Grade 11 English:
Short Story Unit Plan
ENG3U

Group Members:
Anthony Cuccoine,
Arup Das,
Jacqui Brown,
Marco Frattarelli,
Punamdeep Dhaliwal

Course Director: Alyson van Beinum

Due Date: March 19, 2011
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CURRICULUM POLICY DOCUMENT, 2007
The Ontario Curriculum: Grade 11 English

CREDIT VALUE: 1.0

COURSE TITLE: Grade 11 University Preparation
COURSE CODE: ENG 3U

PRE-REQUISITE: Grade 10 Academic English

DURATION: SEMESTER

COURSE DESCRIPTION
This course extends the range of analytic reading, writing, listening, oral communication, and higher level thinking skills that students need for success in the secondary school senior academic program.

Students:
- study and interpret challenging texts from contemporary and historical periods, including novels, poems, media works, essays, and plays;
- conduct research;
- write persuasive and literary essays;
- learn fundamental grammar points to improve their writing in preparation for university;
- compare their writing to university level writing;
- analyse media critically (e.g., analyse the relationships among media forms, audiences, and media industry practices). An important focus is on understanding the development of the English language. This course profile demonstrates one way in which the expectations from the Grade 11 University course could be organized into units.

STRANDS:

ORAL COMMUNICATION:
OVERALL EXPECTATIONS

By the end of this course, students will:
1. Listening to Understand: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes; 2. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes; 3. Reflecting on Skills and Strategies: reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations.
READING AND LITERATURE STUDIES

OVERALL EXPECTATIONS

By the end of this course, students will:
1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning;
2. Understanding Form and Style: recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning;
3. Reading With Fluency: use knowledge of words and cueing systems to read fluently;
4. Reflecting on Skills and Strategies: reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading.

WRITING

OVERALL EXPECTATIONS

By the end of this course, students will:
1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience;
2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;
3. Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;
4. Reflecting on Skills and Strategies: reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process.

MEDIA STUDIES

OVERALL EXPECTATIONS

By the end of this course, students will:
1. Understanding Media Texts: demonstrate an understanding of a variety of media texts;
2. Understanding Media Forms, Conventions, and Techniques: identify some media forms and explain how the conventions and techniques associated with them are used to create meaning;
3. Creating Media Texts: create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques;
4. Reflecting on Skills and Strategies: reflect on and identify their strengths as media interpreters and creators, areas for improvement, and the strategies they found most helpful in understanding and creating media texts.

UNIT DESCRIPTION: SHORT STORIES AND ESSAYS

This unit examines a variety of short stories and essays on a variety of themes and in a variety of styles. Emphasis is placed on the structure of each of these types of writing. Literary terms, plot structure and essay techniques are studied. Students apply their understanding of these concepts to reading, analyzing and responding to other short stories and essays. Students are encouraged to respond to themes and arguments from a personal perspective.
# Grade 11 Short Story Unit Overview (Eng3U)

**Time Required**: 13-15 periods (20 Hrs)

**Subject & Strands**: Oral Communication; Literature Studies and Reading; Writing, Media Studies

**Teacher Candidate**: Anthony Cuccione; Arup Das; Jacqui Brown; Marco Fratterelli; Punamdeep Dhaliwal

<table>
<thead>
<tr>
<th>Lesson #</th>
<th>Title of Lesson - Important issues/sub-topics</th>
<th>Activities/Assignments</th>
<th>Material Teacher (T) Students (S)</th>
<th>Assessment</th>
<th>Learning Expectations</th>
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<tbody>
<tr>
<td>1</td>
<td>PUNAMDEEP: Intro: Diagnostic &amp; Elements - Discuss the definition of short story and the elements - Establish definitions of the elements of a short story - Apply elements to an episode of <em>The Simpsons</em></td>
<td>- Episode analysis - Short Story Elements note-making - Journal writing</td>
<td>Computer LCD Projector Overhead projector Season 2 DVD of <em>The Simpsons</em> “Analysis of <em>The Simpsons</em>” worksheet “Elements of the Short Story” acetate Photocopies of Thomas King’s “Borders”</td>
<td>Diagnostic Checklist</td>
<td>- Reading and Literature Studies - Writing</td>
</tr>
<tr>
<td>4</td>
<td>ANTHONY: Aesop’s Fables &amp; Morals - Writing a Fable - Think/Pair/Share</td>
<td>- Defining Literary Terms - Jigsaw - Note-taking on Satire</td>
<td>Photocopies of the “The Tortoise and the Hare” by Aesop, One copy of “Animal Farm” by George Orwell Blank sheets of paper pens</td>
<td>Fable rubric</td>
<td>- Reading and Literature Studies - Writing</td>
</tr>
<tr>
<td>5</td>
<td>ANTHONY: Satire and Literary Terms</td>
<td>- Journal Writing on Teacher prompts.</td>
<td>Active reading prompts on PowerPoint to keep pace with the story. Story handouts. Reading Strategies handout.</td>
<td>Formative</td>
<td>- Oral Communication - Reading and Literature Studies</td>
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<tr>
<td>6</td>
<td>ARUP: Students will - learn active reading strategies that will help them discover insights into the plot, character,</td>
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</table>
| 7 | **MARCO:** DIALOGUE in Short Fiction  
- Quotations and dialogue in short stories  
- In this lesson students will review the basics to reading and writing dialogue in short stories  
- Students will get to work on building a story  
- Short story: “Hill’s like White Elephants”.  
- **Activity:** Build a story!  
- **Task:** Students will have the opportunity to work with dialogue by writing an alternative ending to a short story.  
- **DI included:** 3 Rubrics needed | - Hemingway’s “Hills like White Elephants”  
- Timer  
- Laptop (not necessary)  
- Projector (not necessary)  
- Handouts | - How to effectively write dialogue in a short work of fiction  
- Continue working on identifying theme, symbolism, etc |
| 8 | **MARCO:** Modern Short Stories: Identifying Theme  
- Students will read “Wilderness Tips” and identify how elements of symbolism, plot, conflict and tone can help elucidate themes of the short story  
- **Activity:** 4 corner learning workshops activity  
- **Task:** Come up with 2 themes | - Glass of water  
- Headings  
- Atwood’s “Wilderness Tips”  
- Handouts | - How to effectively identify symbols, plot, conflict, and tone in a short story and learn how to use these elements to identify theme(s) |
| 9 | **JACQUI:** Short Story with a Twist – the students will read “The Lottery” and discuss irony and character development in short stories. They will answer questions and be involved in class discussion, as well as have the opportunity to read the story and listen to it.  
- **Overhead** – “Irony…”  
- Blank paper and writing utensils  
- Audio file – “The Lottery”  
- Questions Sheet for “The Lottery” | Formative assessment | - Oral Communication, - Reading and Literature Studies |
| 10 | **JACQUI:** Culminating Task – Creating a Short Story (students will create a short story in one of several forms)  
- -Culminating Task Instructions  
- -Culminating Task Rubric  
- -Short Story Proposal  
- -Website/ Computers | - Summative Evaluation Form/Rubric | - Reading and Literature Studies - Writing |
**Introducing the Short Story Lesson:**

**Teacher:** Punam Dhaliwal

<table>
<thead>
<tr>
<th>DATE: ____________</th>
<th>TIME: 75 mins.</th>
<th>SUBJECT: English</th>
<th>GRADE: 11</th>
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</table>

**CURRICULUM EXPECTATIONS:**

Reading and Literature Studies
- Reading for Meaning (1.1-1.8)
- Understanding Form and Style (2.1, 2.3)
- Reading with Fluency (3.1-3.3)
- Reflecting on Skills and Strategies (4.1-4.2)

Writing
- Applying Knowledge of Conventions (3.1-3.4)
- Reflecting on Skills and Strategies (4.2)

**TYPE OF ASSESSMENT:**
- Diagnostic
- Formative
- Summative

**ASSESSMENT TOOLS:**
- Anecdotal
- Rating
- Checklist
- Rubric
- Other
- Sample assessment tool attached

**ASSessment Strategy:**
- ACCOMMODATIONS:
  - decreased workload
  - increased time
  - peer tutoring
  - scribing
  - use of a timer
  - different mode of response
  - visual aid and manipulatives
  - technology
  - other

**INSTRUCTIONAL STRATEGIES:**

**MULTIPLE INTELLIGENCES:**
- Spatial/Visual
- Linguistic/Verbal
- Musical
- Intrapersonal
- Interpersonal
- Logical/ Math
- Bodily/Kinesthetic
- Naturalist

**BLOOM’S TAXONOMY:**
- Knowledge
- Comprehension
- Application
- Analysis
- Synthesis
- Evaluation

**BACKGROUND INFORMATION:** This lesson serves as an introduction to the short story unit. This unit will enhance students’ analytical skills by identifying the elements of the short story. It will also give students the chance to cultivate their skills. This introductory lesson will serve as a diagnostic to determine what students can recall about the short story from their previous years in English.

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<th>Time</th>
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<tbody>
<tr>
<td>10 mins.</td>
<td>Ask students to give examples of what they believe to be a short story, and explain what makes it a short story. As a class brainstorm characteristics that define a short story, i.e. length (words), number of characters, time span, well-defined plot, etc. • Write responses on the board. Ask the class to come up with a definition of the short story. • A piece of prose fiction, usually under 10 000 words, which can be read in one sitting. • Write definition on the board and instruct students to copy.</td>
</tr>
</tbody>
</table>

**MATERIALS/RESOURCES:**
- Computer
- LCD Projector
- Overhead projector
- Season 2 DVD of *The Simpsons*
- “Analysis of *The Simpsons*” worksheet
- “Elements of the Short Story” acetate
- Photocopies of Thomas King’s “Borders”
**LESSON OBJECTIVE/PURPOSE:**
Discuss the definition of short story and the elements
Establish definitions of the elements of a short story
Apply elements to an episode of a TV show
Explain to students they will begin journal writing in preparation for the culminating assignment, which is to write a short story
Students are expected to record their reactions after reading each story
Explain that journals will be marked on completion, not content

**INPUT:**
Watch episode 1 of season 2 of *The Simpsons*, “Bart Gets an F”
- Students will complete accompanying worksheet
Students will submit worksheet to be assessed

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<thead>
<tr>
<th>Time</th>
<th>MODELLING/DEMONSTRATING:</th>
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</table>
| 20 mins. | Display “Elements of the Short Story” acetate on overhead projector
- As a class, read and discuss these elements, paying close attention to applying these elements to the episode
As students volunteer to read the definition of the different elements, ask the student to identify the essential component of the definition. Underline these parts on the acetate, instructing students to copy in their notes.
As a class, create a plot graph of the episode on the chalkboard |
| 5 mins. | Teacher will begin reading Thomas King’s short story “Borders”
- Students will volunteer to continue reading
Ask students to read the story for homework, and create a plot graph |
| 10 mins. | CLOSURE:
Ask students to respond to the story they have begun to read using the reading strategies of making connections, asking questions, and predicting
Students will submit journal entry at the end of the period |

**MATERIALS DISTRIBUTION:**
“Analysis of *The Simpsons*” worksheet

**MATERIALS DISTRIBUTION:**
Photocopies of Thomas King’s “Borders”

**NOTES/ REMINDERS:**
Analysis of The Simpsons

View the episode “Bart gets an F” and complete the following questions. This will help form an understanding of how much the class knows about the parts of a story, so please answer carefully and in full sentences.

Plot Summary:
1. Briefly describe the order of important events in the story:

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

2. Identify the settings(s) of this story. Be specific:

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

3. Identify the main character(s) of this story:

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

4. What is the inciting incident of the story?

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
5. What type of conflict does he struggle with?
   Character vs. __________________________

6. Describe the specific conflict the character is involved in:
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

7. What happens in the climax of the story?
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

8. Describe the conclusion of the story:
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

9. Why is this conclusion significant?
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

10. What is the theme of this story? Write this in a full sentence:
    _________________________________________
    _________________________________________
    _________________________________________
    _________________________________________
**Elements of the Story Lesson**

**Teacher:** Punam Dhaliwal

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Reading and Literature Studies
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**TYPE OF ASSESSMENT:**
- Diagnostic
- Formative
- Summative

**ASSESSMENT TOOLS:**
- Anecdotal
- Rating
- Checklist
- Rubric
- Other
  - Sample assessment tool attached

**ASSESSMENT STRATEGY:**

**ACCOMMODATIONS:**
- Decreased workload
- Peer tutoring
- Increased time
- Teacher assistance
- Scribing
- Use of a timer
- Different mode of response
- Visual aid and manipulatives
- Technology
- Other

**INSTRUCTIONAL STRATEGIES:**

**MULTIPLE INTELLIGENCES:**
- Spatial/Visual
- Linguistic/Verbal
- Musical
- Intrapersonal
- Interpersonal
- Logical/Math
- Bodily/Kinesthetic
- Naturalist

**BLOOM’S TAXONOMY:**
- Knowledge
- Comprehension
- Application
- Analysis
- Synthesis
- Evaluation

**BACKGROUND INFORMATION:**
This lesson will serve as a further exploration of the short story. Students will review their understanding of the elements of the short story through a quiz. After a discussion of “Borders,” students will be introduced to the concept of literary devices, which will be incorporated in their culminating task.

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<th>Time</th>
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<th>MATERIALS/RESOURCES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 mins.</td>
<td>Ask students to put away their books for a quiz on the elements of the short story</td>
<td>“Short Story Elements” Quiz</td>
</tr>
<tr>
<td></td>
<td>Distribute “Short Story Elements” quiz</td>
<td>Literary devices slips of paper</td>
</tr>
<tr>
<td></td>
<td>The quiz will seek to demonstrate students’ understanding of the elements of the short story, as well as determine completion of homework</td>
<td>Blank sheets of paper</td>
</tr>
<tr>
<td>5 mins.</td>
<td>Take up answers</td>
<td>Markers/pencil crayons</td>
</tr>
<tr>
<td></td>
<td>Collect quiz to record marks</td>
<td>Dictionaries</td>
</tr>
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</table>

**MATERIALS DISTRIBUTION:**

Distribute quiz
<table>
<thead>
<tr>
<th>Time</th>
<th>LESSON OBJECTIVE/PURPOSE:</th>
<th>MODELLING/DEMONSTRATING:</th>
<th>MATERIALS DISTRIBUTION:</th>
<th>NOTES/ REMINDERS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 mins.</td>
<td>Students will review their understanding of the elements of the short story After a discussion of “Borders,” students will review literary devices Students will apply their previous understanding of literary devices to create a visual display of the term to educate their peers</td>
<td>Ask students to share their thoughts on “Borders” Discuss reaction to story based on elements of the short story Introduce concept of literary devices (review) Establish a definition: A convention or structure that is employed in literature and storytelling. Literary devices collectively comprise the art form’s components; the means by which authors create meaning through language, and by which readers gain understanding of and appreciation for their works. • Write definition on board and instruct students to copy Ask students for examples of literary devices and their definitions</td>
<td>Blank sheets of paper Markers/pencil crayons Literary devices slips of paper Dictionaries</td>
<td>Collect homework</td>
</tr>
<tr>
<td>10 mins.</td>
<td></td>
<td>Assign each student a literary device: plot, setting, exposition, mood, theme, tone, character, conflict, 5 types of conflict, point of view, three types of point of view, dramatic, verbal, and situational irony, suspense, foreshadowing, alliteration, synecdoche, personification, metaphor, simile, onomatopoeia, hyperbole, meiosis, rhythm, meter, voice, style... Instruct students to design a poster that will include the term and their own definition (Have dictionaries available if students encounter difficulty) Each poster will also include a visual representation of term along with a written example from a familiar piece of literature. Teacher will review each poster to ensure definition and example is appropriate</td>
<td></td>
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<tr>
<td>30 mins.</td>
<td></td>
<td>Students will pass poster around the class in one-minute intervals to make their own notes from each poster Teacher will indicate when the minute is up, instructing students to rotate the poster</td>
<td></td>
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<tr>
<td>5 mins.</td>
<td></td>
<td>As homework, assign a journal writing exercise to identify a literary device King uses in “Borders.” Ask students to assess whether King is successful in using this device and why or why not.</td>
<td></td>
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<td></td>
<td>CLOSURE: Briefly recap definitions, adding any necessary details Address possible questions</td>
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</tbody>
</table>
Elements of Short Stories Handout

1. **Plot** – sequence of events or incidents that make up a story.
   
   A. **Exposition** – designed to arouse reader’s interest; background is provided.
   
   B. **Conflict** – struggle between opposing forces (protagonist vs. antagonist)
      
      i. **Person vs. Person** – *external* struggle between two or more individuals.
      
      ii. **Person vs. themselves** – *internal* struggle concerning emotion and decision.
      
      iii. **Person vs. nature** – *external* struggle between person and an element of nature or the environment.
   
   C. **Rising action** – complication or development of the conflict.
   
   D. **Climax** – turning point of the story; point of most intense interest.
   
   E. **Falling action** – (denouement) events that lead to resolution.
   
   F. **Resolution** – outcome of the conflict.

Parts of a Typical Plot

2. **Character** – is generally the central or focal element in a story.
   
   A. **Four types of characterization** – techniques the writer uses to develop a character.
      
      i. Physical description.
      
      ii. Speech and actions of the character.
      
      iii. Direct comment from the narrator.
      
      iv. Speech and other actions of other characters.
B. **Four types of characters** –
   i. **Round** – complex or presented in detail.
   ii. **Dynamic** – developing and learning in the course of the story.
   iii. **Flat** – characterized by one or two traits.
   iv. **Static** – unchanged from the story’s beginning to end.

3. **Themes of literature / Analyzing characters**
   A. **Motivation** – cause of / reason for actions.
   B. **Behavior** – actions of the character.
   C. **Consequences** – results of actions.
   D. **Responsibility** – moral, legal, or mental accountability.
   E. **Expectations** – what the reader expects.

4. **Mood**
   A. **Setting** – the time and place in which the story is taking place, including factors such as weather and social customs.
   B. **Atmosphere** – the mood to feeling which pervades the story.

5. **Point of view**
   A. **Omniscient** – the author tells the story using the third person. Author knows all of what is done, said, felt, and thought by the characters.
   B. **Limited omniscient** – author tells the story from the third person, but limits observations of thoughts and feelings to one character; the author presents the story from this character’s eyes.
   C. **First person** – one character tells the story in the first person. The reader sees and knows only as much as the narrator.
   D. **Objective** – the author is like a movie camera that moves around freely recording objects. However, the author offers no comments on the characters or their actions. Readers are not told the thoughts or feelings of the characters.

6. **Figurative language**
   A. **Simile** – comparison using *like* or *as*.
   B. **Metaphor** – comparison using *is* or a form of *is*.
      i. Implied metaphor
      ii. Extended metaphor
   C. **Personification** – attributing humanlike qualities to inanimate things.
Short Story Elements Quiz
Name/Class: ____________________________

I. Match the following definitions with the terms from part II.

A. The angle from which the story is perceived ________________________.

B. Struggle between opposing forces ________________________________.

C. Similes and metaphors are examples of ____________________________.

D. The atmosphere or location of the story ____________________________.

E. Techniques the writer uses to develop the antagonist and protagonist -
   ________________________.

II. Give an example of each of these elements in “Borders.”
A. Point of view

B. Characterization

C. Setting

D. Figurative language

E. Conflict
# Aesop's Fables Lesson

**Teacher:** Anthony Cuccione

**DATE:** _______________  **TIME:** 75 mins  **SUBJECT:** English  **GRADE:** 11

## CURRICULUM EXPECTATIONS:

### READING AND LITERATURE STUDIES

**Overall Expectation:**
1. *Reading for Meaning:* read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning

**Specific Expectation:**
- 1.6 *Analyzing Texts:* Analyze texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements

### WRITING

**Overall Expectation:**
1. *Developing and Organizing Content:* Generate, gather, and organize ideas and information to write for an intended purpose and audience

**Specific Expectation:**
- 1.1 *Identifying Topic, Purpose, and Audience:* Identify the topic, purpose, and audience for a variety of writing tasks

## TYPE OF ASSESSMENT:

- Diagnostic
- Formative
- Summative

## ASSESSMENT TOOLS:
- Anecdotal
- Rating
- Checklist
- Rubric
- Other
- Sample assessment tool attached

## ASSESSMENT STRATEGY:

## ACCOMMODATIONS:
- Decreased workload
- Increased time
- Scribing
- Different mode of response
- Visual aid and manipulatives
- Technology
- Peer tutoring
- Teacher assistance
- Use of a timer
- Other

## INSTRUCTIONAL STRATEGIES:
- **Think/Pair/Share** is a strategy whereby students think alone for a specified amount of time in response to a question posed by the teacher. Students form pairs to discuss their ideas, and then share responses with the class. Think/pair/share is used to help students check their understanding during a learning experience and provide opportunities for practice or rehearsal.

## MULTIPLE INTELLIGENCES:
- Spatial/Visual
- Linguistic/Verbal
- Musical
- Intrapersonal
- Interpersonal
- Logical/Math
- Bodily/Kinesthetic
- Naturalist

## BLOOM’S TAXONOMY:
- Knowledge
- Comprehension
- Application
- Analysis
- Synthesis
- Evaluation
**BACKGROUND INFORMATION:**

Students will have studied fables earlier in English. This lesson will reiterate the importance of fables in the development of a short story and introduce terms such as anthropomorphism.

<table>
<thead>
<tr>
<th>5 min</th>
<th>MENTAL SET:</th>
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<tbody>
<tr>
<td></td>
<td>Check students homework from previous night (journal writing exercise identifying a literary device King uses in “Borders”)</td>
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<thead>
<tr>
<th>LESSON OBJECTIVE/PURPOSE:</th>
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<tbody>
<tr>
<td>Discuss the effectiveness of Fables and Anthropomorphism</td>
</tr>
<tr>
<td>View an example of a Fable (The Tortoise and the Hare) and Anthropomorphism (Animal Farm)</td>
</tr>
<tr>
<td>Apply knowledge learned to the writing of a Fable, complete with characters and a moral</td>
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<thead>
<tr>
<th>10 min</th>
<th>INPUT:</th>
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<tbody>
<tr>
<td></td>
<td>Students will answer this question using Think/Pair/Share: “What is a Fable?”</td>
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<tr>
<th>15 min</th>
<th>MODELLING/DEMONSTRATING:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Three students chosen randomly will alternate in reading <em>The Tortoise and the Hare</em> by Aesop (Appendix 1)</td>
</tr>
<tr>
<td></td>
<td>Students will read the first two chapters of <em>Animal Farm</em> as a class to demonstrate another example of anthropomorphism (the attribution of human characteristics and qualities to non-human beings)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>10 min</th>
<th>CHECK FOR UNDERSTANDING:</th>
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<tbody>
<tr>
<td></td>
<td>Students will answer this question using Think/Pair/Share: “What is the benefit of using anthropomorphism as a literary device?”</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>30 min</th>
<th>PRACTICE: (Guided/Independent)</th>
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<tbody>
<tr>
<td></td>
<td>In order to demonstrate the benefits of a fable, students will write their own one page original fable, complete with character development and a moral</td>
</tr>
<tr>
<td></td>
<td>Explain to students that they will be evaluated using a rubric (Appendix 2) that will assess their Knowledge, Application, Thinking, and Communication</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>5 min</th>
<th>CLOSURE:</th>
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<tbody>
<tr>
<td></td>
<td>Students will be reminded that their fable must be done for homework if they were unable to finish in class and it will be due the next day</td>
</tr>
<tr>
<td></td>
<td>Any possible questions regarding the lesson or writing the fable will be addressed</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MATERIALS/RESOURCES:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Tortoise and the Hare</em> by Aesop</td>
</tr>
<tr>
<td><em>Animal Farm</em> by George Orwell</td>
</tr>
<tr>
<td>Blank sheets of Paper</td>
</tr>
<tr>
<td>Pens</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MATERIALS DISTRIBUTION:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distribute photocopies of <em>The Tortoise and the Hare</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MATERIALS DISTRIBUTION:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distribute photocopies of Fable Rubric</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NOTES/REMINDERS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allow ELL’s an extra day to complete fable</td>
</tr>
</tbody>
</table>
Appendix 1:  
The Tortoise and the Hare  
- Aesop

Once upon a time there was a hare who, boasting how he could run faster than anyone else, was forever teasing tortoise for its slowness. Then one day, the irate tortoise answered back: “Who do you think you are? There’s no denying you’re swift, but even you can be beaten!” The hare squealed with laughter.

“Beaten in a race? By whom? Not you, surely! I bet there’s nobody in the world that can win against me, I’m so speedy. Now, why don’t you try?”

Annoyed by such bragging, the tortoise accepted the challenge. A course was planned, and the next day at dawn they stood at the starting line. The hare yawned sleepily as the meek tortoise trudged slowly off. When the hare saw how painfully slow his rival was, he decided, half asleep on his feet, to have a quick nap. “Take your time!” he said. “I’ll have forty winks and catch up with you in a minute.”

The hare woke with a start from a fitful sleep and gazed round, looking for the tortoise. But the creature was only a short distance away, having barely covered a third of the course. Breathing a sigh of relief, the hare decided he might as well have breakfast too, and off he went to munch some cabbages he had noticed in a nearby field. But the heavy meal and the hot sun made his eyelids droop. With a careless glance at the tortoise, now halfway along the course, he decided to have another snooze before flashing past the winning post. And smiling at the thought of the look on the tortoise’s face when it saw the hare speed by, he fell fast asleep and was soon snoring happily. The sun started to sink, below the horizon, and the tortoise, who had been plodding towards the winning post since morning, was scarcely a yard from the finish. At that very point, the hare woke with a jolt. He could see the tortoise a speck in the distance and away he dashed. He leapt and bounded at a great rate, his tongue lolling, and gasping for breath. Just a little more and he’d be first at the finish. But the hare’s last leap was just too late, for the tortoise had beaten him to the winning post. Poor hare! Tired and in disgrace, he slumped down beside the tortoise who was silently smiling at him.

“Slowly does it every time!” he said.
# Appendix 2:

## Fable Rubric

<table>
<thead>
<tr>
<th></th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Characters</strong></td>
<td>It is difficult to identify who the main characters are.</td>
<td>The main characters are named; however, the reader knows very little about the characters.</td>
<td>The main characters are named and described. Most readers would have some idea of what the characters looked like.</td>
<td>The main characters are named and clearly described. Readers can describe the characters accurately due to the information presented.</td>
</tr>
<tr>
<td><strong>(Knowledge)</strong></td>
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<tr>
<td><strong>/3</strong></td>
<td></td>
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<tr>
<td><strong>Setting</strong></td>
<td>The reader has trouble identifying when and where the fable took place.</td>
<td>The reader can identify when and where the story took place, but the author does supply much detail.</td>
<td>Some vivid, imaginative words are used to describe when and where the fable took place.</td>
<td>Many vivid, imaginative words are used to describe when and where the fable took place.</td>
</tr>
<tr>
<td><strong>(Knowledge)</strong></td>
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<tr>
<td><strong>/3</strong></td>
<td></td>
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<tr>
<td><strong>Conflict</strong></td>
<td>It is not clear what conflict the main characters face.</td>
<td>It is fairly easy for the reader to comprehend the conflict the main characters face</td>
<td>It is easy for the reader to comprehend the conflict the main characters face</td>
<td>It is very easy for the reader to comprehend the problem the main characters face</td>
</tr>
<tr>
<td><strong>(Communication)</strong></td>
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<tr>
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<tr>
<td><strong>Moral</strong></td>
<td>No moral is identified or understood.</td>
<td>The moral and its relationship to the fable is difficult to understand.</td>
<td>The moral is easy to comprehend and is somewhat related to the events of the fable.</td>
<td>The moral is clearly stated and relates directly to the events of the fable.</td>
</tr>
<tr>
<td><strong>(Application)</strong></td>
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<tr>
<td><strong>/5</strong></td>
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<tr>
<td><strong>Grammar</strong></td>
<td>More than 3 spelling and grammar errors are identified.</td>
<td>2-3 spelling and grammar errors can be identified in the fable.</td>
<td>There is one spelling or grammar error found in the fable.</td>
<td>There are no spelling or grammar errors found in the fable.</td>
</tr>
<tr>
<td><strong>(Application)</strong></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>/3</strong></td>
<td></td>
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<tr>
<td><strong>Creativity</strong></td>
<td>There is little evidence of creativity and/or imagination found in the fable.</td>
<td>The fable contains a few creative details and/or descriptions, but they distract from the story.</td>
<td>The fable contains a few creative details and/or descriptions that contribute to the effect of the fable.</td>
<td>The fable contains many creative details and/or descriptions that contribute to the effect of the fable</td>
</tr>
<tr>
<td><strong>(Thinking)</strong></td>
<td></td>
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<td><strong>/3</strong></td>
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# Satire and Literary Terms Lesson

**Teacher:** Anthony Cuccione

**DATE:** _________________  **TIME:** 75 mins  **SUBJECT:** English  **GRADE:** 11

## CURRICULUM EXPECTATIONS:

### READING AND LITERATURE STUDIES

**Overall Expectation:**
2. Understanding Form and Style: recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning

**Specific Expectation:**
• 2.3 Elements of Style: Identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of texts

### WRITING

**Overall Expectation:**
2. Using Knowledge of Form and Style: Draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience

**Specific Expectation:**
• 2.3 Diction: Use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make writing clear, vivid, and interesting for their intended audience

## TYPE OF ASSESSMENT:

- Diagnostic
- Formative
- Summative
- None

## ASSESSMENT TOOLS:

- Anecdotal
- Rating
- Checklist
- Rubric
- Other
- Sample assessment tool attached
- None

## ASSESSMENT STRATEGY:

- Jigsaw
- Other

## INSTRUCTIONAL STRATEGIES:

- Jigsaw is a cooperative learning strategy that enables each student of a “home” group to specialize in one aspect of learning. Students meet with members from other groups who are assigned the same aspect, and after mastering the material, return to the “home” group and teach the material to their group members. Jigsaw learning allows students to be introduced to material and yet maintain a high level of personal responsibility

## ACCOMMODATIONS:

- decreased workload
- increased time
- peer tutoring
- teacher assistance
- use of a timer
- different mode of response
- visual aid and manipulatives
- technology
- other

## MULTIPLE INTELLIGENCES:

- Spatial/Visual
- Linguistic/Verbal
- Musical
- Intrapersonal
- Interpersonal
- Logical/ Math
- Bodily/Kinesthetic
- Naturalist

20
### BLOOM’S TAXONOMY:

<table>
<thead>
<tr>
<th>Knowledge</th>
<th>Comprehension</th>
<th>Application</th>
<th>Analysis</th>
<th>Synthesis</th>
<th>Evaluation</th>
</tr>
</thead>
</table>

### BACKGROUND INFORMATION:

Students will have a basis of knowledge about literary terms and their use in English. Many other literary terms are commonly found in short stories and contribute greatly to plot, theme and mood. A greater understanding of these terms, along with the elements of satire, will aid students in successfully completing the cumulative performance task. This lesson will serve as a diagnostic to determine what students can recall about literary terms and/or satire from their previous years in English.

### MENTAL SET:

**Jigsaw activity**
- Students will be split into groups of three
- Students (each group) will choose one literary term that they know (allusion, metaphor, simile, etc) and define it as a group
- Students will discuss their choice/definition with one member of the other two groups and then return to their original group to discuss the two other new terms that were explained to them

### LESSON OBJECTIVE/PURPOSE:

- Establish a definition of Satire and its many elements
- Ask students for examples of literary terms and their definitions
- Allow students the time to define many literary terms needed in successfully completing a short story for their cumulative performance task for unit

### INPUT:

- Lecture on Satire (Appendix 1)
- Students will be required to take notes
- Address any possible questions

### MODELLING/Demonstrating:

### CHECK FOR UNDERSTANDING:

- Students will discuss the elements of satire and give examples of the types of satire (Horatian, direct/formal, indirect/informal, Juvenian) to reinforce their knowledge as a class
- Students will discuss many other literary terms used in English and their role in writing a short story

### PRACTICE: (Guided/Independent)

- Distribute literary terms worksheet to students (Appendix 2)
- Students will be given time to begin working on literary terms worksheet

### CLOSURE:

- Literary terms worksheet to be given for homework and completed

### MATERIALS/RESOURCES:

- Photocopies of “Literary Terms” List
- Blank sheets of paper
- Pens

### MATERIALS DISTRIBUTION:

None

### NOTES/REMINIDERS:

- Provide ELLs with photocopy of Satire note

### MATERIALS DISTRIBUTION:

- Distribute list of Literary Terms

### NOTES/REMINIDERS:

- Allow ELLs an extra day to
for next class. Students will write a test on the definition of these terms in two days.

| complete literary terms worksheet |
Appendix 1

Elements of Satire

- Satire, whether it be gentle or vicious, always attacks
  - Attacks conventional accessibilities
  - Attacks hypocrisy
- Central to satire is the concept of unmasking
- Through Juvenal, Horace, and Aesop, we get some of the central characteristics of satire
- The beginning of satire as a genre can be traced back to the 8th century
  - Aristophanes: one of the earliest satirists along with Aristotle
- Horatian Satire: gently mocking satire, often told in the voice of an urban, witty, and tolerant person of the world who is more likely to be wryly amused by human stupidity, pompousness, or hypocrisy, rather than annoyance
  - Often uses relaxed or informal language in order to amuse readers
- Direct or Formal Satire: in which the speaker speaks out in the first person
  - This use of “I” addressed the reader directly or another character in the work
  - Horatian and Juvenal are examples of this
- Indirect or Informal Satire: is cast in some other literary form than that of a direct address to the reader
  - It commonly takes the form of a fictional situation in which the characters embody the satire through their actions, behaviours and attitudes
- Juvenalian Satire: speaker is that of a serious moralist who uses a dignified and public style to criticize means of vice or error
  - Sees danger rather than stupidity
  - Attempts to invoke readers’ contempt, moral outrage, or cynical sadness at the abnormalities of humanity
- Invective: a violent attack in words
  - A denunciation of a person or an idea by the use of insulting descriptions
- Irony: some kind of difference between what is said or shown and what is meant
  - Sarcasm is a form of verbal irony
Appendix 2

Literary Terms

Date: ________________________________

Define each of the following and record an example for each. All of these terms are required knowledge for this unit. Familiarity with these terms will assist you in completing the cumulative performance task of this unit. You will be tested on these terms.

Allegory Metonymy
Alliteration Motif
Allusion Onomatopoeia
Anachronism Oxymoron
Anagnorisis Paronomasia
Anapesthetic Parody
Anaphora Peripeteia
Aphorism Periphrasis
Apocrypha Semiology
Apostrophe Simile
Assonance Socratic Irony
Catharsis Subplot
Chiasmus Unities
Consonance Zeitgeist

Didactic
Doggerel
Elegy
Enjambment
Euphemism
Hamartia
Hubris
Hyperbole
Malapropism
Metaphor
### Reading Strategies Lesson: “The Chaser”

**Teacher:** Arup Das

<table>
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<tr>
<th>Date:</th>
<th>Time: 75 Minutes.</th>
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**CURRICULUM EXPECTATIONS:**

**Overall Expectations:**

**Oral Communication**

**Speaking to Communicate:** use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes;

**Reflecting on Skills and Strategies:** reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations.

**Specific Expectations:**

**Interpreting Texts**

1.5 develop and explain interpretations of both simple and complex oral texts, using evidence from the text and the oral and visual cues used in it to support their interpretations (e.g., compare written responses to a read-aloud of a short story)

**Extending Understanding of Texts**

1.6 extend understanding of both simple and complex oral texts by making connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them (e.g., investigate topics presented in an oral texts… in order to assess the speaker’s credibility)

**Communicate with Purpose**

2.1 communicate orally for several different purposes, using language suitable for the intended audience

**Interpersonal Speaking Strategies**

2.2 demonstrate an understanding of several different interpersonal speaking strategies and adapt them to suit the purpose, situation, and audience,… (e.g., speak in turn; paraphrase or restate group members’ contributions to a discussion…)

**TYPE OF ASSESSMENT:**

Diagnostic  x  Formative  Summative

**ASSESSMENT TOOLS:**

Anecdotal  Rating  Checklist  Rubric  x Other

Sample assessment tool is attached

**ASSESSMENT STRATEGY:**

- Questions
- Handouts

**ACCOMMODATIONS:**

- decreased workload
- increased time  x  teacher assistance
- scribing  use of a timer
- different mode of response
- x  visual aid and manipulatives
- technology  other

**INSTRUCTIONAL STRATEGIES:**

- **Think aloud protocol** is a reading strategy where the reader speaks aloud his thoughts, half-formed ideas, predictions, and tentative formulations of insight while reading a text. By deliberately focusing upon actively reading the reader gets a much better understanding of the text. In the lesson to follow, the teacher will initially model for students how the process works and gradually draw them in to practice thinking aloud in relation to the text in question.
**MULTIPLE INTELLIGENCES:** Spatial/Visual x Linguistic/Verbal x Musical x Intrapersonal x Interpersonal x Logical/ Math x Bodily/Kinesthetic x Naturalist

**BLOOM’S TAXONOMY:** x Knowledge x Comprehension x Application x Analysis x Synthesis x Evaluation

**BACKGROUND INFORMATION:**
- Students have been introduced to short stories and the various literary elements that enable intelligent reading and analysis.

<table>
<thead>
<tr>
<th>Time</th>
<th>LESSON OBJECTIVE/PURPOSE:</th>
<th>MATERIALS/RESOURCES:</th>
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<tbody>
<tr>
<td>5 mins</td>
<td>Students will learn that by deliberately reading aloud and thinking aloud they can make stronger inferences and discover deeper insight into the plot, characters, motivations and themes of the short story, “The Chaser”</td>
<td>Overhead projector</td>
</tr>
<tr>
<td></td>
<td><strong>MENTAL SET:</strong> Students will listen to the Beatles’ song on youtube, “Money can’t buy me love”. <a href="http://www.youtube.com/watch?v=SMwZsFKIxa8">http://www.youtube.com/watch?v=SMwZsFKIxa8</a></td>
<td>Laptop</td>
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<tr>
<td></td>
<td>Teacher will discuss what if money could buy them love: how much would they be willing to pay? would they want it? would it be love? What if a love potion could drug them into love: would they want it? would it be love? would it become boring after a while? how far would they be willing to go to find such a substance?</td>
<td>Video Clips</td>
</tr>
<tr>
<td></td>
<td><strong>MODELLING/DEMONSTRATING:</strong> Before Reading the Text introduce Inference - Making Prompts with the whole class participating</td>
<td>Teacher Handout of “The Chaser” by John Connor with think-aloud prompts to facilitate discussion.</td>
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<tr>
<td></td>
<td>Teacher reads through Teacher Resource 1 to develop the mindset of inferring while reading. Reading Between the Lines to Infer Meaning on laptop projector screen. e.g., Explain what you think might be happening in the following situations: 1. A young man brings a bouquet of flowers to the home of a girl who goes to his school.</td>
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<td></td>
<td>These situations and questions should activate and provide practice with making inferences for the situations prior to reading “The Chaser”</td>
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<td></td>
<td><strong>INPUT:</strong> MODELING ACTIVE READING STRATEGIES</td>
<td>MATERIALS DISTRIBUTION:</td>
</tr>
<tr>
<td></td>
<td>Start reading “The Chaser” modeling the “Think aloud Protocol” and Socratic Questioning. Some questions that may be asked are reproduced below:</td>
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<tr>
<td></td>
<td>Stop on Para #1. Ask: Why is Alan nervous to come to this neighborhood? What are some of your feelings? Consider the tone and setting of the first paragraph? What type of story is this?</td>
<td>B. Teacher Resource: Reading Between the Lines to Infer Meaning on Laptop Projector</td>
</tr>
<tr>
<td></td>
<td>Continue Reading: Stop on Para #2: Ask: Who told him to?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Continue Reading. Stop on Para #3: Who is this old man? Take a guess, and make a note. Check back later to see if right or wrong.</td>
<td>Distribute Student Handout 1 with underlined parts and numbered paragraphs to draw attention to sections to think through.</td>
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<tr>
<td></td>
<td>Continue Reading. Stop on Para #4: Why does the old man cut Alan off? Does he have ulterior motives?</td>
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<td></td>
<td>Continue reading. Stop where indicated on Teacher sheet, and ask the think aloud prompt having more and more students answer.</td>
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<td></td>
<td>Stop on Para #16: Alan wants a love potion? Does this match your guess? If not, note what is different about it. Discuss the difference between former prediction and later discovery in the text.</td>
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<td>Stop on Para #30: Make inferences regarding Alan’s character. “You can now piece together some of Alan’s character – uneasy, perhaps shy,”</td>
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</table>

**TRANSITION STRATEGIES:** Intermittently, stop reading, ask questions specific to the paragraph number, make a comment, invite comments, take up a brief discussion, then continue reading.
insecure, perhaps a little weak, obsessive (?). Reflect upon the old man’s character? What is starkly different between old age and youth on love? 
**Stop on Para#32:** Is this love?
**Stop on Para#43:** Reflecting upon the ending: is this foreshadowing?
**Stop on Para#44-45:** “Goodbye” versus “Au revoir”. What is foreshadowed for the future of the lovers?

<table>
<thead>
<tr>
<th>15 mins</th>
<th>CHECK FOR UNDERSTANDING:</th>
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<tbody>
<tr>
<td>• Asking questions incidentally should provide examples of understanding or not.</td>
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<tr>
<td>• Check for understanding of theme, character, motivation, situational irony, verbal irony, foreshadowing, tone and symbol</td>
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</table>

**PRACTICE: (Guided/Independent)**
Questions at the end of short story should provide reinforcement of ideas and interpretations.
Have students start answering the questions in writing in class.
Provide Student Handout 2 for students to reinforce their understanding of using reading strategies before, during and after reading.

<table>
<thead>
<tr>
<th>5 mins</th>
<th>CLOSURE:</th>
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<tr>
<td>Have students finish unfinished written prompts for reinforcement.</td>
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</tbody>
</table>

**ENERGIZERS:**

**NOTES/ REMINDERS:**
Tell students to bring finished written prompts for an assessment mark.
**Teacher Resource 1:**

**Reading Between the Lines to Infer Meaning**

Explain what you think might be happening in the following situations:

1. A young man brings a bouquet of flowers to the home of a girl who goes to his school.
2. A truck is parked in a Canadian Tire parking lot. No one is inside, the headlights are on and the driver’s door is open.
3. A man arrives at the home of a woman with red roses and a diamond ring.
4. Your neighbour, married about a year ago, is shopping for diapers and baby formula.
5. A car containing two men has been parked in front of your neighbour’s home every day for a week.
6. A car stops at a gas station in the middle of the night and a woman rushes in asking to use the telephone.
7. A friend of yours suddenly begins buying everything in sight – fancy food, expensive clothes, a big-screen TV, a dishwasher, and a new car.
8. Two of your friends were rushed to the hospital together one evening. When you see them the next day, they look fine, but seem embarrassed when you ask what happened.
9. You see your neighbours’ new truck in front of their house in the morning. All four tires are flat.

**Reading Different Text Forms:** Reading Literary Texts

**Before**

Before reading, help students to connect new content and ideas with their prior knowledge: For example:

- Ask students to brainstorm related ideas and themes, recall previous experiences and feelings related to the subject or theme, or
- list questions they might have about the topic.
- Provide students with related experiences, discussion topics, readings etc. to increase background knowledge about the form, author or subject.
- Pose questions to help them determine a purpose for reading.
- Invite students to ask questions about the story or subject.
- Model (using a think-aloud) how to predict the content based on the text features
- Skim, scan and sample the text to make informed predictions.
- Identify and pre-teach unfamiliar vocabulary and concepts that appear in the text.

**During**

During reading, help students to connect the information and ideas in the text with what they already know as they monitor their understanding. (Monitoring understanding means recognizing when confusion occurs and identifying strategies that help to regain meaning.) For example:

- Have students describe and model the different reading strategies such as predicting, questioning, activating prior knowledge, inferencing, monitoring, adjusting, rereading, and decoding.
- Model (using a “think-aloud”) strategies for pausing and thinking about the text. For example, demonstrate how to pause, think, and create thinkmarks (quick comments, questions, personal connections or interesting phrases) as you read. Have students write a sentence at intervals while reading the text.
• Demonstrate how to use a graphic organizer to select and organize main ideas, important details, and questions as you read. For example, timelines, story maps, flow charts, or thought webs can help students identify and track the main ideas or events and make connections.

• Invite students to visualize the concepts as they read. Have partners share and compare their images.

• Provide students with focus questions to help them make inferences and read between the lines. For example:
  - What details are included?
  - Why did the author tell you that?
  - What details have been left out?
  - Why didn’t the author tell you this?

After reading, help students to consolidate and extend their understanding of the content.

• Ask partners to retell or paraphrase what they have read, and to note similarities and differences in the retellings.

• Model (using a “think-aloud”) how to summarize a narrative by identifying the theme, main characters, setting and events, then organize the information to show how the characters, setting and plot develop throughout the story.

• Have students suggest possible diagrams or graphic organizers to illustrate connections among the topic, main ideas, supporting details, and prior knowledge.

• Review the process that students used for reading literary texts, including strategies for before, during and after reading. See Student Resource, Tips for Reading Literary Texts.
**Teacher Resource 2:**
**Active Reading Prompts tied to Numbered Paragraphs:**
“*The Chaser*” by Jack Collier

1. Why is Alan nervous to come to this neighborhood? What are some of your feelings? Consider the tone of the first paragraph? What type of story is this?

2. Who told him to?

3. He was expected? How did the old man know? Who is this old man? Take a guess – make note.


7. Why does the old man cut Alan off? Why does he tell this story? Does he have ulterior motives?

11. $5,000 – VERY expensive!

13. What does the old man mean when he says this?

16. Alan wants a love potion? Does this match your guess? If not, note what is different about it.

28. Doesn’t care about it? It sounds like the girl already likes Alan? What does this comment say about Alan’s character?

30. You can now piece together some of Alan’s character – uneasy, perhaps shy, insecure, perhaps a little weak, obsessive (?)

32. Is this love?

39. Why does he mention the “life-cleaner” again? Does this foreshadow a later episode in the story?

41. $1.00 – why so much cheaper than the life-cleaner?

43. What is the meaning of the end of the story? Can you see the foreshadowing?

44-45. Is their a difference between these two expressions? (YES) 
...  
*Au revoir: [French : au, till the + revoir, seeing again.] Au revoir means “See you*
soon” or “Until we meet again”. This has a different connotation than “Good-by”, which sounds a little more final.

Now go back through the story and determine the old man’s motivations based on this understanding.

**Themes**

"Love must be won, not bought," seems appropriate here. Generation Gap, Cynicism

**Literary Elements**

Situational Irony, Verbal Irony, Motivation, Character, Foreshadowing, Symbolism, Tone

**Trivia**

On May 13, 1960, *The Chaser* was aired as part of *The Twilight Zone* TV anthology. The synopsis of that adaptation is as follows:

Roger Shackleforth is desperately in love with Leila and he visits an old professor looking for advice on how to win her. He purchases a love potion, which does makes Leila fall under his spell. After her love has becomes stifling, he goes back to the professor to buy poison. When he gets home, he slips it into her glass of champagne. But when he discovers that she is pregnant, the shock is so great that he drops and breaks the glass before he is able to give it to her.
1. Alan Austen, as nervous as a kitten, went up certain dark and creaky stairs in the neighborhood of Pell Street, and peered about for a long time on the dime landing before he found the name he wanted written obscurely on one of the doors.

2. He pushed open this door, as he had been told to do, and found himself in a tiny room, which contained no furniture but a plain kitchen table, a rocking-chair, and an ordinary chair. On one of the dirty buffcoloured walls were a couple of shelves, containing in all perhaps a dozen bottles and jars. An old man sat in the rocking-chair, reading a newspaper. Alan, without a word, handed him the card he had been given.

3. "Sit down, Mr. Austen," said the old man very politely. "I am glad to make your acquaintance."

4. "Is it true," asked Alan, "that you have a certain mixture that has extremely extraordinary effects?"

5. "My dear sir," replied the old man, "my stock in trade is not very large. I don't deal in laxatives and teething mixtures but such as it is, it is varied. I think nothing I sell has effects which could be precisely described as ordinary."

6. "Well, the fact is. . . " began Alan.

7. "Here, for example," interrupted the old man, reaching for a bottle from the shelf. "Here is a liquid as colourless as water, almost tasteless, quite imperceptible in coffee, wine, or any other beverage. It is also quite imperceptible to any known method of autopsy."

8. "Do you mean it is a poison?" cried Alan, very much horrified.

9. "Call it a glovecleaner if you like," said the old man indifferently. "Maybe it will clean gloves. I have never tried. One might call it a lifecleaner. Lives need cleaning sometimes."


11. "Probably it is just as well," said the old man. "Do you know the price of this? For one teaspoonful, which is sufficient, I ask five thousand dollars. Never less. Not a penny less."

12. "I hope all your mixtures are not as expensive," said Alan apprehensively.

13. "Oh dear, no," said the old man. "It would be no good charging that sort of price for a love potion, for example. Young people who need a love potion very seldom have five thousand dollars. Otherwise they would not need a love potion."

14. "I am glad to hear that," said Alan.

15. "I look at it like this," said the old man. "Please a customer with one article, and he will come back when he needs another. Even if it is more costly. He will save up for it, if necessary."

16. "So," said Alan, "you really do sell love potions?"
17. "If I did not sell love potions," said the old man, reaching for another bottle, "I should not have mentioned the other matter to you. It is only when one is in a position to oblige that one can afford to be so confidential."
18. "And these potions," said Alan. "They are not just justier"  
19. "Oh, no," said the old man. "Their effects are permanent, and extend far beyond the mere casual impulse. But they include it. Oh, yes they include it. Bountifully, insistently. Everlastingy."
20. "Dear me!" said Alan, attempting a look of scientific detachment. "How very interesting!"
21. "But consider the spiritual side," said the old man.
23. "For indifference," said the old man, they substitute devotion. For scorn, adoration. Give one tiny measure of this to the young lady its flavour is imperceptible in orange juice, soup, or cocktails and however gay and giddy she is, she will change altogether. She will want nothing but solitude and you."
24. "I can hardly believe it," said Alan. "She is so fond of parties."
25. "She will not like them any more," said the old man. "She will be afraid of the pretty girls you may meet."
26. "She will actually be jealous?" cried Alan in a rapture. "Of me?"
27. "Yes, she will want to be everything to you."
28. "She is, already. Only she doesn't care about it."
29. "She will, when she has taken this. She will care intensely. You will be her sole interest in life."
30. "Wonderfull!" cried Alan.
31. "She will want to know all you do," said the old man. "All that has happened to you during the day. Every word of it. She will want to know what you are thinking about, why you smile suddenly, why you are looking sad."
32. "That is love!" cried Alan.
33. "Yes," said the old man. "How carefully she will look after you! She will never allow you to be tired, to sit in a draught, to neglect your food. If you are an hour late, she will be terrified. She will think you are killed, or that some siren has caught you."
34. "I can hardly imagine Diana like that!" cried Alan, overwhelmed with joy.
35. "You will not have to use your imagination," said the old man. "And, by the way, since there are always sirens, if by any chance you should, later on, slip a little, you need not worry. She will forgive you, in the end. She will be terribly hurt, of course, but she will forgive you in the end."
36. "That will not happen," said Alan fervently.
37. "Of course not," said the old man. "But, if it did, you need not worry. She would never divorce you. Oh, no! And, of course, she will never give you the least, the very least, grounds for uneasiness."
38. "And how much," said Alan, "is this wonderful mixture?"
"It is not as dear," said the old man, "as the glovecleaner, or lifecleaner, as I sometimes call it. No. That is five thousand dollars, never a penny less. One has to be older than you are, to indulge in that sort of thing. One has to save up for it."

"But the love potion?" said Alan.

"Oh, that," said the old man, opening the drawer in the kitchen table, and taking out a tiny, rather dirty looking phial. "That is just a dollar."

"I can't tell you how grateful I am," said Alan, watching him fill it.

"I like to oblige," said the old man. "Then customers come back, later in life, when they are better off, and want more expensive things. Here you are. You will find it very effective."

"Thank you again," said Alan. "Goodbye."

"Au revoir," said the man.

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**“The Chaser” – John Collier (Between the Lines 12, 293)**


1. What things make this story sound realistic? What things in it seem unrealistic?

2. Looking at the beginning of the story, what impression do we get of Alan Austen?

3. Foreshadowing is defined as a “technique in which a writer plants clues ... about events that will happen later in the narrative” (Imprints 12, 518). Looking back at the story, what clues were planted that might have led you to expect the ending?

4. Find at least two examples of Irony. Decide which type of irony is being used here and why.

5. List the specific effects the old man claims his potion will have on Alan’s beloved. How does Alan react to the old man’s promises?

6. What does the title of the story mean to you?

7. Prepare a summary of 810 lines for the attitudes between the two generations (youth vs. old age) on love.
Student Handout 2
Tips for Reading Literary Texts

Before Reading
• Read the title and think about what might happen in the story or what the essay might be about. Does the title suggest any connections to your own life or raise any questions?
  • Recall other selections you may have read by this author.
  • Look at any illustrations. What do they tell you about the story or subject?
  • Look the text over and sample the text to note its length, organization, level of language, and structure. Pay attention to punctuation.

During Reading
• As you read, ask questions about what is happening. Make predictions about what might happen next.
  • Form opinions about what is going on. Think about your responses and reactions to what you are reading. Making notes can help you focus your thinking as you read.
  • Picture the setting, events or images in your mind. Sketch them. As you read, imagine how the words will be spoken and see the action.
  • While reading a narrative selection, try the following:
    - Read the first page and pause. What do you know so far about the people (characters), setting, conflict, and point of view? Where do you think the storyline is going? Make connections to what you already know.
    - Who are the people and how are they related to each other? Put yourself in their place. What would you say or do?

After Reading
• Write down favourite quotations from the text. Share and compare them with a partner.
  • Create a visual interpretation of the text, such as a web, story map, or timeline, to show the relationships among the major characters and their feelings and attitudes.
  • Create a sensory web of the setting. Use a graphic organizer to illustrate the story’s plot or sequence of events (situation, complications, climax, resolution).
  • Retell/summarize the content in your own words, orally or in writing.
# Identifying Theme Lesson

**Teacher Candidate: Marco Frattarelli**

<table>
<thead>
<tr>
<th>DATE: ---</th>
<th>TIME: 75 minutes</th>
<th>SUBJECT: English</th>
<th>GRADE: 9</th>
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<tr>
<td><strong>CURRICULUM EXPECTATIONS:</strong></td>
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<tr>
<td>Reading &amp; Literature Studies</td>
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<tr>
<td>1. Reading for meaning: read and demonstrate an understanding of a variety of literary texts, using a range of strategies to construct meaning</td>
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<td>a. 1.2, 1.3, 1.4, 1.5, 1.6, 1.8</td>
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<td>2. Understanding form and style: recognize text features &amp; stylistic elements and demonstrate understanding of how they help communicate meaning</td>
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<td>a. 2.2, 2.3</td>
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<td>3. Reading with fluency</td>
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<td>a. 3.1-3.3</td>
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<td>4. Reflecting on Skills and Strategies</td>
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<td>* Anecdotal Rating</td>
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<td>Sample assessment tool attached</td>
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<td><strong>ASSESSMENT STRATEGY:</strong></td>
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<td><strong>ACCOMMODATIONS:</strong></td>
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<td>decreased workload</td>
<td>peer tutoring</td>
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<td><strong>INSTRUCTIONAL STRATEGIES:</strong></td>
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| **MULTIPLE INTELLIGENCES:** Spatial/Visual | * Linguistic/Verbal Musical Intrapersonal | * Interpersonal Logical/ Math | *
<p>| Bodily/Kinesthetic Naturalist | | | |
| <strong>BLOOM’S TAXONOMY:</strong> Knowledge Comprehension Application Analysis Synthesis Evaluation | | | |
| <strong>BACKGROUND INFORMATION:</strong> | | | |
| <strong>LEARNING TO IDENTIFY THEME IN SHORT STORIES!</strong> | | | |
| <strong>MENTAL SET:</strong> | | | |
| 5 mins | | | |
| - Place a clear glass with water on a desk in the front or in the middle of the class. | | | |
| - Tell students to “write what they see”. | | | |
| - Select some students to read out their pieces. | | | |
| <strong>MATERIALS/RESOURCES:</strong> | | | |
| - Copies of short story | | | |
| - “Headings” for each corner | | | |
| - Glass of water | | | |
| - Handouts (2 pages; find attached) | | | |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>LESSON OBJECTIVE/PURPOSE:</th>
<th>MATERIALS DISTRIBUTION:</th>
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<tr>
<td>3 mins</td>
<td>The objective of that activity, and the nature of today's lesson, is to understand how we come to perceive a text and its underlying theme. While there wasn’t much but a glass of water in front of you for this task, in a short story or any other work of fiction, there are always factors to help you come to a theme. Also, with that said, in the same way many of you have different answers about the same thing, you too will come up with different themes of a same story!</td>
<td>- Distribute short story</td>
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<td>15 mins</td>
<td>INPUT:</td>
<td>TRANSITION STRATEGIES:</td>
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<td>- Start with an intro to who Margaret Atwood is…</td>
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<td>- As a class, then read Margaret Atwood’s “Wilderness Tips” (the short story).</td>
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<td>- Call upon various students to participate in reading.</td>
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<td>Time</td>
<td>MODELLING/DEMONSTRATING:</td>
<td>ENERGIZERS:</td>
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<td>35-40 mins</td>
<td>- Once the story has been read, inform the students that they will be working in a cycle around the room to “weed out” certain elements from the story.</td>
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<td>- Model the cycle by showing them each station:</td>
<td>MATERIALS DISTRIBUTION:</td>
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<tr>
<td></td>
<td>- Symbolism</td>
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<td>- Tone &amp; Mood</td>
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<td>- Conflict – Human vs ?, internal or external?</td>
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<td>- Inform the students what they are to look for at each station while explaining again what (these elements will have been covered in an earlier lesson) symbolism, tone, conflict, and plot are…</td>
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<td>- Then, divide the students into groups of 4 and assign them their first station.</td>
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<td>- Allow them to work at each station for about 8 minutes and then ring a bell or play a song.</td>
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<td>- Float around to observe the students (take anecdotal notes)</td>
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<td>10 mins</td>
<td>CHECK FOR UNDERSTANDING:</td>
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<td>- Reconvene with class and discuss some points from each station.</td>
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<td>- Discuss how examining each of these elements can help someone come to an understanding of a theme in a text.</td>
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<td>- Demonstrate this connection by pulling something from each “station” to come to an underlying theme.</td>
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<td>- Illustrate how the theme of a story is dependent upon perspective!</td>
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<td>PRACTICE: (Guided/Independent)</td>
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<td>For Homework:</td>
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<td>- Have the students work independently on coming up with 2 underlying themes for Margaret Atwood’s “Wilderness Tips”</td>
<td>NOTES/ REMINDERS:</td>
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<td><em><strong>Check for completion the following day</strong></em></td>
<td>- Two (2) themes are due the following class.</td>
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<td>5 mins</td>
<td>CLOSURE:</td>
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<td>- Metacognition/Reflection…How does looking at those elements help us to grasp an understanding of theme?</td>
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<td>- Are they any other indicators of a short story that may also help us to understand its theme(s)?</td>
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<td>- Title….Point of View the story is told from??</td>
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</table>
Symbolism:
Symbol & Symbolism: It is an object, alive or dead, which represents or “stands for something else”.
e.g. A bleeding red pen = loss of blood; or deadening love

What are some symbols in the story? What do you think they symbolize?

Tone & Mood:
Tone in literature tells us how the author thinks about his or her subject. The author's style conveys the tone in literature. Tone is the author's attitude toward story and readers.

How do you think the author feels about this subject? Is the tone of the story positive, negative, or rather ambiguous?

Mood is the effect of the writer's words on the reader. Mood is how the writer’s words make us feel.

When reading the story, how does the story make you feel? What are some of the words that make you feel that way?

Conflict
Conflict – struggle between opposing forces (protagonist vs. antagonist). What type of conflict(s) is unfolding in the short story?

i. Person vs. Person – external struggle between two or more individuals.
ii. Person vs. themselves – internal struggle concerning emotion and decision.
iii. Person vs. nature – external struggle between person and an element of nature or the environment.

Plot
Plot – the sequence of events or incidents that make up a story.

Does the short story have each of these components in the diagram? Once you’ve identified what components there are, make connections to the story (i.e tell me when the rising action or the climax was in the story).
# Composing Dialogue Lesson

**Teacher Candidate:** Marco Frattarelli

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## CURRICULUM EXPECTATIONS:

### Reading & Literature Studies

5. Reading for meaning: read and demonstrate an understanding of a variety of literary texts, using a range of strategies to construct meaning
   a. 1.2, 1.3, 1.4, 1.5, 1.6, 1.8

6. Understanding form and style: recognize text features & stylistic elements and demonstrate understanding of how they help communicate meaning
   a. 2.2, 2.3

7. Reading with fluency
   a. 3.1-3.3

8. Reflecting on Skills and Strategies
   a. 4.1-4.2

### Writing

1. Developing and organizing content
   a. 1.1, 1.2, 1.4, 1.5

2. Using Knowledge of Form and Style
   a. 2.1-2.7

3. Applying Knowledge of Conventions
   a. 3.1-3.7

## TYPE OF ASSESSMENT:

<table>
<thead>
<tr>
<th>Diagnostic</th>
<th>Formative</th>
<th>Summative</th>
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## ASSESSMENT TOOLS:

* Anecdotal Rating Checklist
* Rubric Other

Sample assessment tool attached

## ASSESSMENT STRATEGY:

Differentiated Instruction: 3 different rubrics required

## ACCOMMODATIONS:

- decreased workload
- increased time
- scribing
- different mode of response
- visual aid and manipulatives
- technology
- peer tutoring
- teacher assistance
- use of a timer
- other

## INSTRUCTIONAL STRATEGIES:

**MULTIPLE INTELLIGENCES:**
- * Spatial/Visual
- Linguistic/Verbal
- Musical
- Intrapersonal
- * Interpersonal
- Logical/ Math
- * Bodily/Kinesthetic
- Naturalist

**BLOOM’S TAXONOMY:**
- Knowledge
- Comprehension
- Application
- Analysis
- Synthesis
- Evaluation

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<th>Time</th>
<th>MENTAL SET:</th>
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## MATERIALS/RESOURCES:

- Ernest Hemingway’s
### LESSON OBJECTIVE/PURPOSE:
Today we will have a closer look at how to compose dialogue in a short story. We will, of course, continue in looking for themes, symbols, and all other elements of fiction.

### INPUT:
- Begin by introducing who Ernest Hemingway is – some general facts
- Then begin reading Ernest Hemingway’s “Hills like White Elephants”
- Discuss what the story is about…possible themes?

### MODELLING/DEMONSTRATING:
- Take a few short excerpts from the short story and display how to effectively write dialogue on the board. (discuss proper spacing, quotation marks, what happens when a new speaker speaks, etc)

### CHECK FOR UNDERSTANDING:
- Do a small activity with the class (write directions on board and observe during activity)
  - Split the students into pairs (if there is an odd number, have a group of three)
  - Have each pair of students begin a short piece of fiction with the sentence, “That morning they both ended up heading downtown…”
  - Inform the students they are to continue the story and add at least 4-6 lines of dialogue. They are also to include a small narrative prior, after, or in-between the dialogue. (provide an example verbally)
  - With a timer put up on the screen, they will have 4 minutes to continue the story.
  - Once the 4 minutes are up, they will pass the story to a pair of students to their right (having the students sit in a circle may be more effective)
  - The next pair will continue the story by adding onto it and then passing it on after 4 minutes.
  - Repeat until there has been at least 6-7 cycles. Inform the students when it is the “final” cycle.
- Ask if any of the students would like to share their current story.

### NOTES/ REMINDERS:

### MATERIALS DISTRIBUTION:
- Distribute short story
"Hills like White Elephants"
- Assignment handout
5-10 mins | - Inform the students that their independent task will now be to continue (add onto) Ernest Hemingway’s short story (go over task handout)  
- They can also choose to alter the ending in any way.  
- Inform the students that they have the option of completing this task in another format like  
  o A comic strip  
  o A short film/video piece  
  o A short written piece  
- The assignment should be 2 pages in length (or about 3-5 minutes in video).  
- Provide time in class, if possible.  

5 mins | Assignment will be due in a week’s time.  

**CLOSURE:**  
- Review what we just learned about dialogue  
- Take up any questions about assignment
CREATE YOUR OWN ENDING!
Due: ***One week from issue date***

The Task:
You have now read Ernest Hemingway’s “Hill’s like White Elephants”. You have also learned how to effectively write dialogue in a short work of fiction. Your task now is to either alter or add onto Hemingway’s short story. Be creative in your response, use proper grammatical conventions, and have fun with it!

You may complete this assignment in any of the following methods:

a. An extended short written piece, with proper narrative pieces and dialogue (2 pages long)
b. A comic strip (must include narrative pieces and be 2-3 pages in length)
c. A short video (including narration as well; 3-5 minutes in length)

The marking rubrics for this assignment are attached – be sure to read them prior to starting the assignment. This assignment is out of 40 marks.
Character Analysis Lesson by Jacqui Brown

CURRICULUM EXPECTATIONS:

ORAL COMMUNICATION

1. Listening to Understand: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes; identify and use several different active listening strategies when participating in a variety of classroom interactions; identify the important information and ideas in both simple and complex oral texts in several different ways; develop and explain interpretations of both simple and complex oral texts, using evidence from the text and the oral and visual cues used in it to support their interpretations; analyse both simple and complex oral texts, focusing on the ways in which they communicate information, ideas, issues, and themes and influence the listener’s/viewer’s response.

2. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes; communicate orally for several different purposes, using language suitable for the intended audience; demonstrate an understanding of several different interpersonal speaking strategies and adapt them to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences; communicate in a clear, coherent manner appropriate to the purpose, subject matter, and intended audience.

READING AND LITERATURE STUDIES

1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning; read student- and teacher-selected texts from diverse cultures and historical periods, identifying specific purposes for reading; use several different reading comprehension strategies before, during, and after reading to understand both simple and complex texts; identify the important ideas and supporting details in both simple and complex texts; analyse texts in terms of the information ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements.

2. Understanding Form and Style: recognize a variety of text forms, text features, and stylistic elements; and demonstrate understanding of how they help communicate meaning; identify several different characteristics of literary, informational, and graphic text forms and explain how they help communicate meaning; identify several different text features and explain how they help communicate meaning; identify several different elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the text; revise drafts to improve the content, organization, clarity, and style of their written work, using a variety of teacher-modelled strategies.

3. Reading With Fluency: use knowledge of words and cueing systems to read fluently; automatically understand most words in several different reading contexts.

WRITING

1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience; identify the topic, purpose, and audience for several different types of writing tasks; generate and focus ideas for potential writing tasks, using several different strategies and print, electronic, and other resources, as appropriate.

2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience; establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing; write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length for different purposes and making logical transitions between ideas; revise drafts to improve the content, organization, clarity, and style of their written work, using a variety of teacher-modelled strategies; produce revised drafts of both simple and complex texts written to meet criteria identified by the teacher, based on the curriculum expectations.

3. Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively; use knowledge of spelling rules and patterns, several different types of resources, and appropriate strategies to spell familiar and new words correctly; use punctuation correctly to communicate their intended meaning; use grammar conventions correctly to communicate their intended meaning clearly; proofread and correct their writing, using guidelines developed with the teacher and peers; produce pieces of published work to meet criteria identified by the teacher, based on the curriculum expectations.

4. Reflecting on Skills and Strategies: reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process. Describe several different strategies they used before, during, and after writing; explain which ones they found most helpful; and identify several specific steps they can take to improve as writers.
ACCOMMODATIONS:
- decreased workload
- increased time
- scribing
- different mode of response
- visual aid and manipulatives
- technology
- teacher assistance
- use of a timer
- peer tutoring
- other

INSTRUCTIONAL STRATEGIES:
- class discussion
- brainstorming
- think-pair-share
- shared reading

MULTIPLE INTELLIGENCES:
- Spatial/Visual
- Linguistic/Verbal
- Musical
- Intrapersonal
- Interpersonal
- Logical/Math
- Bodily/Kinesthetic
- Naturalist

BLOOM’S TAXONOMY:
- Knowledge
- Comprehension
- Application
- Analysis
- Synthesis
- Evaluation

BACKGROUND INFORMATION:
The students have been learning about and analyzing short stories, and this lesson will provide them with a short story with a twist. They will expand on the idea of the short story, and character analysis, as well as irony and the use of specific literary devices.

MENTAL SET:
Getting Into "The Lottery"

The students will be asked what they would do if they won the lottery. After a short period of thinking/writing time, have some of the students share their responses. Then, tell them some cautionary tales about people who have found winning the lottery different than they had originally thought it would be like.

LESSON OBJECTIVE/PURPOSE:
To have students think critically about what appears to be, and what is actually happening, in a story.
To have student understand irony, and be able to identify it in a work of literature.
To expose students to a different kind of story, and familiarize themselves with different and diverse possible outcomes.

INPUT:
Quick Plot Summary of "The Lottery"
June 27 is the day upon which this village celebrates the annual lottery. Everyone in town is eligible -- in fact, everyone has to participate. Every head of household draws a slip of paper from a black box, one of which has a black spot drawn on it. After everyone has drawn, Bill Hutchinson finds that the spot is on his paper. Now, everyone in Bill's family has to draw, and Bill's wife Tessie (who, ironically, almost forgot that it was lottery day) ends up drawing the black spot.

MATERIALS/RESOURCES:
- Overhead – “Irony…” (Appendix 9.A)
- Blank paper and writing utensil.
- Questions Sheet for “The Lottery” (Appendix 9.D)

MATERIALS DISTRIBUTION:
- Handout – “Irony…”
- Blank paper and writing utensil.
• Have the students brainstorm possible outcomes/resolutions to this story.
• Students will be shown the overhead “Irony …” (Appendix 9.A)
• Students will discuss irony in relation to the possible outcomes that they have thought up.
  **think-pair-share – students will use the “think-pair-share” mode of response for any of the class/group discussion, including here**
• Students will listen to the story “The Lottery” --Audio file – “The Lottery” (Appendix 9.C)
• Students will be given the story to read along with as well (Appendix 9.B)
• Students will be given a few moments to discuss the story with a partner.

“Snow Ball”
– students will be asked to write either something they found ironic in the story, or some kind of reaction to the story on a small square of paper, crumple it and toss it into the middle of the room. The students will then get up and take one of the ‘snowballs’ back to their seat. They will respond to the statement and throw it back it, getting a third snowball and responding to it. The students will read some of the slips (if the students don’t openly volunteer, they can be chosen at random). The class will discuss, question and challenge the statements on the “snowball(s)” read, (teacher-guided if needed)

** CLOSURE OF FIRST HALF OF LESSON:

HANDOUT
• Questions Sheet for “The Lottery”
A Story with a Twist, or a Twisted Story… (Appendix 9.D)

Students will have a few minutes to begin the question sheet, to be taken up the following class.
### MODELLING/DEMONSTRATING:

**Time**

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**Take up:**

- Handout - Questions Sheet for “The Lottery” (Appendix 9.D)
- Students will discuss what they came up with, and why. They will be reminded that many of these questions are to make them think about what they think/feel about the story, etc.

**Irony Activity**

- Students will be given a blank sheet of paper and asked to make two columns; the one on the left for situations/setting from the text, and the right hand side will be their explanation of how it is ironic.

**EXAMPLE:** One of the first items in the left column might be from the setting: the flowers are “blossoming profusely and the grass [is] richly green.” This is ironic because no one would expect something awful to happen on a day like this: the imagery sets the reader up to expect happy events

**“here, students may “think-pair-share” with the person beside them. The students will help each other to understand irony by giving their ideas and points of view to each other.**

- The teacher will ask student to share the ideas that they came up with and wrote on to the columned paper.
- Students’ ideas will be written on the board in a similar way to their columned paper.

**CHECK FOR UNDERSTANDING:**

Thumbs up/down/sideways

**PRACTICE:** (Guided/Independent)

Students will review and discuss some of the major ideas in creating/understanding the short story:

- Characters
- Point of View
- Setting
- Plot
- Theme

This will be an open discussion, where the students are able to ask about ways in which these can be developed, etc, and what different effects they may possible have on their short story.

### MATERIALS DISTRIBUTION:

- Paper for Irony Chart
- Culminating Task handout and rubric (Appendix 10.A & Appendix 10.B)

### NOTES/ REMINDERS:

- Students will have the opportunity, if they desire, to work with a partner on their short story. The guidelines/criteria for successful completion of the task should be discussed and revised in this case.
| 15-20 min | CLOSURE:  
Homework: |
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<td>Students will be introduced to the Culminating Activity. They will be given the instructions and rubric. The remainder of the class they will be able to ask questions concerning the task, as well as begin their brainstorms/ideas.</td>
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Appendix 9.A

Irony, in its many forms...

Irony

A mode of expression, through words (verbal irony) or events (situational irony), that create a reality different from (and usually the opposite of) appearance or expectation.

A writer may:

- say the opposite of what he means,
- create a reversal between expectation and its fulfillment,
- give the audience knowledge that a character lacks, making the character's words have meaning to the audience not perceived by the character.

In verbal irony, the writer's meaning or even his attitude may be different from what he says.

An example of situational irony would occur if a professional pickpocket had his own pocket picked just as he was in the act of picking someone else's pocket.

The irony is generated by the surprise recognition by the audience of a reality that was unexpected. The surprise recognition by the audience often produces a comic effect, making irony often funny.
Appendix 9.B

“The Lottery” by Shirley Jackson, read by actress Maureen Stapleton:

Appendix 9.C

The Lottery

Shirley Jackson

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 2th, but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play, and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix-- the villagers pronounced this name "Dellacroy"--eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

The lottery was conducted--as were the square dances, the teen club, the Halloween program--by Mr. Summers, who had time and energy to devote to civic activities. He was a round-faced, jovial man and he ran the coal business, and people were sorry
for him. because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called, "Little late today, folks." The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool, and when Mr. Summers said, "Some of you fellows want to give me a hand?" there was a hesitation before two men. Mr. Martin and his oldest son, Baxter came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything's being done. The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put way, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office. and sometimes it was set on a shelf in the Martin grocery and left there.

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up—of heads of families, heads of households in each family, members of each household in each family. There was the
proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box, he seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on, "and then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running." She dried her hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there."

Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through: two or three people said, in voices just loud enough to be heard across the crowd, "Here comes your, Missus, Hutchinson," and "Bill, she made it after all." Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully, "Thought we were going to have to get on without you, Tessie." Mrs. Hutchinson said, grinning, "Wouldn't have me leave m'dishes in the sink, now, would you. Joe?" and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson's arrival.

"Well, now." Mr. Summers said soberly, "guess we better get started, get this over with, so's we can go back to work. Anybody ain't here?"

"Dunbar." several people said. "Dunbar. Dunbar."

Mr. Summers consulted his list. "Clyde Dunbar." he said. "That's right. He's broke his leg, hasn't he? Who's drawing for him?"
"Me. I guess," a woman said, and Mr. Summers turned to look at her, "Wife draws for her husband." Mr. Summers said. "Don't you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

"Horace's not but sixteen yet." Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year."

"Right." Sr. Summers said. He made a note on the list he was holding. Then he asked, "Watson boy drawing this year?"

A tall boy in the crowd raised his hand. "Here," he said, "I m drawing for my mother and me." He blinked his eyes nervously and ducked his head as several voices in the crowd said things like "Good fellow, lack." and "Glad to see your mother's got a man to do it."

"Well," Mr. Summers said, "guess that's everyone. Old Man Warner make it?"

"Here," a voice said, and Mr. Summers nodded.

A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names--heads of families first--and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

The people had done it so many times that they only half listened to the directions: most of them were quiet, wetting their lips, not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi. Steve." Mr. Summers said, and Mr. Adams said, "Hi. Joe." They grinned at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd. where he stood a little apart from his family. not looking down at his hand.

"Allen." Mr. Summers said. "Anderson.... Bentham."

"Seems like there's no time at all between lotteries anymore." Mrs. Delacroix said to Mrs. Graves in the back row.

"Seems like we got through with the last one only last week."
"Time sure goes fast." Mrs. Graves said.

"Clark.... Delacroix"

"There goes my old man." Mrs. Delacroix said. She held her breath while her husband went forward.

"Dunbar," Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said. "Go on. Janey," and another said, "There she goes."

"We're next." Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hand. turning them over and over nervously Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

"Harburt.... Hutchinson."

"Get up there, Bill," Mrs. Hutchinson said. and the people near her laughed.

"Jones."

"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work anymore, live that way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

"Some places have already quit lotteries." Mrs. Adams said.

"Nothing but trouble in that," Old Man Warner said stoutly. "Pack of young fools."

"Martin." And Bobby Martin watched his father go forward. "Overdyke.... Percy."

"I wish they'd hurry," Mrs. Dunbar said to her older son. "I wish they'd hurry."

"They're almost through," her son said.
"You get ready to run tell Dad," Mrs. Dunbar said.

Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, "Warner."

"Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd. "Seventy-seventh time."

"Watson" The tall boy came awkwardly through the crowd. Someone said, "Don't be nervous, Jack," and Mr. Summers said, "Take your time, son."

"Zanini."

After that, there was a long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air, said, "All right, fellows." For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying: "Who is it?," "Who's got it?," "Is it the Dunbars?," "Is it the Watsons?" Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson's got it."

"Go tell your father," Mrs. Dunbar said to her older son.

People began to look around to see the Hutchinisons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers. "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!"

"Be a good sport, Tessie." Mrs. Delacroix called, and Mrs. Graves said, "All of us took the same chance."

"Shut up, Tessie," Bill Hutchinson said.

"Well, everyone," Mr. Summers said, "that was done pretty fast, and now we've got to be hurrying a little more to get done in time." He consulted his next list. "Bill," he said, "you draw for the Hutchinson family. You got any other households in the Hutchinsons?"

"There's Don and Eva," Mrs. Hutchinson yelled. "Make them take their chance!"

"Daughters draw with their husbands' families, Tessie," Mr. Summers said gently. "You know that as well as anyone else."

"It wasn't fair," Tessie said.
"I guess not, Joe." Bill Hutchinson said regretfully. "My daughter draws with her husband's family; that's only fair. And I've got no other family except the kids."

"Then, as far as drawing for families is concerned, it's you," Mr. Summers said in explanation, "and as far as drawing for households is concerned, that's you, too. Right?"

"Right," Bill Hutchinson said.

"How many kids, Bill?" Mr. Summers asked formally.

"Three," Bill Hutchinson said.

"There's Bill, Jr., and Nancy, and little Dave. And Tessie and me."

"All right, then," Mr. Summers said. "Harry, you got their tickets back?"

Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed. "Take Bill's and put it in."

"I think we ought to start over," Mrs. Hutchinson said, as quietly as she could. "I tell you it wasn't fair. You didn't give him time enough to choose. Everybody saw that."

Mr. Graves had selected the five slips and put them in the box. and he dropped all the papers but those onto the ground. where the breeze caught them and lifted them off.

"Listen, everybody," Mrs. Hutchinson was saying to the people around her.

"Ready, Bill?" Mr. Summers asked, and Bill Hutchinson, with one quick glance around at his wife and children, nodded.

"Remember," Mr. Summers said, "take the slips and keep them folded until each person has taken one. Harry, you help little Dave." Mr. Graves took the hand of the little boy, who came willingly with him up to the box. "Take a paper out of the box, Davy." Mr. Summers said. Davy put his hand into the box and laughed. "Take just one paper." Mr. Summers said. "Harry, you hold it for him." Mr. Graves took the child's hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

"Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward switching her skirt, and took a slip daintily from the box
"Bill, Jr.," Mr. Summers said, and Billy, his face red and his feet overlarge, near knocked the box over as he got a paper out. "Tessie," Mr. Summers said. She hesitated for a minute, looking around defiantly, and then set her lips and went up to the box. She snatched a paper out and held it behind her.

"Bill," Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

The crowd was quiet. A girl whispered, "I hope it's not Nancy," and the sound of the whisper reached the edges of the crowd.

"It's not the way it used to be." Old Man Warner said clearly. "People ain't the way they used to be."

"All right," Mr. Summers said. "Open the papers. Harry, you open little Dave's."

Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill Jr. opened theirs at the same time, and both beamed and laughed, turning around to the crowd and holding their slips of paper above their heads.

"Tessie," Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

"It's Tessie," Mr. Summers said, and his voice was hushed. "Show us her paper. Bill."

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up and there was a stir in the crowd.

"All right, folks." Mr. Summers said. "Let's finish quickly."

Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. "Come on," she said. "Hurry up."

Mr. Dunbar had small stones in both hands, and she said, gasping for breath. "I can't run at all. You'll have to go ahead and I'll catch up with you."
The children had stones already. And someone gave little Davy Hutchinson few pebbles.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

"It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her.
Appendix 9.D

A Story with a Twist, or a Twisted Story...
Answer the following questions in your own words, using clues from the text.

1. Define setting, explain why it is important to this story (giving examples). Consider any cultural aspects that are revealed, and explain what effects they have on the story.
   Question Level: Level 1 - Knowledge

2. Provide details in the story that foreshadow the outcome.
   Question Level: Level 2 - Comprehension

3. In your opinion, can The Lottery be a realistic story? What do you think that the original (and forgotten) ritual was, and why do you think it was created/adhered to? Why did the townspeople continue to participate in the lottery?
   Question Level: Level 2 - Comprehension

4. Discuss the significance of the characters’ names: Old Man Warner, Mr. Graves, Mr. Summers, Mrs. Hutchinson, Mrs. Delacroix. Discuss the significance of the characters’ appearance, and their actions/words. What opinion of them do these aspects give you?
   Question Level: Level 4/5 – Analysis/Synthesis

5. Determine how Shirley Jackson builds tension in the story. Determine the story’s climax and outcome, discuss your response.
   Question Level: Level 6 - Evaluation

6. Did you realize what the lottery was for beforehand? If so, when? Discuss the (literary) devices used by the author to conceal the true meaning of the lottery until the end. Discuss the irony of the title.
   Question Level: Level 5 - Synthesis
Culminating Task Lesson by Jacqui Brown

CURRICULUM EXPECTATIONS:

ORAL COMMUNICATION

1. Listening to Understand: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes; identify and use several different active listening strategies when participating in a variety of classroom interactions; 1.4 identify the important information and ideas in both simple and complex oral texts in several different ways; 1.5 develop and explain interpretations of both simple and complex oral texts, using evidence from the text and the oral and visual cues used in it to support their interpretations; 1.7 analyse both simple and complex oral texts, focusing on the ways in which they communicate information, ideas, issues, and themes and influence the listener’s/viewer’s response;

2. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes; 2.1 communicate orally for several different purposes, using language suitable for the intended audience; 2.2 demonstrate an understanding of several different interpersonal speaking strategies and adapt them to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences; 2.3 communicate in a clear, coherent manner appropriate to the purpose, subject matter, and intended audience;

READING AND LITERATURE STUDIES

1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning; 1.1 read student- and teacher-selected texts from diverse cultures and historical periods, identifying specific purposes for reading 1.2 use several different reading comprehension strategies before, during, and after reading to understand both simple and complex texts; 1.3 identify the important ideas and supporting details in both simple and complex texts 1.6 analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements

2. Understanding Form and Style: recognize a variety of text forms, text features, and stylistic elements; and demonstrate understanding of how they help communicate meaning; 2.1 identify several different characteristics of literary, informational, and graphic text forms and explain how they help communicate meaning; 2.2 identify several different text features and explain how they help communicate meaning 2.3 identify several different elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the text; 2.6 revise drafts to improve the content, organization, clarity, and style of their written work, using a variety of teacher-modelled strategies

3. Reading With Fluency: use knowledge of words and cueing systems to read fluently; 3.1 automatically understand most words in several different reading contexts

WRITING

1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience; 1.1 identify the topic, purpose, and audience for several different types of writing tasks; 1.2 generate and focus ideas for potential writing tasks, using several different strategies and print, electronic, and other resources, as appropriate;

2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience; 2.1 write for different purposes and audiences using several different literary, informational, and graphic forms 2.2 establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing; 2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length for different purposes and making logical transitions between ideas 2.6 revise drafts to improve the content, organization, clarity, and style of their written work, using a variety of teacher-modelled strategies; 2.7 produce revised drafts of both simple and complex texts written to meet criteria identified by the teacher, based on the curriculum expectations

3. Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively; 3.1 use knowledge of spelling rules and patterns, several different types of resources, and appropriate strategies to spell familiar and new words correctly; 3.3 use punctuation correctly to communicate their intended meaning; 3.4 use grammar conventions correctly to communicate their intended meaning clearly 3.5 proofread and correct their writing, using guidelines developed with the teacher and peers; 3.7 produce pieces of published work to meet criteria identified by the teacher, based on the curriculum expectations;

4. Reflecting on Skills and Strategies: reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process. 4.1 describe several different strategies they used before, during, and after writing; explain which ones they found most helpful; and identify several specific steps they can take to improve as writers

TYPE OF ASSESSMENT:

- Diagnostic
- Formative
- Summative

ASSESSMENT TOOLS:

- Anecdotal Rating
- Checklist
- Rubric
- Other Sample assessment tool attached

ASSESSMENT STRATEGY:
ACCOMMODATIONS:
- decreased workload
- increased time
- scribing
- different mode of response
- visual aid and manipulatives
- technology
- teacher assistance
- use of a timer
- peer tutoring
- other

INSTRUCTIONAL STRATEGIES:
- class discussion
- brainstorming

MULTIPLE INTELLIGENCES:
- Spatial/Visual
- Linguistic/Verbal
- Musical
- Intrapersonal
- Interpersonal
- Logical/Math
- Bodily/Kinesthetic
- Naturalist

BLOOM’S TAXONOMY:
- Knowledge
- Comprehension
- Application
- Analysis
- Synthesis
- Evaluation

BACKGROUND INFORMATION:
The students have been learning about and analyzing short stories. The culminating task is to create a short story. The students may wish to choose a different method of presentation (such as oral narrative or graphic story) but the elements of the short story must be present, and all students must write a 2-3 page Reflection Piece, about the brainstorming and story writing process, as well as their own understanding of short stories.

<table>
<thead>
<tr>
<th>Time</th>
<th>LESSON OBJECTIVE/PURPOSE:</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>To have students produce and explain a short story that they have created, including an illustration that they have created (drawn, designed on the computer, or by another creative means, etc).</td>
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<td></td>
<td>The students will write a short paper (2-3 pages) reflecting on the writing process, from reading the stories to brainstorming to editing, and their abilities in these areas.</td>
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</tbody>
</table>

INPUT:
Students will discuss different types of short stories and aspects that they found interesting, and asking any questions on points that they find challenging and confusing.
Students will be given the chance to “check out” a website called ComicLife – a graphic story board creator.

http://comiclife.com/

MATERIALS/RESOURCES:
- Culminating Task Instructions (Appendix 10.A)
- Culminating Task Rubric (Appendix 10.B)
- *Short Story Proposal (Appendix 10.C)

- Paper
- Writing and drawing utensils
- Computers (for those students typing their stories or creating comics*)
<table>
<thead>
<tr>
<th>MODELLING/DEMONSTRATING:</th>
<th>NOTES/ REMINDERS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The students may want to see some different ideas/creations of short stories. They may search the web, look through magazines, or books such as <em>Chicken Soup for the Soul</em> or <em>Five Minute Mysteries</em>.</td>
<td>• Students that need assistance, who are struggling and have a difficult time understanding/completing the task, Appendix 10.C is an easy to understand guideline that these students may use to help guide them.</td>
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<tr>
<td>CHECK FOR UNDERSTANDING:</td>
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<td>• Opportunity to ask questions.</td>
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<tr>
<td>PRACTICE: (Guided/Independent)</td>
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<tr>
<td>CLOSURE:</td>
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Appendix 10.A

Short Story Assignment

English 11 English

Short Story Creative Writing Assignment

TASK: Using what you have learned about short stories, you will write a short story of your own. You may write the story independently or with one other person, however each student needs to complete brainstorming activities independently, as well as their own Illustration and their own Reflection Piece.

1. **SHORT STORY** - may be in other formats (graphic text, oral narrative) and may be collaborative
   - **1.1. Brainstorm /Proposal** - to be completed and accepted by the teacher (within 2 days)
   - **1.2. Rough Draft**
   - **1.3. Peer Edit/Review**
   - **1.4. Final Draft**

2. **ILLUSTRATION** - each student must have their own illustration piece (if graphic text, they will be included); students may include them in the short story assignment (example, illustrations on some pages, at least one created by each of the 2 students); students may choose other formats, such as a poster, sculpture or collage

3. **REFLECTION PIECE** - each student must submit their own reflection
   - Reflection: Discuss whether or not you believe that this project helped you to further understand the concept of the short story. Did it clarify how some of the conventions of fear and suspense function? Overall, did they enjoy the activity? If not, what would they change? Discuss the overall reading and writing process from the unit.

DATE DUE: The final good copy will be due on ~~~~~. However, there will be numerous points leading up to this deadline in which you will be expected to have portions of the assignment done and these checks will make up portion of the assignment’s mark. (ie. Brainstorms, Proposal, Peer Review/Edit.)

GUIDELINES:
- Your story must be a minimum of 5 pages and a maximum of 10 pages. The assignment must be typed using size 12 font and double spaced.
- Your story must have at least one main character
- Your story must have a minimum of ONE supporting character
- Your story must clearly fit on a plot graph (contain all points of a plot)
- Your story can contain dialogue
- Your story must clearly include at least one of type of conflict
- Your story must make clear use of one literary technique; EX: flashback, foreshadowing, suspense, symbolism, irony (must specify which type on your proposal), etc
- Attach the rubric to your final copy and don’t forget to choose a creative and or appropriate title.
Appendix 10.B

Assignment/Title

Name

Instructor

Class, Period

Due date

Due Date:

Short Story Assignment

Because it’s important to think about our work and the messages others receive from it, you must share your work with other members of the class and me. Sometimes you will decide to incorporate changes, and sometimes you won’t. This isn’t the issue; the issue involves making changes on draft work and thinking about what is best for your piece.

☐ Short story; 5-10 pages (size 12 font, double-spaced) - Graphic Story 8-15 pages – Oral Narrative 5-12 minutes

☐ NO cover page – (Same Title/Info as this sheet)

☐ Creative Title, centered – **encompasses a main theme**

☐ Page numbers & last name at top right of each page

☐ Reflection included with final copy

☐ One peer review with suggestions

☐ All draft work is behind final copy (copies)

☐ Illustration/visual piece must be included, as desired by student (as background, as title page/cover page, as poster, etc)

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points Possible</th>
<th>Score</th>
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<tbody>
<tr>
<td>Student/Teacher Conference</td>
<td>15</td>
<td></td>
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<tr>
<td>Revisions on draft work</td>
<td>35</td>
<td></td>
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<tr>
<td>Polished piece</td>
<td>50</td>
<td></td>
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</tbody>
</table>

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# Short Story Rubric and Grading Form

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Level 4</th>
<th>Level 3</th>
<th>Level 2</th>
<th>Level 1</th>
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<tbody>
<tr>
<td><strong>Language Use</strong></td>
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<tr>
<td>➢ The heart of the message</td>
<td>Uses sophisticated sentences effectively and usually chooses words aptly. Observes conventions of written English and makes few minor or technical errors. Plays with punctuation and sentence structure successfully. Writing uses concrete language to depict its subject. Use of metaphor, imagery, symbolism, or other figurative language technique heightens the reading experience.</td>
<td>Some mechanical difficulties or stylistic problems and may make occasional problematic word choices or awkward syntax errors. A few spelling or punctuation errors or clichés. Usually presents quotations effectively. Although writing may demonstrate facility with language, it also contains clichés, vagaries, or abstractions that call for more revision. Use of metaphor, imagery, symbolism, or other figurative language technique attempted.</td>
<td>More frequent wordiness; several unclear or awkward sentences. Imprecise use of words or over-reliance on passive voice. One or two major grammatical errors (subject-verb agreement, comma splice, run-on sentences, etc.). Effort to present quotations accurately. Demonstrates the writer’s attempt at facing the blank page. The writer has attempted an assignment and experimented with the elements of poetry or story.</td>
<td>Some major grammatical or proofreading errors. Language marred by clichés, colloquialisms, repeated inexact word choices, inappropriate quotations or citations format. Writing represents a cursory attempt at using language. Numerous grammatical errors and stylistic problems seriously distract from the assignment. Blank page, missed assignment, or writing shows no attempt at using language concisely.</td>
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<td>➢ Information covering most if not all of the sides of the topic</td>
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<td>➢ Quality details</td>
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<tr>
<td><strong>Coherence/Connection</strong></td>
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<tr>
<td>➢ Internal structure</td>
<td>Whatever the approach—the writing offers the reader a human connection through intelligible language. The reader easily steps into the story and connects with the situations, speakers and characters.</td>
<td>Writing rises to moments of dramatic interest but reveals that the writer needs to engage more frequently with his or her writing process and reconsider the work by cutting or transforming expository passages into narrative. The reader steps into the story with some effort.</td>
<td>The writer finished a rough draft but through sloth or ego never advanced the writing further.</td>
<td>The writer’s draft is minimal and lacks a human connection. Blank page, missed assignment, or excessive gaps making the piece difficult to read.</td>
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<tr>
<td>➢ Charting a path</td>
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<tr>
<td>➢ Thesis &amp; topic sentences</td>
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<tr>
<td><strong>Revision</strong></td>
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<td>➢ Strong, active verbs</td>
<td>Writing reveals the strengths of a considered revision and the development of a voice when considered with other drafts by the same writer. Characters and personas are well rounded and make reasonable decisions based on their circumstances. You evidently spell-checked the document and reviewed the final copy so no errors exist.</td>
<td>Although story demonstrates some understanding of the basic elements of creative writing, characterization lacks human genuineness in that plot restrains character(s) from taking action, making the story’s character a passive victim to whom things happen without consequence. You apparently spell-checked the document though there are minor errors.</td>
<td>Writing needs revision for clarity; scene or point of view is muddled or missing, difficult to ascertain what you want the reader to get out of the piece. You include little character development, making the piece somewhat hard to believe. You didn’t appear to spell—check the document, but the errors don’t get in the way of understanding.</td>
<td>The writer’s draft is minimal and revision is not evident. You include almost no character development. Conventional errors detract from meaning. Blank page or missed assignment. Almost no effort made on assignment. Numerous errors.</td>
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<tr>
<td>➢ Sophisticated vocabulary without wordiness</td>
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<tr>
<td>➢ Appropriate for an academic audience</td>
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Appendix 10.C

English 11 ~ Short Story Proposal

Student Name(s): ______________________________
Teacher Approval: ____________________________

After having completed your brainstorm, summarize your story using the following format. You may include any questions or ideas that you may have that you are unsure of - this is an opportunity to get on the right track from the start.

The story is about a ____________________________
[brief description of main character - introduction]

who _______________________________________
[action or predicament which initiates plot - the inciting action]

because ____________________________________
[motivation]

but _________________________________________
[conflict; difficulty or obstacle main character faces - rising action]

so __________________________________________
[decision made in an attempt to resolve the conflict - crisis]

which leads to _______________________________
[highest point of interest in the plot - climax]

and finally finishes with _______________________
[plot/conflict resolution, ending]

which shows _________________________________
[theme]

Proposal is due: ~~~~~~~

Good Copy is due: ~~~~~~~~.
Resources


McCaauley, Steve and Bruce Robinson. “Elements of Short Stories.”


