousled**
15. **Vehemently**

Important Quotes – Know who said it, why, and how it fits in with the events surrounding.

- Chapter 3 pg 31(in my book close to 31 in others 😊)
“an agreement reached by mutual concessions. It works this way,’ he said. ‘If you’ll concede the necessity of going to school, we’ll go on reading every night just as we always have.’”
- Ch 8. Page 71
“ I looked down and found myself clutching a brown woolen blanket I was wearing squaw-fashioned.”

- Page 87
“Bad language is a stage all children go through, and it dies when they have learned they’re not attracting any attention with it.”
- Page 90
“Mockingbirds don’t do one thing but make music for us to enjoy. They don’t eat up peoples gardens, don’t nest in corncribs, they don’t do one thing but sing their hearts out for us.”
- Page 98
“I reckon if he’d wanted us to know it, he’da told us. If he was proud of it, he’da told us.”

Trial Scripts

Script of Trial from *To Kill a Mockingbird*

Scout	Mayella Ewell	Tom Robinson	Bert, the Court Recorder
Jem	Sheriff, Heck Tate	Dill	Italics Reader
Atticus	Mr. Gilmer	Calpurnia	
Bob Ewell	Judge Taylor	Reverend Sykes	

Scene one—Chapter 17

There is a colored balcony that runs along three walls of the courtroom like a second-story veranda. The jury sits to the left under long windows. The circuit solicitor, another man, Atticus, and Tom Robinson sit at tables with their backs to Jem and Scout. Just inside the railing that divides the spectators from the court, the witnesses sit on chairs. Their backs are to Jem and Scout. Judge Taylor sits on the bench. The witnesses sit to the right of Judge Taylor.

Scout: Are those the Ewells sittin' down yonder?

Jem: Hush, Mr. Heck Tate's testifyin'. *Mr. Gilmer walks forward toward Heck.*

Gilmer: In your own words, Mr. Tate.

Tate: Well, I was called—

Gilmer: Could you say it to the jury, Mr. Tate? Thank you. Who called you?

Tate: I was fetched by bob—by Mr. Bob Ewell yonder, one night—

Gilmer: What night, sir?

Tate: It was the night of November twenty-first. I was just leaving my office to go home when B—Mr. Ewell come in, very excited he was, and said get out to his house quick, some nigger'd raped his girl.

Gilmer: Did you go?

Tate: Certainly. Got in the car and went out as fast as I could.

Gilmer: and what did you find?

Tate: Found her lying on the floor in the middle of the front room, one on the right as you go in. She was pretty well beat up, but I helped her to her feet and she washed her face in a bucket in the corner and said she was all right. I asked her who hurt her, and she said it was Tom Robinson—Asked her if he took advantage of her, and she said, "Yes, he did." So I went down to Robinson's house and brought him back. She identified him as the one, so I took him in. That's all there was to it.

Gilmer: Thank you.

Judge: Any questions, Atticus?

Atticus: Yes. *Atticus gets up to question the witness.*

Atticus: Did you call a doctor?

Tate: No, sir.

Atticus: Didn't call a doctor?

Tate: No, sir.

Atticus: Why not?

Tate: Well, I can tell you why I didn't. It wasn't necessary, Mr. Finch. She was mighty banged up. Something sho' happened; it was obvious.

Atticus: But you didn't call a doctor? While you were there did anyone send for one, fetch one, carry her to one?

Tate: No, sir.

Judge: He answered the question three times, Atticus. He didn't call a doctor.

Atticus: I just wanted to make sure, Judge. Sheriff, you say she was mighty banged up. In what way?

Tate: Well...

Atticus: Just describe her injuries, Heck.

Tate: Well, she was beaten around the head. There was already bruises comin' on her arms, and it happened about thirty minutes before—

Atticus: How do you know?

Tate: Sorry, that's what they said. Anyway, she was pretty bruised up when I got there, and she had a black eye comin'.

Atticus: Which eye?

Tate: Let's see...

Atticus: Can't you remember?

Tate: Her left.

Atticus: Wait a minute, sheriff. Was it her left facing you or her left looking the same way you were?

Tate: Oh yes, that'd make it her right. It was her right eye, Mr. Finch. I remember now. She was bunged up on that side of her face...

Atticus: Sheriff, please repeat what you said.

Tate: It was her right eye, I said.

Atticus: No...*Atticus walks to the court reporter's desk and bends down.*

Reporter: Mr. Finch. I remember now. She was bunged up on that side of her face.

Atticus: Which side again, Heck?

Tate: The right side, Mr. Finch, but she had more bruises—you wanta hear about 'em?

Atticus: Yes, what were her other injuries?

Tate: Her arms were bruised, and she showed me her neck. There were definite finger marks on her gullet—

Atticus: all around her throat? At the back of the neck?

Tate: I'd say they were all around, Mr. Finch.

Atticus: You would?

Tate: Yes, sir. She had a small throat; anybody could'a reached around it with—

Atticus: Just answer the question yes or no, please, Sheriff. *Mr. Tate is silent. Atticus sits down, and Mr. Tate rises stiffly and steps down from the witness stand.*

Clerk: Robert E. Lee Ewell. *Bob Ewell stands up, goes to the witness stand, and sits down.*

Bob: --so help me God. *Mr. Gilmer stands up to question the witness.*

Gilmer: Mr. Robert Ewell?

Bob: That's m' name, cap'n.

Gilmer: Are you the father of Mayella Ewell?

Bob: Well, if I ain't, I can't do nothing aobut it now. Her ma's dead. *The people in the courtroom laugh.*

Judge: *Sternly.* Are you the father of Mayella Ewell?

Bob: Yes, sir.

Judge: Is this the first time you've been in court? I don't recall ever seeing you here. Well, let's get something straight. There will be no more audibly obscene speculations on any subject from anybody in this courtroom as long as I'm sitting here. Do you understand?
Bob nods.

Judge: All right, Mr. Gilmer.

Gilmer: Thank you, sir. Mr. Ewell, would you tell us in your own words what happened on the evening of November twenty-first, please?

Bob: Well, the night of November twenty-one I was comin' in from the woods with a load o' kindlin' and just as I got to the fence, I heard Mayella screamin' like a stuck hog inside the house. *Judge Taylor glances sharply at the witness.*

Gilmer: What time was it, Mr. Ewell?

Bob: Just 'fore sundown. Well, I was sayin' Mayella was screamin' fit to beat Jesus—*Judge Ewell glances at Mr. Ewell and silences him.*

Gilmer: Yes? She was screaming?

Bob: Well, Mayella was raisin' this holy racket, so I dropped m'load and run as fast as I could, but I fun into th' fence, but when I got disentangled, I run up to th' window, and I seen—*Mr. Ewell's face grows scarlet, and he stands up and points his finger at Tom Robinson.*—I seen that black nigger yonder ruttin' on my Mayella. *Judge Taylor hammers his gavel on his desk, and Atticus stands up and goes over to Judge Taylor saying something to him. There is a moan from the colored people. Reverend Sykes leans across Dill and Scout, pulling at Jem's elbow.*

Sykes: Mr. Jem, you better take Miss Jean Louise home. Mr. Jem, you hear me?

Jem: Scout, go home. Dill, you'n Scout go home.

Scout: You gotta make me first. *Jem scowls at Scout and then turns to Reverend Sykes.*

Jem: I think it's okay, Reverend, she doesn't understand it.

Scout: I most certainly do. I c'n understand anything you can.

Jem: Aw, hush. She doesn't understand it, Reverend. She ain't nine yet.

Sykes: Mr. Finch know you all are here? This ain't fit for Miss Jean Louise or you boys either.

Jem: He can't see us this far away. It's all right, Reverend. *Judge Taylor leans back in his chair.*

Judge: There has been a request that this courtroom be cleared of spectators, or at least of women and children, a request that will be denied for the time being. People generally see what they look for, and hear what they listen for, and they have the right to subject their children to it, but I can assure you of one thing: You will receive what you see and hear in silence, or you will leave this courtroom, but you won't leave it until the whole boiling lot of you come before me on contempt charges. Mr. Ewell, you will keep your testimony within the confines of Christian English usage, if that is possible. Proceed Mr. Gilmer. *Mr. Gilmer and Atticus exchange glances.*

Gilmer: Mr. Ewell, did you see the defendant having sexual intercourse with your daughter?

Bob: Yes, I did.

Gilmer: You say you were at the window?

Bob: Yes, sir.

Gilmer: How far is it from the ground?

Bob: 'bout three foot.

Gilmer: Did you have a clear view of the room?

Bob: Yes, sir.

Gilmer: How did the room look?

Bob: Well, it was all slung about, like there was a fight.

Gilmer: What did you do when you saw the defendant?

Bob: Well, I ran around the house to get in, but he run out the front door just ahead of me. I sawed who he was, all right. I was too distracted about Mayella to run after 'I'm. I ran in the house, and she was lyin' on the floor squallin'—

Gilmer: Then what did you do?

Bob: Why, I run for Tate quick as I could. I knowed who it was, all right, lived down yonder in that nigger-nest, passed the house every day. Jedge, I've asked this county for fifteen years to clean out that enst down yonder. They're dangerous to live around.

Gilmer: Thank you, Mr. Ewell. *Bob makes a hasty descent from the stand and runs right into Atticus; the court laughs.*

Atticus: Just a minute, sir. Could I ask you a question or two? *Mr. Ewell backs up into the witness chair.* Mr. Ewell, folks were doing a lot of running that night. Let's see, you say you ran to the house; you ran to the window; you ran inside; you ran to Mayella; you ran for Mr. Tate. Did you, during all this running, run for a doctor?

Bob: Wasn't no need to. I seen what happened.

Atticus: But there's one thing I don't understand. Weren't you concerned with Mayella's condition?

Bob: I most positively was. I seen who done it.

Atticus: No, I mean her physical condition. Did you not think the nature of her injuries warranted immediate medical attention?

Bob: What?

Atticus: Didn't you think she should have had a doctor immediately?

Bob: I never thought of it. I never called a doctor before. Besides, it would cost me five dollars. That all?

Atticus: Not quite, Mr. Ewell. You heard the sheriff's testimony, didn't you?

Bob: How's that?

Atticus: You were in the courtroom when Mr. Heck Tate was on the stand, weren't you? You heard everything he said, didn't you?

Bob: Yes.

Atticus: Do you agree with his description of Mayella's injuries?

Bob: How's that?

Atticus: Mr. Tate testified that her right eye was blackened, that she was beaten around the—

Bob: Oh yea, I hold with everything Tat said.

Atticus: You do? I just wanted to make sure. *Atticus walks to the court reporter.* Bert, would you please read Mr. Tate's testimony to the court again?

Bert: *Reading from the transcript.* "Well, she was beaten around the head. There was already bruises comin' on her arms...anyway, she was pretty bruised up when I got there, and she had a black eye comin'." Mr. Finch, "Which eye?...Was it her left facing you or her left looking the same way you were?" Mr. Tate, "Oh yes, that'd make it her right. It was her right eye, Mr. Finch. I remember now. She was bunged up on that side

of her face...her arms were bruised, and she showed me her neck. There were definite finger marks on her gullet...I'd say they were all around, Mr. Finch."

Atticus: Thank you, Bert. You heard it again, Mr. Ewell. Do you have anything to add to it? Do you agree with the sheriff?

Bob: I holds with Tate. Here eye was blacked, and she was mighty beat up.

Atticus: Mr. Ewell, can you read and write?

Gilmer: Objection. Can't see what witness's literacy has to do with the case, irrelevant 'n' immaterial.

Atticus: Judge, if you'll allow the question plus another one, you'll soon see.

Judge: All right, let's see, but make sure we see, Atticus. Overruled.

Atticus: Can you read and write?

Bob: I most positively can. How do you think I sign my relief checks? *Atticus brings out a pen and an envelope. Atticus gives Bob the pen and envelope.*

Atticus: Would you write your name for us? Clearly now, soothe jury can see you do it? *Mr. Ewell writes his name with his left hand.*

Bob: What's so interestin'?

Judge: You're left-handed, Mr. Ewell. *Bob turns to the jury.*

Bob: I don't see what my being left-handed has to do with it. I am a Christ-fearing man, and Atticus Finch is taking advantage of me.

Atticus: Thank you, Mr. Ewell. That will be all. *Mr. Gilmer stands to ask one last question.*

Gilmer: About your writing with your left hand. Are you ambidextrous, Mr. Ewell?

Bob: I most positively am not; I can use one hand good as the other.

Jem: we've got him.

Scene one—Chapter 18

Bert: Mayella Violet Ewell...*Mayella walks to the stand.*

Gilmer: where were you at dusk on that evening?

Mayella: On the porch.

Gilmer: Which porch?

Mayella: Ain't but one, the front porch.

Gilmer: What were you doing on the porch?

Mayella: Nothin'

Gilmer: Just tell us what happened. You can do that, can't you? *Mayella begins to sob.*

Gilmer: that's enough now. Don't be 'fraid of anybody here, as long as you tell the truth. All this is strange to you, but you've nothing to be ashamed of and nothing to fear. What are you scared of? *Mayella says something behind her hands.*

Gilmer: What was that?

Mayella: Him. *She points at Atticus.*

Gilmer: Mr. Finch?

Mayella: Don't want him doin' me like he done Pap, tryin' to make him out left-handed.

Judge: How old are you?

Mayella: Nineteen and a half.

Judge: Mr. Finch has no idea of scaring you, and if he did, I'm here to stop him. That's one thing I'm sitting up here for. Now, you're a big girl, so you just sit up straight and tell the—tell us what happened to you. You can do that, can't you?

Scout: Has she got good sense?

Jem: Can't tell yet. She's got enough sense to get the judge sorry for her, but she might be just—oh, I don't know.

Mayella: Well, sir, I was on the porch and—and he came along and, you see, there was this old chiffarobe in the yard Papa'd brought in to chop up for kindlin'—Papa told me to do it while he was off in the woods, but I wadn't feelin' strong enough then, so he came by—

Gilmer: Who is "he"? *Mayella points to Tom Robinson.* I'll have to ask you to be more specific, please. The reporter can't put down gestures very well.

Mayella: That'n yonder. Robinson.

Gilmer: Then what happened?

Mayella: I said come here nigger and bust up this chiffarobe for me. I gotta nickel for you. He coulda done it easy enough, he could. So he come in the yard an' I went in the house to

get him the nickel, and I turned around an' fore I knew it he was on me. Just run up behind me, he did. He got me round the neck, cussin' me and sayin' dirt—I fought 'n' hollered, but he had me round the neck. He hit me agin 'n' agin. He chunked me on the floor an' choked me an' took advantage of me.

Gilmer: Did you scream? Did you scream and fight back?

Mayella: Reckon I did, hollered for all I was worth, kicked and hollered loud as I could.

Gilmer: Then what happened?

Mayella: I don't remember too good, but next think I remember Papa was in the room a standin' over me hollerin' "Who done it, Who done it?" Then I sorta fainted an' the next thing I knew Mr. Tate was pullin' me up offa the floor and leadin' me to the water bucket.

Gilmer: You say you fought him off as hard as you could? Fought him tooth and nail?

Mayella: I positively did.

Gilmer: That's all for the time being, but you stay there. I expect big bad Mr. Finch has some questions to ask you.

Judge: State will not prejudice the witness against counsel for the defense, at least not at this time.

Atticus: Miss Mayella, I won't try to scare you for a while, not yet. Let's just get acquainted. How old are you?

Mayella: Said I was nineteen, said it to the judge yonder.

Atticus: So you did, so you did, ma'am. You'll have to bear with me, Miss Mayella, I'm getting along and can't remember as well as I used to. I might ask you things you've already said before, but you'll give me an answer, won't you? Good.

Mayella: Won't answer a word you say long as you keep mockin' me.

Atticus: Ma'am?

Mayella: Long's you keep on makin' fun o' me.

Judge: Mr. Finch is not making fun of you. What's the matter with you?

Mayella: Long's he keeps on callin' me ma'am an' sayin' Miss Mayella. I don't haftatake his sass. I ain't called upon to take it.

Judge: That's just Mr. Finch's way. We've done business in this court for years and years, and Mr. Finch is always courteous to everybody. He's not trying to mock you; he's trying to be polite. That's just his way. *Taylor continued, speaking to Atticus now.* Atticus, let's

get on with these proceedings, and let the record show that the witness has not been sassed, her views to the contrary.

Atticus: You say you're nineteen. How many sisters and brothers have you?

Mayella: Seb'n.

Atticus: You the eldest? The oldest?

Mayella: Yes.

Atticus: How long has your mother been dead?

Mayella: Don't know—long time.

Atticus: Did you ever go to school?

Mayella: Read 'n' write good as Papa yonder.

Atticus: How long did you go to school?

Mayella: Two year—three year—dunno.

Atticus: Miss Mayella, how does your father provide for your family?

Mayella: We get relief checks.

Atticus: And the relief checks are enough to take care of the whole family?

Mayella: Well, no. We have to make do with what we can. The relief checks aren't very big.

Atticus: What does your father do after he receives a relief check?

Mayella: Sometimes he goes off in the swamp for several days and when he comes home he's sometimes sick.

Atticus: Do you think he uses the money from the relief checks to buy liquor?

Mayella: I dunno. Maybe. Burris thinks maybe he does.

Atticus: Does he smell of liquor when he comes home?

Mayella: Yeah, but what if he does?

Atticus: What does your family do when the weather turns cold? Do you have enough to buy shoes and clothes?

Mayella: Well, the weather ain't often cold enough for us to need shoes, but when we do need 'em we make 'em from strips of old tires. They work great.

Atticus: That's very resourceful of you. Where do you get your water from?

Mayella: We haul it in buckets. There's this spring that runs out an one end of the dump.

Atticus: Aren't you afraid of the water being dirty?

Mayella: We keep the place clear of trash.

Atticus: What about bathing?

Mayella: If you wants to take a bath you take one. You have to haul your own water to take it so sometimes the kids don't take a bath real regular like.

Atticus: Is your family healthy?

Mayella: We do okay.

Atticus: No one ever gets sick?

Mayella: Well, the younger kids always seem to have a cold, and they suffer from ground itch. But we don't need to see no doctors.

Atticus: Hasn't anyone ever come to check on you to see why you aren't in school?

Mayella: There's this lady who comes around sometimes. She asked me why I didn't stay in school, and I wrote down the answer. I told her with two members of the family reading and writing, there was no need for the rest of them to learn. Our Papa needs us at home.

Atticus: Miss Mayella, a nineteen-year-old girl like you must have friends. Who are your friends?
Mayella frowns.

Mayella: Friends?

Atticus: Yes, don't you know anyone near your age, or older, or younger? Boys and girls? Just ordinary friends?

Mayella: You makin' fun o' me agin, Mr. Finch? *Atticus remains silent letting her question answer is.*

Atticus: Do you love your father, Miss Mayella?

Mayella: Love him, whatcha mean?

Atticus: I mean, is he good to you, is he easy to get along with?

Mayella: He does tollable, 'cept when—

Atticus: Except when? *Mayella looks at her father.*

Mayella: Except when nothin'. I said he does tollable. *Atticus speaks gently.*

Atticus: Except when he's drinking? *Mayella nods.*

Atticus: Does he ever go aftetr you?

Mayella: How you mean?

Atticus: When he's—riled, has he ever beaten you? *Mayella looks around, down at the court reporter, up at the judge.*

Judge: Answer the questions, Miss Mayella.

Mayella: My paw's never touched a hair o' my head in my life. He never touched me.

Atticus: We've had a good visit, Miss Mayella, and now I guess we better get to the case. You say you asked Tom Robinson to come chop up a —what was it?

Mayella: A chiffarobe, an old dresser full of drawers on one side.

Atticus: Was Tom Robinson well-known to you?

Mayella; Whaddy'a' mean?

Atticus: I mean, did you know who he was, where he lived? *Mayella nods.*

Mayella: I knowed who he was; he passed the house every day.

Atticus: Was this the first time you asked him to come inside the fence? *Mayella jumps slightly at the question. Atticus is aware of her reaction but does not react himself.*

Atticus: Was—

Mayella: Yes, it was.

Atticus: Didn't you ever ask him to come inside the fence before?

Mayella: I did not, I certainly did not.

Atticus: One "did not" is certainly enough. You never asked him to do odd jobs for you before?

Mayella: I mighta. There were several niggers around.

Atticus: Can you remember any other occasions?

Mayella: No.

Atticus: All right, now to what happened. You said Tom Robinson was behind you in the room when you turned around, that right?

Mayella: Yes.

Atticus: You said he got you round the neck cussin' and sayin' dirt—is that right?

Mayella: 'S right.

Atticus: You say "he caught me and choked me and took advantage of me"—is that right?

Mayella: That's what I said.

Atticus: Do you remember him beating you about the face? *Mayella hesitates*

Atticus: You seem sure enough he choked you. All this time you were fighting back, remember? You "kicked and hollered loud as you could." Do you remember him beating you about the face? *Mayella is silent, seemingly thinking to herself to get something straight.*

Atticus: It's an easy question, Miss Mayella, so I'll try again. Do you remember him beating you about the face? Do you remember him beating you about the face?

Mayella: No, I don't recollect if he hit me. I mean yes I do he hit me.

Atticus: Was your last sentence your own answer?

Mayella: Huh? Yes, he hit me – I just don't remember, I just don't remember ... It all happened so quick. *Judge Taylor Looks sternly at Mayella.*

Judge: Don't you cry, young woman.

Atticus: Let her cry if she wants to, Judge. We've got all the time in the world.

Mayella: I'll answer the question you got – get me up here an' mock me, will you? I'll answer any question you got.

Atticus: That's fine. There're only a few more, Miss Mayella, not to be tedious you've testified that the defendat hit you, grabbed you around the neck, choked you, took advantage of you. I want you to be sure you have the right man. Will you indentify the man who raped you?

Mayella: I will, that's him right yonder.

Atticus: Tom stand up. Let Miss Mayella have a good long look at you. Is this the man, Miss Mayella? *Tom stands with his right hand on the back of the chair. His left hand is fully twelve inches shorter than his right and hangs dead at his side with a shriveled hand dangling at the end of the dead limb.*

Jem: Scout, Scout look! Reverend, he's crippled!

Sykes: He got it caught in a cotton gin, caught in Mr. Dolpuhs Raymond's cotton gin when he was a boy... like to
bled to death... tore all the muscles loose from his bones-

Atticus: Is this the man who raped you?

Mayella: It most certainly is.

Atticus: How? *Mayella is raging*

Mayella: I don't know how he done it, but he done it – I said it all happened so fast I—

Atticus: Now, let's consider this calmly—

Gilmer: *Standing to object* Your Honor, I object. Mr. Finch is browbeating the witness. *Judge Taylor laughs outright*

Judge: Oh sit down, Horace, he's doing nothing of the sort. If anything, the witness's browbeating Atticus.

Atticus: Now, Miss Mayella, You've testified that the defendant choked and beat you—and you didn't say that
he sneaked up behind you and knocked you cold, but you turned around and there he was—do you wish to reconsider any of your testimony?

Mayella: You want me to say something that didn't happen?

Atticus: No, ma'am, I want you to say something that did happen. Tell us once more, what happened?

Mayella: I told 'ja what happened.

Atticus: You testified that you turned around there he was. He choked you then?

Mayella: Yes.

Atticus: Then released your throat and hit you?

Mayella: I said he did.

Atticus: He blacked your left eye with his right fist?

Mayella: I ducked and it—it glanced, that’s what it did. I ducked and it glanced off.

Atticus: You’re suddenly becoming clear on this point. A while ago you couldn’t remember too well, could you?

Mayella: I said he hit me.

Atticus: All right, he choked you, he hit you, then he raped you, that right?

Mayella: It most certainly is.

Atticus: You’re a strong girl, what were you doing all the time, just standing there?

Mayella: I told ‘ja I hollered ‘n’ kicked ‘n’ fought. *Atticus takes off his glasses, looks at Mayella with his right eye*

Atticus: Why didn’t you run? What were you doing all this time? You’ve got two good hands, surely you must have hit Mr. Robinson? Wasn’t he reacting to your fighting back? How do you explain his being able to beat you and hold you down at the same time when all he has is one good arm? What did...

Judge: One question at a time, Atticus. Give the witness a chance to answer.

Atticus: All right, why didn’t you run?

Mayella: I tried to...

Atticus: Tried to? What kept you from it?

Mayella: I—he slung me down. That’s what he did, he slung me down ‘n’ got on top of me.

Atticus: You were screaming all this time?

Mayella: I certainly was.

Atticus: Then why didn’t the other children hear you? Where were they? At the dump? *Mayella does not answer*

Atticus: Where were they? Why didn’t your screams make them come running? Dump’s closer than the woods isn’t it? *Mayella does not answer.*

Atticus: Did you scream first at your father instead of at Tom Robinson? Was that it? *No answer.*

Atticus: Did your father see through the window, the crime of rape or the best defense to it? Why don't you tell the truth child, didn't Bob Ewell beat you up? *Atticus turns away, sits down and polishes his glasses.*

Mayella: I got sometin' to say. *Atticus speaks with compassion*

Atticus: Do you want to tell us what happened?

Mayella: I got somethin' to say an' then I ain't gonna say no more. That nigger yonder took advantage of me an' if you fine fancy gentlemen don't wanta' do nothin' about it then you're all yellow stinkin' cowards, stinkin' cowards, the lot of you. Your fancy airs don't come to nothin' – your ma'amin' and Miss Mayelerin' don't come to nothin' Mr. Finch—*Mayella burst in real tears*

Gilmer: Your Honor, The state rests.

Judge: It's time we all did. We'll take ten minutes. *Mr. Braxton Underwood notices Jem and Scout, looks at the black people they sit by, snorts and looks away.*

Scout: Jem, Mr. Underwood's seen us.

Jem: That's okay. He won't tell Atticus, he'll just put it on the social side of the Tribune. You see Dill, we aren't supposed to be here, but Atticus won't know. Mr. Braxton will just report about it in his newspaper. Atticus never reads the social register. He doesn't like gossip.

Scout: We come down sometimes to watch him. It's gonna take him the rest of the afternoon now. You watch. *Judge Taylor spits the end of his cigar into a spittoon.*

Dill: Bet he was hell with a spitball.

Judge: It's getting' on to four. Shall we try to wind up this afternoon? How 'bout it, Atticus?

Atticus: I think we can.

Judge: How many witnesses you got?

Atticus: One.

Judge: Well, call him.

Scene Three—Continuation of Trial

Tom Robinson is called to the witness stand. He lifts his right arm with his left hand to put it on the Bible. As he raises his right hand to take the oath, his useless left hand falls off the Bible. He tries again.

Judge: That'll do, Tom. *Tom takes the oath and sits down.*

Atticus: Tom, how old are you?

Tom: Twenty-five, suh.

Atticus: Are you married?

Tom: Yes, suh.

Atticus: Any children, Tom?

Tom: Three, suh.

Atticus: Tom, have you ever been in jail before?

Tom: Once. I got thirty days for disorderly conduct.

Atticus: It must have been disorderly. What did it consist of?

Tom: Got in a fight with another man, he tried to cut me.

Atticus: Did he succeed?

Tom: Yes, suh, I had to serve 'cause I couldn't pay the fine. Other fellow paid his'n. *Dill leans across Scout to talk to Jem.*

Dill: Jem, what in the heck is Atticus doing? Why does he want to bring up Tom's jail time?

Jem: Atticus is just showing the jury that Tom has nothing to hide.

Dill: Oh, guess that's pretty smart.

Atticus: Were you acquainted with Miss Mayella Violet Ewell?

Tom: Yes, such, I had to pass her place goin' to and from the fields every day.

Atticus: Whose field?

Tom: I pick for Link Deas.

Atticus: Were you picking cotton in November?

Tom: No, suh, I works in his yard fall 'n' wintertime. I works pretty steady for him all year 'round. He's got a lot of pecan trees 'n' things.

Atticus: You say you had to pass the Ewell place to get to and from work. Is there any other way to go?

Tom: No, suh, none's I know of.

Atticus: Tom, did she ever speak to you?

Tom: Why, yes such, I'd tip my hat when I'd go by, and one day she asked me to come inside the fence and bust up a chiffarobe for her.

Atticus: When did she ask you to chop up the—the chiffarobe?

Tom: Mr. Finch, it was way last spring. I remember it because it was chopin' time and I had my hoe with me. I said I didn't have nothin' but this hoe, but she said she had a hatchet. She give me the hatchet, and I broke up the chiffarobe. She said, "I reckon I'll hafta give you a nickel, won't I?" An' I said, "No ma'am, there ain't no charge." Then I went home. Mr. Finch, that was way last spring, way over a year ago.

Atticus: Did you ever go on the place again?

Tom: Yes, suh.

Atticus: When?

Tom: Well, I went lots of times. *The crowd murmurs and then quiets down.*

Atticus: Under what circumstances?

Tom: Please, suh?

Atticus: Why did you go inside the fence lots of times?

Tom: She'd call me in, suh. Seemed like every time I passed by yonder she'd have somethin' for me to do—chopin' kindlin', totin' water for her. She watered them red flowers every day—

Atticus: Were you paid for your services?

Tom: No suh, not after she offered me the nickel the first time. I was glad to do it. Mr. Ewell didn't seem to help her none, and neither did the chillun', and I knowed she didn't have no nickels to spare.

Atticus: Where were the other children?

Tom: They was always around, all over the place. They'd watch me work, some of 'em, some of 'em'd set in the window.

Atticus: would Miss Mayella talk to you?

Tom: Yes, suh, she talked to me.

Atticus: Did you ever at any time, go on the Ewell property—did you ever set foot on the Ewell property without an express invitation from one of them?

Tom: No suh, Mr. Finch, I never did. I wouldn't do that, suh.

Atticus: Tom, what happened to you on the evening of November twenty-first of last year?

Tom: Mr. Finch, I was goin' home as usual that evenin', an' when I passed the Ewell place Miss Mayella were on the porch, like she said she were. It seemed realy quiet like an' I didn't quite know why. I was studyin' why, just passin' by, when she says for me to come hthere and help her for a minute. Well, I went inside the fence an' looked around for some kindlin' to work on, but I didn't see none, and she says, "Naw, I got somethin' for you to do in the house. Th' old door's off its hinges an' falls' comin' on pretty fast." I said, "You got a screwdriver, Miss Mayella?" She said she sho' had. Well, I went up the steps an' she motioned me to come inside and I went in the front room and looked at the door. I said Miss Mayella, this door look alright. I pulled it back 'n forth and those hinges was all right. Then she shet the door in my face. Mr. Finch, I was wonderin' why it was so quiet like, an' it come to me that there weren't a chile on the place, not a one of 'em, and I said Miss Mayella, where the chillum? I say where the chillun? An' she says—she was laughin', sort of—she says they all gone to get ice creams. She says, "Took me a slap year to save seb'n nickels, but I done it. They all gone to town."

Atticus: What did you say then, Tom?

Tom: I said somethin' like why Miss Mayella, that's right smart o' you to treat 'em. I meant it was smart of her to save like that, an' nice of her to treat them.

Atticus: I understand you, Tom. Go on.

Tom: Well, I said I bes' be goin', I couldn't do nothin' for her, an' she says oh yes I could, an' I ask her what, and she says to just step on that chair yonder an' git that box down from on top of the chiffarobe.

Atticus: Not the same chiffarobe you busted up? *Tom smiled.*

Tom: No suh, another one. Most as tall as the room. So I done what she told me an' I was just reachin' when the next hing I knows she—she'd grabbed me round the legs, grabbed me round the legs, Mr. Finch. She sacred me so bad I hopped down an' turned the chair over—that was the only thin, only furniture disturbed in that room, Mr. Finch, when I left it. I swear 'fore God.

Atticus: What happened after you turned the chair over? *Tom stops, looks at Atticus, then at the jury, then at Mr. Underwood.* Tom, you're sworn to tell the truth, the whole truth, will you tell it? *Tom runs his hand nervously over his mouth.* What happened after that?

Judge: Answer the question.

Tom: Mr. Finch, I got down offa that chair an' turned around an' she sorta jumped on me.

Atticus: Jumped on you? Violently?

Tom: No suh, she—she hugged me. She hugged me round the waist. *The crowd murmurs. Judge Taylor slams down the gavel, and as he does, the overhead lights come on in the courtroom.*

Atticus: The what did she do? *Tom swallows hard.*

Tom: She reached up an' kissed me 'side o' the face. She says she never kissed a grown man before an' she might as well kiss a nigger. She says what her papa do to her don't count. She says, "Kiss me back, nigger." I say Miss Mayella, let me outta here an' tried to run, but she got her back to the door an' I'da had to push her. I didn't wanta harm her, Mr. Finch, an' I say lemme pass, but just when I say it, Mr. Ewell yonder hollered through th' window.

Atticus: What did he say? *Tom swallows hard and his eyes widen.*

Tom: Somethin' not fit to say—not fittin' for these folks' chilun to hear—

Atticus: What did he say, Tom? You must tell the jury what he said. *Tom shuts his eyes tightly.*

Tom: He says you goddam whore, I'll kill ya.

Atticus: Then what happened?

Tom: Mr. Finch, I was runnin' so fast I didn't know what happened.

Atticus: Tom, did you rape Mayella Ewell?

Tom: I did not, suh.

Atticus: Did you harm her in any way?

Tom: I did not, suh.

Atticus: Did you resist her advances?

Tom: Mr. Finch, I tried to 'thout bein' ugly to her. I didn't want to be ugly. I didn't wanta push her or nothin'.

Atticus: Tom, go back once more to Mr. Ewell. Did he say anything to you?

Tom: Not anything, suh. He mighta said somethin', but I weren't there—

Atticus: That'll do. What you did hear, who was he talking to?

Tom: Mr. Finch, he was talkin' and lookin' at Miss Mayella.

Atticus: Then you ran?

Tom: I sho' did, suh.

Atticus: Why did you run?

Tom: I was scared, suh.

Atticus: Why were you scared?

Tom: Mr. Finch, if you was a nigger like me, you'd be scared, too. *Atticus sits down. Mr. Gilmer begins to walk to the front. In the meantime, Link deas stands up and speaks.*

Link: I just want the whole lot o' you to know one thing right now. That boy's worked for me for eight years, and I ain't had a speck o' trouble outa him. Not a speck.

Judge: Shut your mouth, sir! Link Deas, if you have anything you want to say you can say it under oath and at the proper time, but until then, you get out of this room, you hear me? I'll be damned if I'll listen to this case again! *Judge Taylor glares at Atticus. Atticus puts his head down and is laughing into his lap. Scout looks at Jem.*

Jem: It ain't like one of the jurymen got up and started talking. I think it'd be different then. Mr. Link was just disturbing the peace or something.

Judge: Bert, expunge everything you wrote down after "Mr. Finch, if you were a nigger like me, you'd be scared too." *He turns to the jury.* You gentlemen will disregard the interruption and everything Mr. Deas has said. Go ahead Mr. Gilmer.

Gilmer: You were given thirty days once for disorderly conduct, Robinson?

Tom: Yes, suh.

Gilmer: What'd the nigger look like when you got through with him?

Tom: He beat me, Mr. Gilmer.

Gilmer: Yes, but you were convicted, weren't you?

Atticus: It was a misdemeanor, and it's in the record, Judge.

Judge: Witness'll answer though.

Tom: Yes, suh, I got thirty days.

Gilmer: Robinson, you're pretty good at busting up chiffarobes and kindling with one hand, aren't you.

Tom: Yes, suh, I reckon so.

Gilmer: Strong enough to choke the breath out of a woman and sling her to the floor?

Tom: I never done that, suh.

Gilmer: But you are strong enough to?

Tom: I reckon so, suh.

Gilmer: Had your eye on her for a long time, hadn't you, boy?

Tom: No, suh, I never looked at her.

Gilmer: Then you were mighty polite to do all that chopping and hauling for her, weren't you, boy?

Tom: I was just tryin' to help her out, suh.

Gilmer: That was mighty generous of you. You had chores at home after your regular work, didn't you?

Tom: Yes, suh.

Gilmer: why didn't you do them instead of Miss Ewell's?

Tom: I done 'em both, suh.

Gilmer: You must have been pretty busy. Why?

Tom: Why what, suh?

Gilmer: Why were you so anxious to do that woman's chores? *Tom hesitates before answering.*

Tom: Looked like she didn't have nobody to help her, like I says,--

Gilmer: With Mr. Ewell and seven children on the place, boy?

Tom: Well, I says it looked like they never help her none—

Gilmer: You did all this chopping and work from sheer goodness, boy?

Tom: Tried to help her I says. *Gilmer smiles at the jury.*

Gilmer: You're a mighty good fellow, it seems—did all this for not one penny?

Tom: I felt right sorry for her, she seemed to try more'n the rest of 'em—

Gilmer: You felt sorry for *her*; you felt *sorry* for her? *Tom realize his mistake and shifts uncomfortably. Nobody below likes the answer. Gilmer pauses to let it sink in.* Now you went by the house as usual, last November twenty-first and she asked you to come in and bust up a chiffarobe?

Tom: No, suh.

Gilmer: Do you deny that you went to the house?

Tom: No suh—she said she had somethin' for me to do inside the house—

Gilmer: She says she asked you to bust up a chiffarobe, is that right?

Tom: No suh, it ain't.

Gilmer: They you say she's lying, boy? *Atticus jumps to his feet.*

Tom: I don't say she's lyin', Mr. Gilmer, I say she's mistaken in her mind.

Gilmer: She says she went into the house to get a nickel, is that right?

Tom: She must be mistaken in her mind, such.

Gilmer: She says she turned around and you jumped her.

Tom: She's mistaken in her mind, suh.

Gilmer: She says you run up behind her and grabbed her around the neck, is that right?

Tom: No suh, she's mistaken in hermind.

Gilmer: She says you threw her on the floor, choked her, and took advantage of her. Did you do that, boy?

Tom: No suh, she's mistaken in her mind.

Gilmer: She says she fought you as hard as she could.

Tom: She's mistaken in her mind, suh.

Gilmer: She says she screamed.

Tom: She's mistaken in her mind, suh.

Gilmer: Didn't you want the nickel, boy?

Tom: Suh, she didn't offer me no nickel. She's mistaken in her mind.

Gilmer: She says you were cussing at her and calling her names, is that right?

Tom: No suh, she's mistaken in her mind.

Gilmer: Are you saying that none of this happened the way Mayella Ewell says it did?

Tom: Suh, I says she's mistaken in her mind.

Gilmer: She says you used helping out as an excuse to beat her and take full advantage of her.

Tom: She's mistaken in her mind, Mr. Gilmer.

Gilmer: Didn't Mr. Ewell run you off the place, boy?

Tom: No suh, I don't think he did.

Gilmer: Don't think, what do you mean?

Tom: I mean I didn't stay long enough for him to run me off.

Gilmer: You're very candid about this, why did you run so fast?

Tom: I says I was scared, suh.

Gilmer: If you had a clear conscience, why were you scared?

Tom: Like I says before, it weren't safe for any nigger to be in a -fix like that.

Gilmer: But you weren't in a fix—you testified that you were resisting Miss Mayella Ewell. Were you scared that she'd hurt you, you ran, a big buck like you?

Tom: No suh, I's scared I'd be in a court just like I am now.

Gilmer: Scared of arrest, scared you'd have to face up to what you did.

Tom: No suh, scared I'd hafta face up to what I didn't do.

Gilmer: Are you being impudent to me, boy?

Tom: No, suh, I didn't go to be. *Dill begins to cry.*

Jem: Scout, take him outside.

Scout: You take him.

Jem: Scout, do as I say. I'm better at remembering what's going on. I'll tell you everything.
Now take Dill outside. He needs some fresh air, I reckon.

Scout: Okay. Come on, Dill. *Scout and Dill get up to leave.*

Scout: Ain't you feeling good? *As they run down the stairs, Mr. Link Deas speaks.*

Link: Anything happenin' Scout?

Scout: No, sir. Dill here, he's sick. *Motioning to Dill.* Come on out under the trees. Heat got you, I expect.

Dill: It was just him I couldn't stand.

Scout: Who, Tom?

Dill: That old Mr. Gilmer doin' him that a way, talking so hateful to him—

Scout: Dill, that's his job. Why, if we didn't have prosecutors—well, we couldn't have defense attorneys, I reckon.

Dill: I know all that, Scout. It was the way he said it made me sick, plain sick.

Scout: He was supposed to act that way, Dill, he was cross—

Dill: He didn't act that way when—

Scout: Dill, those were his own witnesses.

Dill: Well, Mr. Finch didn't act that way to Mayella and old man Ewell when he cross-examined them. The way that man called him 'boy' all the time and sneered at him, an' looked around at the jury every time he answered—

Scout: Well, Dill, after all he's just a Negro.

Dill: I don't care one speck. It ain't right. Somehow it ain't right to do 'em that way. Hasn't anybody got any business talkin' like that—it just makes me sick.

Scout: That's just Mr. Gilmer's way, Dill, he does 'em all that way. You've never seen him get good 'n down on one yet. Why, when—well, today Mr. Gilmer seemed to me like he wasn't half trying. They do 'em all that way, most lawyers I mean.

Dill: Mr. Finch doesn't.

Scout: He's not an example, Dill. He's—he's the same in the courtroom as he is on the public streets.

Dill: That's not what I mean.

Dolphus: I know what you mean, boy. You aren't thin-hided, it just makes you sick, doesn't it? Come on round

here, son, I got something that'll settle your stomach. Here, take a good sip. It'll quieten you. *Dolphus offers Dill a drink from the bottle he holds in a paper sack. Dill sucks on the straws, smiles, and drinks at length.*

Dolphus: Hee, hee.

Scout: Dill, you watch out now.

Dill: Scout, it's nothin' but Coca-Cola.

Dolphus: You little folks won't tell on me now, will you? It'd ruin my reputation if you did.

Scout: You mean all you drink in that sack's Coca-Cola? Just plain Coca-Cola?

Dolphus: Yes, ma'am. That's all I drink most of the time.

Scout: Then you just pretend you're half--? I beg your pardon, sir. I didn't mean to be—*Dolphus chuckles to himself.* Why do you do like you do?

Dolphus: Wh—oh yes, you mean why do I pretend? Well, it's simple. Some folks don't—like the way I love. Now, I could say the hell with 'em, I don't care if they don't like it. I do say I don't care if they don't like it, right enough—but I don't say the hell with 'em, see?

Dill and Scout: No, sir.

Dolphus: I try to give 'em a reason, you see. It helps folks if they can latch onto a reason. Why I come to town, which is seldom, if I weave a little and drink out of this sack, folks can say Dolphus Raymond's in the clutches of whiskey—that's why he don't change his ways. He can't help himself, that's why he lives the way he does.

Scout: That ain't honest, Mr. Raymond, makin' yourself out badder'n you are already—

Dolphus: It ain't honest but it's mighty helpful to folks. Secretly, Miss Finch, I'm not much of a drinker, but you see they could never, never understand that I live like I do because that's the way I want to live.

Scout: Why are you telling us all this?

Dolphus: Because you're children and you can understand it, and because I heard that one—things haven't caught up with that one's instinct yet. Let him get a little older and he won't get sick and cry. Maybe things'll strike him as being—not quite right, say, but he won't cry, not when he gets a few years on him.

Dill: Cry about what, Mr. Raymond?

Dolphus: Cry about the simple hell people give other people—without even thinking. Cry about the hell white people give colored people, without even stopping to think they're people too.

Scout: Atticus says cheatin' a colored man is ten times worse than cheatin' a white man. Says it's the worst thing you can do.

Dolphus: I don't reckon it's—Miss Jean Louise, you don't know your Pa's not a run-of-the-mill man, it'll take a few years for that to sink in—you haven't seen enough of the world yet. You haven't even seen this town, but all you gotta do is step back inside the courthouse. *Scout remembers the trial.*

Scout: C'mon Dill. You all right now?

Dill: Yeah. Glad t've metcha, Mr. Raymond, and thanks for the drink, it was mighty settlin'. *Scout and Dill race back into the courthouse. Reverend Sykes has saved their seats.*

Scout: Shoot, we missed it. *Atticus is halfway through his speech to the jury.*

Atticus: ...absence of any corroborative evidence, this man was indicted on a capital charge and is now on trial for his life. *Scout punches Jem on the arm.*

Scout: How long's he been at it?

Jem: He's just gone over the evidence and we're gonna win, Scout. I don't see how we can't. He's been at it about five minutes. He made it as plain and easy as—well, as I'da explained it to you. You could've understood it, even.

Scout: Did Mr. Gilmer—

Jem: Sh-h. Nothing new, just the usual. Hush now.

Trial Analysis

Witness	Evidence found from Prosecution (Mr. Gilmer)	Evidence found from Defense (Atticus)
Heck Tate		
Bob Ewell		
Mayella Ewell		
Tom Robinson		

Write your verdict on the back. Is Tom Robinson innocent or guilty and WHY? You must use specific evidence from the trial.

Narrative Essay

The Narrative Essay

*What is a Narrative Essay?

- Narrative writing tells a story. In essays, the narrative writing could also be considered reflection or an exploration of the author's values told as a story. The author may remember his or her past, or a memorable person or event from that past, or even observe the present.
- The author may write about:
 - An experience or event from his or her past.
 - A recent or ongoing experience or event.
 - Something that happened to someone else, such as a parent or a grandparent.

*Basic qualities of a narrative essay:

- A narrative essay is a piece of writing that recreates an experience through time.
- Unlike other essays, you may write in the first person (I, me, we) because it is a story about YOU!
- In addition to telling a story, a narrative essay also communicates a main idea or a lesson learned.

*First steps for writing a narrative essay:

- Identify the experience that you want to write about.
- Think about why the experience is significant.
- Spend a good deal of time drafting your recollections about the details of the experience.
- Create an outline of the basic parts of your narrative.

*Writing about the experience:

- Using your outline, describe each part of your narrative.
- Rather than telling your readers what happened, use vivid details and descriptions to actually recreate the experience for your readers.
- Use descriptive language. This is made possible by using figurative language (similes, metaphors, personification), sensory words (words using your 5 senses), and vivid words (“the author ‘stood timidly,’ or “my grandmother looked at me with great concern as if I were the only person in the world that mattered.”)
- **Don’t tell. Show.** It’s not interesting to read about the garage sale. But it is fascinating to see, feel and experience one. Don’t be greedy on details.
- Think like your readers. Try to remember that the information you present is the only information your readers have about the experiences.
- Always keep in mind that all of the small and seemingly unimportant details known to you are not necessarily known to your readers.

*Communicating the significance of the experience:

- A narrative essay begins with an effective attention grabber. **Ex: Learning something new can sometimes be a scary experience.**
- Your thesis statement should make clear to the reader the event that the essay will describe. **Example: The day that my father convinced me to conquer my fear of heights by standing on the top of the Empire State Building was a day that I will never forget and that I will be forever grateful to him for.**

- The essay is essentially a story about something that happened. Just like any story that you read, your narrative essay must have a beginning, middle, and an end. The writer (you) should give detailed descriptions of the event by giving your reader a clear idea of the people, place, and events so the reader will get clear idea of how the writer (you) feels about them. **Example: The teacher smiled and waited patiently, for which I was grateful.** This type of language makes it clear to the reader the writer's fears and sense of security provided by the teacher who helped her get over her fear.
- The final paragraph, the conclusion, should reflect the writer's new understanding, or the importance of the event or experience described. For example, the author may conclude that learning to swim has helped him or her to feel more confident about his or herself in other new situations. Basically, explain how this event or experience has changed you.
- The essay should be well-organized as any other essay (see format).
- The writing should be lively and interesting by engaging the reader's interest by adding significant details and personal observations. Sharing personal thoughts and feelings will invite the reader into the writer's world and make them care about the writer's experiences.

***Revising your narrative essay:**

- After spending time away from the draft of your narrative essay, read through the essay and think about whether the writing effectively recreates the experience for your readers.
- Ask other people to read through the essay and offer their impressions.
- Identify where more details and descriptions are needed.
- Identify and consider removing any information that seems to distract from the focus and main narrative of the essay.
- Think about whether you've presented information in the most effective order.

Basic Format of a Narrative Essay

Paragraph #1-The Introduction

1. Begin with an attention grabber that captures your reader's interest.

Ex: Sometimes it takes something terrible to realize what is important in life.

2. Follow with 2-3 sentences that lead up to your thesis statement.

3. State your thesis statement-this should clearly state the experience or event that you will describe and its significance.

Do not begin telling the details of your story yet.

Example: Although my sister and I have sometimes not seen eye-to-eye at times, it took her being horribly sick to make me realize how much she truly means to me.

Paragraph #2-4 Body Paragraphs-Your story.

1. Begin each paragraph with a topic sentence. Begin this sentence with a TRANSITION that show the order that the events occurred (First, Later, In the end, Second, Third, etc.) and the details of your story.

Examples:

The day first began like any other day.

Later that day, my sister began to feel worse and my family and I began to worry.

After a day of much distress, my sister finally began to feel better.

2. This is where you tell your story. Just like any story you read, you need to make sure to have a clear beginning, middle, and an end. Make sure to describe people and places involved with vivid details.

General guidelines:

- A rule familiar to a lot of [essay writers](#) is to give one idea per paragraph.
- A story has to follow some logical pattern. Chronological is the easiest one.
- With every new paragraph underline the significance of experience and the universal truth the story brings to the audience.
- Use descriptive language. This is made possible by using figurative language (similes, metaphors, personification), sensory words (use your 5 senses to place your reader where you are) and vivid words (smiled brightly, explained softly).

Paragraph #5: The Conclusion

The Conclusion is just as important as the Introduction; It is the last impression your reader will get of your story.

- 1. Begin by re-stressing the importance of your thesis. Be careful not to use the same wording.

Example: Although the day my sister fell ill was a horrible day for my family, it made us all realize how important we are to each other.

- 2. Summarize the basic events of your story.

- 3. Reflect on the larger meaning or importance of the experience described. Basically, what was the point of your story? Explain the new understanding and why/how this experience or event has a permanent effect on you.

Example: This day may have been horrible, but sometimes it is through the horrible events in life that people begin to value the best in life.

******Rubric to follow!**

The 5-Paragraph Narrative Essay Outline

Attention Grabber:

—

Thesis Statement

—

Topic Sentence

#1 _____

Describe:

A.

B.

C.

Examples of descriptive language (sense words, similes or metaphors, vivid words):

Topic Sentence#2 _____

Describe:

A.

B.

C.

Examples of descriptive language (sense words, similes or metaphors, vivid words):

Topic Sentence #3 _____

Describe:

A.

B.

C.

Examples of descriptive language used:

First Sentence of Conclusion: _____

Transitions used _____

Life Lessons

P. I To Kill a Mockingbird

1. Describe a time in which you learned to empathize with another person, a time you “climbed around and walked in another person’s skin.” Begin with a discussion of why it’s important to be empathetic and then transition into a specific explanation of how you came to understand this.
2. Describe a time in which you witnessed bravery or courage. Or, describe a moment when you displayed courage or bravery. Begin your discussion by defining, in your own words, what courage is and transition into how you came to learn it.
3. Describe a time when you came to learn something new about your parent(s) or an elder. Perhaps this a moment that led you to take on a new found respect that you hadn’t previously considered. On the other hand, you may chose to discuss a specific instance in which you saw how human and flawed he or she may be.
4. Part of growing up means learning how unfair the world can be. Describe a time you came to learn this unfortunate truth. What specific experience led you to learn that life does not always turn out fairly.

***Other prompts to consider**

Prompts for your narrative essay:

1. **A childhood event.** Think of an experience when you learned something for the first time, or when you realized how important someone was for you.
2. **Achieving a goal.** Think about a particularly meaningful achievement in your life. This could be something as seemingly minor as achieving a good grade on a difficult assignment, or this could be something with more long-lasting effects, like getting the job you desired or getting into the best school to which you applied.
3. **A failure.** Think about a time when you did not perform as well as you had wanted. Focusing on an experience like this can result in rewarding reflections about the positive emerging from the negative.
4. **A good or bad deed.** Think about a time when you did or did not stand up for yourself or someone else in the face of adversity or challenge.
5. **A change in your life.** Think about a time when something significant changed in your life. This could be anything from a move across town to a major change in a relationship to the birth or death of a loved one.
6. **A realization.** Think about a time when you experienced a realization. This could be anything from understanding a complicated math equation to gaining a deeper understanding of a philosophical issue or life situation.

